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BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

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BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO **(including tours);** Kneisel Quartet **(and later Boston Symphony Chamber Players); Boston** Pops **(referred to in early years as** Promenade **concerts); and** Tanglewood **(including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).**

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

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Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

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3	Oversize Newspapers and Journals	1919-1979

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VOLUME 107

BSO
Pops

1962 - 1963

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

SCHEDULE OF CONCERTS

WINTER SEASON 1962–1963

SEPTEMBER

21–22	Boston	(Fri.-Sat. I)
24	New York	(Gala Concert)
25	Boston	(Tues. I)
28–29	Boston	(Fri.-Sat. II)

OCTOBER

2	Providence	(I)
5–6	Boston	(Fri.-Sat. III)
7	Boston	(Sun. I)
9	Cambridge	(I)
11	Boston	(Rehearsal I)
12–13	Boston	(Fri.-Sat. IV)
15	Boston	(Mon. I)
16	Boston	(Tues. II)
19–20	Boston	(Fri.-Sat. V)
22	Northampton	
23	New Haven	(I)
24	New York	(Wed. I)
25	Brooklyn	(I)
26	New York	(Fri. I)
30	Boston	(Tues. III)

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1	Boston	(Rehearsal II)
2–3	Boston	(Fri.-Sat. VI)
5	Boston	(Mon. II)
6	Providence	(II)
9–10	Boston	(Fri.-Sat. VII)
11	Boston	(Sun. II)
13	Cambridge	(II)
16–17	Boston	(Fri.-Sat. VIII)
19	Plymouth	
20	Boston	(Tues. IV)
23–24	Boston	(Fri.-Sat. IX)
26	Hartford	(I)
27	New London	
28	New York	(Wed. II)
29	Brooklyn	(II)
30	New York	(Fri. II)

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4	Cambridge	(III)
7–8	Boston	(Fri.-Sat. X)
11	Providence	(III)
14–15	Boston	(Fri.-Sat. XI)
16	Boston	(Sun. III)
18	Boston	(Tues. V)
28–29	Boston	(Fri.-Sat. XII)

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8	New Haven	(II)
9	New York	(Wed. III)
10	Brooklyn	(III)
11	New York	(Fri. III)

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15	Cambridge	(IV)
17	Boston	(Rehearsal III)
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21	Boston	(Mon. IV)
22	Boston	(Tues. VII)
25–26	Boston	(Fri.-Sat. XV)
29	Providence	(IV)

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7	Boston	(Rehearsal IV)
8–9	Boston	(Fri.-Sat. XVII)
11	Boston	(Mon. V)
12	Boston	(Tues. VIII)
15–16	Boston	(Fri.-Sat. XVIII)
18	Hartford	(II)
19	Philadelphia	
20	New York	(Wed. IV)
21	Brooklyn	(IV)
22	New York	(Fri. IV)
24	Boston	(Sun. V)
26	Cambridge	(V)
28	Boston	(Rehearsal V)

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3	Boston	(Pension Fund)
7	Boston	(Rehearsal VI)
8–9	Boston	(Fri.-Sat. XX)
11	Boston	(Mon. VI)
12	Providence	(V)
15–16	Boston	(Fri.-Sat. XXI)
17	Baltimore	
18	Washington	(I)
19	Washington	(II)
20	New York	(Wed. V)
21	Brooklyn	(V)
22	New York	(Fri. V)
26	Cambridge	(VI)
28	Boston	(Rehearsal VII)
29–30	Boston	(Fri.-Sat. XXII)

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2	Boston	(Tues. IX)
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9	Boston	(Tues. X)
11–13	Boston	(Thurs.-Sat. XXIV)

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Dr. Munch to Retire at End of Next Season; Met Opera's Erich Leinsdorf Will Take Over

(UPI Telephoto)

TALKING OVER THE BOSTON SYMPHONY — Music Director Charles Munch (right) chats with his successor, Erich Leinsdorf, after yesterday's concert. Other pictures on Pages 12, 16.

By CYRUS DURGIN

Dr. Charles Munch will retire as music director of the Boston Symphony Orchestra at the conclusion of the 1961-62 season and will be succeeded by Erich Leinsdorf, conductor of the Metropolitan Opera.

This news came yesterday afternoon from Henry B. Cabot, president of the orchestra's board of trustees, at a conference in the conductor's room at Symphony Hall following the Boston Symphony concert.

"It is with great sorrow that I have to say that Dr. Munch has decided to retire at the end of the next Boston Symphony season," said Cabot. "He has done so in view of the burdens of rehearsals and concert-giving and of his age. He will be 70 next September."

DR. MUNCH

The New York Times
D. 680,265 S. 1,306,418
SEP 22 1962

Conductor With Poise

Erich Leinsdorf

Man in the News

AS a student at the Music Academy in Vienna at the age of 18, Erich Leinsdorf once conducted Thomas's opera "Mignon" and Bruckner's Seventh Symphony in the same year. The juxtaposition proved prophetic of the conductor's subsequent career, for he has vascillated between positions with opera companies and symphony orchestras with some regularity. Now that he is assuming the prestigious post of musical director of the Boston Symphony Orchestra, at the age of 50, he has expressed himself with ironic understatement: "I would say that at this moment my nostalgia for opera is well controlled."

Yet it was in the field of opera that Mr. Leinsdorf made his mark, both in his native Austria and in the United States. When he was a mere 20, he hiked from his native Vienna some 150 miles to Salzburg one summer, where his abilities so impressed the late Bruno Walter that he was taken on as the great conductor's assistant in preparing operas for the festival there.

Ansel Adams

The word is "Calma!"

Served with Toscanini

The following three summers in Salzburg, from 1935 to 1937, he performed similar tasks for Toscanini, who in turn recommended him to the Metropolitan Opera. That august institution engaged the musician to spell the ailing Artur Bodanzky in conducting the Wagnerian repertory, and he made his debut in New York eliading "Die Walkure" on Jan. 21, 1938, 14 days before his 26th birthday.

The aplomb and assurance —and talent—that made the young man seek out Walter and unafraid to tackle a Metropolitan assignment stood him in good stead for the next few years. Shortly after his debut, he had to conduct a "Parsifal," on 12 hours' notice, when Bodanzky became ill. The next year, when Bodanzky died, the Metropolitan threw the whole Wagnerian repertory, plus many other operas, in his lap.

Mr. Leinsdorf weathered a good deal of severe criticism for his youth and lack of experience, including public complaints by some of the Metropolitan's leading singers, and he stayed with the company until 1943.

He then took on the Cleveland Orchestra, being at the time the youngest conductor heading a major American symphony. Since he had been naturalized in 1942, he found himself inducted into the United States Army just a few months after he took the Cleveland post, but he was honorably discharged within nine months.

From then on his career shifted from Cleveland to another season at the Metropolitan, to nine years with the Rochester Philharmonic, to a season's directorship of the New York City Opera, and then back to the Metropolitan, where he remained from 1957 to last spring.

In Boston, Mr. Leinsdorf will need all his considerable charm and aplomb, for he is re-establishing a German-Viennese tradition in a city that has become used to the Russian-French tradition among conductors since 1918. And he has about only one personal trait in common with the last two conductors in Boston, the late Serge Koussevitzky, who reigned for 25 years, and Charles Munch, who just completed 13 years with the orchestra. Mr. Leinsdorf is always beautifully dressed and groomed.

In contrast to the regal Koussevitzky, who could hold forth extensively in his richly accented English, and to the shy Munch, who seldom said a word in public, Mr. Leinsdorf is quietly and precisely articulate in speech only faintly tinged with a Viennese accent. A short, bald, compact man, he moves with a comparable economy of motion, and efficiency is reflected in his conducting.

The conductor's outward poise cloaks a tremendous amount of energy. He has a passion for thoroughness, so that he refuses to conduct parts of operas, as his predecessor Bodanzky at the Metropolitan was wont to do. He also is careful, so that he always wears a seat belt when riding in an automobile.

Favors French Clarets

His interests outside of music largely embrace clothes, stamps and wines, all of which he collects. Among wines he places special stress on French clarets.

With the Boston appointment, Mr. Leinsdorf moved his large family to a house in Brookline, Mass. There he is ensconced with his wife, the former Anne Frohnknecht of New York City, whom he married in 1939, and five children: David, 20; Gregor, 18; Joshua, 17; Deborah Hester, 14; and Jenny, 10.

After the final rehearsal for yesterday's opening concert, Mr. Leinsdorf had only one word for his players, a word that is as characteristic of the conductor as any: "Calma!" which may be translated as "Stay calm!"

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Chronicle-Citizen
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Weekly Circ. 7,231
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ERICH LEINSDORF, new music director of the Boston Symphony Orchestra and his son David, center, were greeted by the rest of the family at Logan Airport Saturday, upon their return from a summer in Europe. Mr. and Mrs. Leinsdorf, at right, are making their home at 153 Dean Rd., Brookline, with their children, Jennie, left, Hester, center standing, David, and Gregor and Joshua, who were in New York when their father arrived home.

3
30
JAE-SEASON
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AUG 25 1962

Introducing Erich Leinsdorf

The Boston Symphony gains a wealth of talent and training in its new conductor.

Erich Leinsdorf rehearsing the Boston Symphony.

By Irwin Shainman

IN THE AUTUMN of 1948 Erich Leinsdorf, then the conductor of the Rochester Philharmonic Orchestra, stepped on to the stage of Chapin Hall, Williams College, to begin a concert thirty minutes later than the advertised starting time. Obviously annoyed at the unprofessionally late beginning, he turned to the large audience and with a touch of wit for which he is known, said: "I sincerely apologize for having kept you waiting. We were on time, but the Boston and Maine Railroad put a rallentando on our baggage and instruments." He then faced the musicians and led them through a thrilling concert.

Leinsdorf was delayed that day by a railroad, but in the thirteen years between the Williamstown concert and the announcement of his appointment as conductor and music director of the Boston Symphony Orchestra he has seldom been sidetracked. After leaving the Rochester Philharmonic he directed the Cleveland Orchestra, did a stint in the army, guest conducted many of the major orchestras of the world and became one of the most successful recording artists of his time, especially in opera. Besides executive and directorial responsibilities at the New York City Center and the Metropolitan Opera, Mr. Leinsdorf has more full opera recordings to his credit than any other active conductor.

He brings to the Boston Symphony a wealth of training, experience and know-how, plus the respect and loyalty of musicians and public everywhere he has worked. When his appointment to the coveted post was announced last season, an obviously disappointed Metropolitan Opera executive was heard to say, "Naturally I am very happy for him but very sorry for us. We need him much more than they do."

* * *

BORN IN VIENNA fifty years ago, Leinsdorf has been conducting in the "big time" for well over twenty-five years. He was assistant to Bruno Walter and Arturo Toscanini at Salzburg, and since that time he has both guest conducted and helped to build many fine orchestras. In his last few seasons at the Metropolitan he infused the men in the pit with a sense of clarity and precision that was not only remarkable but earned him the unanimous approval of the New York music critics: a rare accomplishment. His Metropolitan performance of the Wagner "Ring" cycle will go down as one of the major accomplishments of the Leinsdorf-Rudolf Bing era.

As to his repertoire, Leinsdorf is anything but a specialist in any one field. Equally at home with Mozart, Beethoven, Wagner, Strauss or Stravinsky, he is also well known for his interest in new and rarely performed works. For his first season with the Boston Symphony he plans to perform a series of eight or nine contemporary concertos in addition to a special commemorative Stravinsky concert.

In an interview with the Boston press recently, Leinsdorf talked of some of the reasons why he—at the age of fifty and at the height of popularity — would give up world-wide travel, extensive operatic conducting and recording activities to move his wife and five children to the quiet of suburban Brookline. He emphasized that one of the important facts in his mind was being able to come to Boston without having to be a "bricklayer." "I don't have to build," he said, "I find a magnificent orchestra and organization." At the Boston Symphony the important decisions are made on purely musical grounds with very little pressure for the politically expedient to take precedence over the purely artistic. This type of freedom for a conductor is rare indeed.

* *

LEINSDORF DOES NOT plan an absentee administration. In spite of the many demands on him for guest appearances, he will conduct the orchestra in all but seven weeks of its long resident season in addition to all its tours and Tanglewood. He has invited retiring conductor Charles Munch back for a four week period, and Richard Burgin, whose association with the orchestra as concertmaster spans many decades, will direct for three weeks and take on the duties of associate conductor. Leinsdorf, with his customary acuity of intellect and diplomacy, compared these invitations to the operation of the United States Senate. The continuity of operation that makes that body so effective is accomplished by having only one-third of its members up for election at any one time. The same is true in music.

If there were ever a time when Boston and Berkshire music lovers could look to the future with a keen sense of anticipation, this is it. The appointment of Erich Leinsdorf might well prove to be one of the most important events in the long and honorable history of the Boston Symphony.

Mr. Shainman is an associate professor of music at Williams College and director of the Berkshire Symphony Orchestra.

Erich Leinsdorf

New England Newsclip Agency, Inc.
Box 2078, Boston 6 RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 192,118
SEP 3 1962

Maestro Leinsdorf Gets Down To Business

Plays Schubert in Shirtsleeves —Sports Crimson Suspenders

By MARY MEIER

Make no mistake, the new 49-year-old "maestro" of the Boston Symphony Orchestra has come to town.

Arriving here from Europe a week ahead of schedule, Aug. 25, Erich Leinsdorf drove straight from Logan Airport to Symphony Hall, where his contract as musical director was scheduled to start simultaneously with Charles Munch's last concert at Tanglewood the following day.

Open, vital, enthusiastic as a conservatory student at the mere mention of music, the ex-Metropolitan Opera conductor has plunged into his plans for the coming season.

The father of five children was interviewed in his rambling white Brookline home which his wife, Anna, had purchased from obstetrician Dr. Archie Abrams.

He was in a room that was added as a new wing to the house. It contains an elaborate high fidelity component system.

Records, tapes and musical scores are stored in six 10-foot-high cabinets which look like pillars, until Leinsdorf, with glee, swings open the doors saying, "Everything's hidden!"

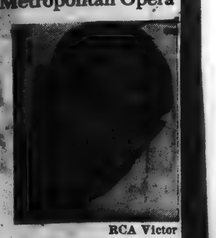
The man himself, whose 5-foot-5 figure Bostonians will see step up to the podium Sept. 21 for the season's first concert, is slender.

Dressed in slacks of banker's gray and a black silk jacket, the unexpected brilliance of Leinsdorf's personality shines out when he suddenly sits down at the piano in shirtsleeves and shows off his crimson suspenders.

LEINSDORF *Page Fifty-seven*

SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1,213,901
SEP 19 1962

THE BOSTON SYMPHONY, one of the nation's oldest orchestras, acquires a new music director this week—Erich Leinsdorf. The 49-year-old former conductor of the Rochester (N. Y.) Philharmonic and of the Metropolitan Opera says he will continue the Boston Symphony's tradition of spotlighting new works by American and foreign composers, in addition to playing the classics. Coincidentally, as Vienna-born Leinsdorf was replacing French-born **Charles Munch** in Boston, French-born **Jean Martinon** was replacing Vienna-trained **Fritz Reiner** as conductor of the Chicago Symphony. Both Munch and Reiner are retiring after many distinguished years of U. S. music-making.



RCA Victor
Leinsdorf

The Boston Globe—Monday, September 3, 1962 57

Most Synonymous to Leinsdorf

recording of Debussy's "Images" for Orchestra" conducted by Munch.

He has praised the Boston Symphony for never compromising on music.

Work, Play Almost Synonymous to Leinsdorf

LEINSDORF Continued from the First Page

the chamber which his wife and friend, James Amster, a New York decorator, had designed in his absence. "But when the carpet arrives from Spain, it will be just right."

Leinsdorf relaxes with his family by playing "hugh ping pong tournaments" in the basement of their home every evening after supper. "I'm not so good," he says with a shrug. "Hester can beat me."

All members of the family also join him in walking around the neighborhood, searching for new views of the Boston skyline.

Leinsdorf says of his children, "You will be hard put to find a musician among them." Everyone of the children has his own record player and each in turn has had a teenage phase "which is all jazz," Leinsdorf complains.

"One nice thing though," he adds. "Without any prompting I may hear Beethoven's Emperor Concerto in the house and I suddenly must answer a lot of questions."

What recorded music does he listen to for relaxation? The new director pointed to the many works he has recorded with the Boston Symphony Orchestra over the past few years.

To work out exact timing, apprehesive how the other a

Plays Ping Pong

"Everyone gives his best performance when he has familiar faces on his right and his left so the teamwork doesn't change."

To work out exact timing, apprehesive how the other a

CONDUCTOR LEINSDORF TIMES AN ORCHESTRAL SCORE

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,913
SEP 2 8 1962

Erich Leinsdorf

Leinsdorf Faces Boston Symphony

By Harold Rogers

Boston

A story has been making the rounds these days, perhaps apocryphal, that Erich Leinsdorf's son came to him last season and said that some of his school friends had asked him to tell them which orchestra was the greatest in the United States.

"Tell them that you don't know now," Mr. Leinsdorf is said to have advised him, "but that next year it will be the Boston Symphony."

A droll answer, doubtless given with a twinkling eye.

Yet to most Bostonians it would never occur to question whether the Boston Symphony were or were not the best American orchestra, or indeed the best orchestra in the whole world (though some Boston music critics may hold more tempered opinions). Now that Mr. Leinsdorf has taken over the podium from Charles Munch as the orchestra's director, Bostonians are not in the least concerned about his making the Boston Symphony the greatest in the United States. They are concerned, however, over his ability to keep it that way. This is the same concern they felt when Munch took over the leadership from Koussevitzky.

These unsettled emotions have in no way interfered with receipts at the box office. The clamor for seats at Symphony Hall goes on as furiously this season as it has in the past, with curiosity adding an ingredient of spice to the season just opened. Will the new man step more easily into Munch's shoes, as Munch once stepped, not so easily, into Koussevitsky's? Will he change the sound of Munch's orchestra, as Munch once changed Koussevitzky's? Will the programs be different? Or better? Or worse?

No final evaluation can be made, of course, on the basis of the Boston Symphony's opening concert of its 82d season on Friday afternoon. It is not what a man can deliver in one concert, or even in three or four. It is what he consistently delivers over an entire season, or thirteen, or twenty-five.

Mr. Leinsdorf's first concert had many virtues and few if any peccadilloes worth naming. But it was short on heart. There was not an instant when the orchestra was not under the full control of his keen musical intellect. He knew what he wanted; he knew how to get it; and he got it with gestures both dynamic and graceful.

But where was the wonder, the thrill, the radiance, the glory? Where were the sunbursts, the starshine, the aspirations, or even a simple sigh? We ask not for sentimentality, but for sentiment in its highest sense. Since Mr. Leinsdorf has given us this deeper sense of musical sentiment when he appeared with the orchestra as a guest conductor, we may naturally assume that its absence at this concert was owing to the special problems that must surely confront any artist assuming the direction of a great orchestra for the first time.

Mr. Leinsdorf's first program is a fine start in the direction of his stated policy—to give his listeners an over-all picture, in three or four years, of the classical, romantic, and modern orchestral literature. He hopes that nothing will be neglected. He intends to balance the repertoire, providing a good coverage of the various musical styles.

He opened with the Boston concert première of Prokofiev's Overture to "War and Peace," the music expanding in the composer's typical rhapsodic way and moving through shifting tonalities, at times acerb, to a stately close.

Mr. Leinsdorf then went on to give us Walter Piston's Seventh Symphony in its first performance by the Boston Symphony, though it has been played in Boston earlier this year by the Philadelphia Orchestra, which commissioned it. The work is beautifully composed (it seems quite impossible for Mr. Piston to write badly) a fitting addition to the oeuvre of our leading American symphonist.

Opening with melodies that range in a broad, swinging counterpoint, the initial Con moto movement tenses and relaxes in a series of American moods. Master of orchestral effects, Mr. Piston varies his timbres, balances his masses against economies, and turns out scores of winsome, yet solid musical content. The final two movements — Adagio pastorale and Allegro festevole—are exactly what they are described to be.

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PALM BEACH, FLA.
NEWS
D. 3,905 S. 4,007
APR 28 1962

BOSTON SYMPHONY DIRECTOR, Erich Leinsdorf, pictured at the Sea Breeze-Holiday Inn where he is vacationing with his wife and two daughters, Deborah and Jenifer. Mr. Leinsdorf will return to Boston this week to begin rehearsals for the symphony opening September 21. He will conduct the N.Y. Philharmonic Orchestra September 24.

INSTRUMENTALIST
EVANSTON, ILL.
MONTHLY 15,900
MAY 1962

Erich Leinsdorf Heads Boston Symphony

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New England Newsclip Agency, Inc.
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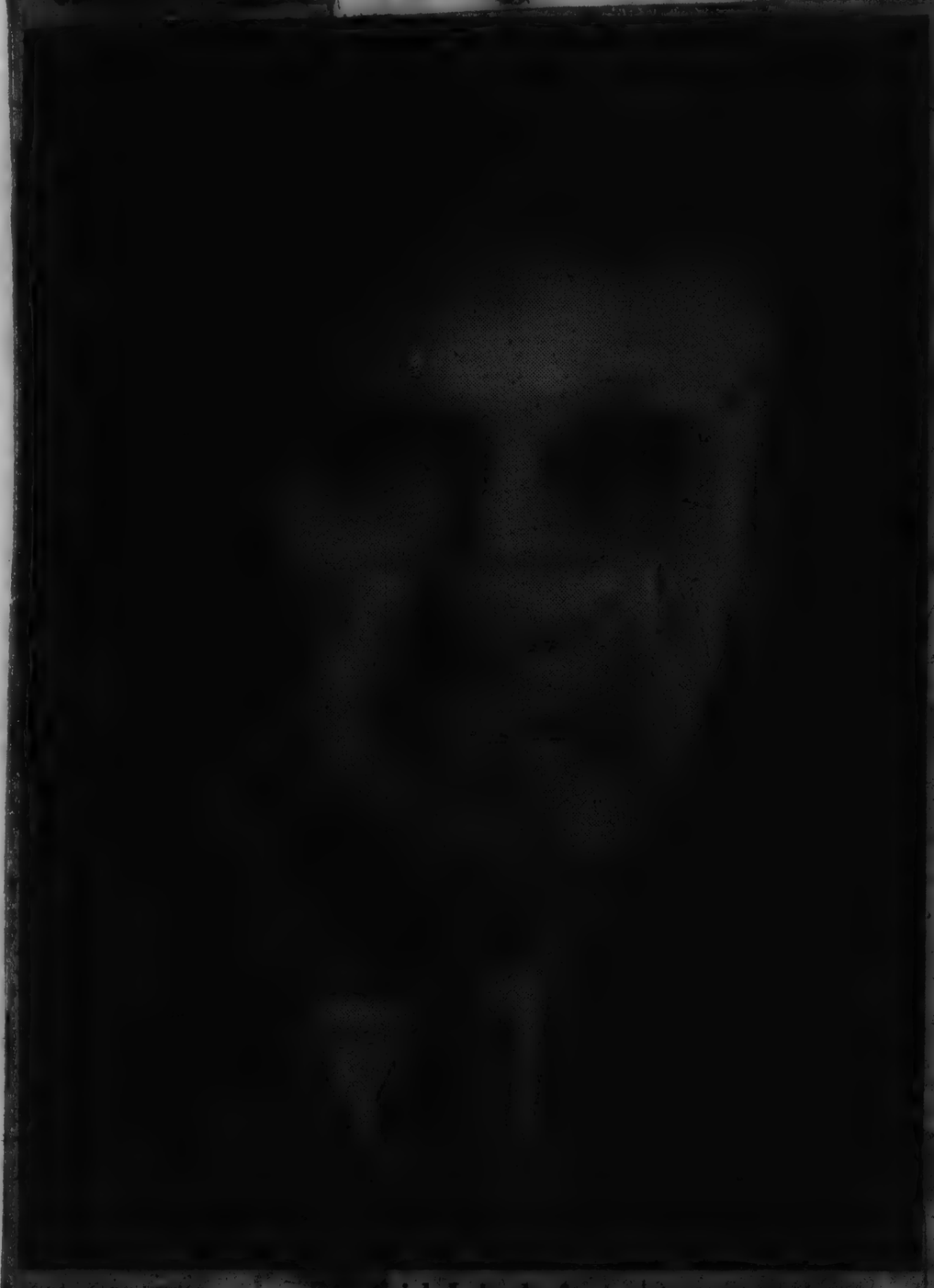
Christian Science Monitor (e)
BOSTON
Circ. 194,
SEP 8



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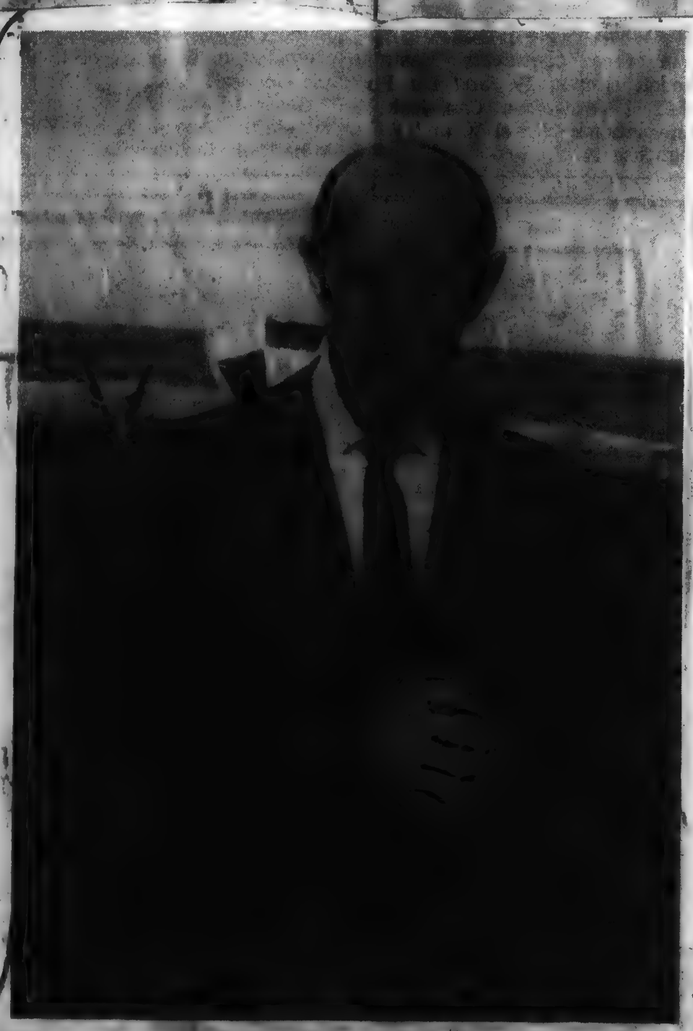
APR 28 1962



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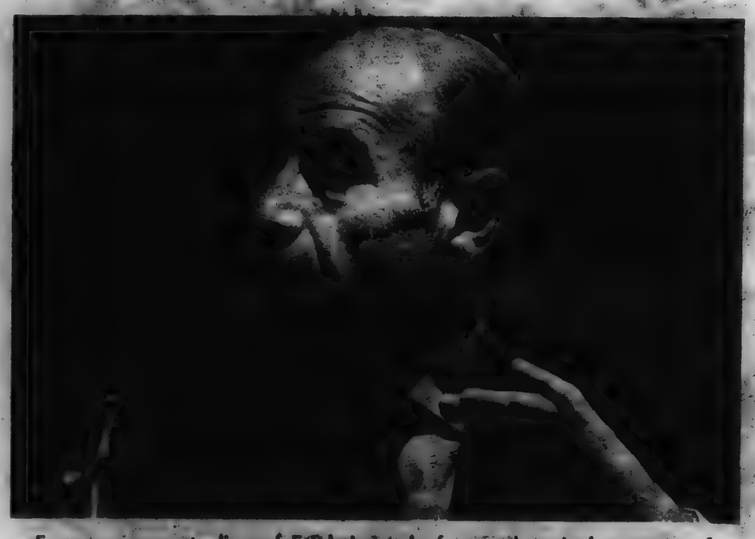
Traveler Scope . . . Where The News Comes Alive In Pictures

Meet New Mr. Music!

(Traveler Staff Photos by John Landers Jr.)

MAESTRO Erich Leinsdorf, Vienna-born conductor, demonstrates his views and ... s at press conference today. He'll take over as music director of the ... n Symphony Orchestra just before Labor Day. Appropriately enough, he'll ... neighbor of Arthur Fiedler, famed conductor of the Boston Pops. Story ... 5.

Photos by Luigi Pellettieri and Boris and Milton



Four camera studies of Erich Leinsdorf reveal varied aspects of his face and eyes. From a glimpse of him in rapt thought, to shots of him accentuating conversation with graceful gesture, these provide a notion of the intense and thoughtful person soon to head the Boston Symphony Orchestra.

New Symphony Conductor— Erich Leinsdorf

By Cyrus Durgin

When on Friday afternoon, Sept. 21, Erich Leinsdorf faces the Boston Symphony for the first time as music director, a new era will have begun for the Orchestra.

Retirement of Charles Munch and accession of Leinsdorf does not represent merely a change in artistic leadership, all-important as that surely is. It symbolizes a total difference in musical thinking and personal attributes.

Leinsdorf, though Vienna-born Feb. 4, 1912, is the first conductor in Boston Symphony history with anything like an American background. All his predecessors were European, to whom European ways of life and music-making were native, and to whom English was at the least an alien tongue.

Though Leinsdorf's musical training was Viennese, and he was indoctrinated in a Central European ideal of orchestral sound and manner of performance, from the age of 25 he has lived and worked in the United States. That has made all the difference.

For the mature half of his life, thus far, Leinsdorf personally and professionally has developed in an American milieu. He has come to speak English like an American; he seems personally to have taken on the color and to have assumed the tempo of American life. He has become a citizen and married an American girl. Their children are Americans.

This may be an overlay upon a gentleman who is also very much a cosmopolitan, but it is an overlay of vital importance in Leinsdorf's approach to his new post, and in his appeal to the American public. (One does not say merely 'Boston public' because the Boston Symphony Orchestra, by its broadcasts and its tours, serves the country as a whole.

Since Leinsdorf became assistant conductor at the Metropolitan Opera in 1937, he comes to Boston as no stranger. His operatic performances have been admired here, and we have had a taste of the symphonic Leinsdorf, thanks to the invitation which Dr. Munch extended in 1961, to be guest conductor at Symphony Hall.

Leinsdorf's experience in this country has been broad. When in 1943 he resigned from the post of chief conductor of German opera at the Metropolitan, which he had occupied since 1939 after the death of Artur Bodanzky, Leinsdorf went to the Cleveland Orchestra. This appointment was interrupted by service in the United States Army.

Out of uniform, Leinsdorf became music director of the Rochester Philharmonic in Rochester, N.Y., and remained there nine years. The New York City Opera summoned him to be its general manager in 1956, and in the years following he returned to the Metropolitan as both conductor and music consultant. His appointment as music director of the Boston Symphony was announced Apr. 22, 1961.

Many of the world's great men have been short and slight. Among them Arturo Toscanini, who more than 30 years ago perceived the extraordinary talent of Leinsdorf, and made him a protege. From 1934 to 1938 the young man assisted Toscanini and Bruno Walter at the Salzburg, Austria, Festival.

Leinsdorf also is short and slight, though with a large head and with hands that in their muscularity sometimes give you the impression they are enormous. He is balding, his face is long and deeply lined, his dark eyes possess a quality which can only be called penetrating.

About Leinsdorf there is an extraordinary dignity and, as befits one of his profession and eminence, a profound sense of command. His manner is elegant and charming, his speech friendly, his humor lively and, again, American. But his dignity, to the casual acquaintance, is the strongest attribute. To me he suggests a steely hardness of artistic purpose beneath the soft integument of manner.

We shall learn much about him in the next six months—even more in the time to come after that. There will be changes in the sound and the ensemble of the Boston Symphony Orchestra, in the nature of its programs and the manner of performance, in the very appearance of the group, to some extent, for the new music director has explained his intention of seating his players upon platforms upon the Symphony Hall stage.

Likely there will be changes, too, in the nature of the Berkshire Festivals at Tanglewood. That, I feel personally, will be all to the artistic good. While the Festivals appear to have thriven at the box office, a certain gray monotony of "the standard repertory" has long settled over the programs in the Music Shed. What Leinsdorf will do about that remains to be heard, but my guess is that the Berkshires—including the Music Center—are due for alterations.

Come what may, we can be assured that the next several years of the Boston Symphony will be of notable interest and perhaps excitement. I think a very fresh breeze is going to waft through Symphony Hall.

More Photos on Page 10

New England Newsclip Agency, Inc.
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Sunday Globe
BOSTON, Mass.
Circ. 445,834
SEP 9 1962

Leinsdorf From Page 5

Three Boston Symphony conductors—Erich Leinsdorf, who assumes the post at age 50; Pierre Monteux, now 87, who was conductor 1920-24, and Charles Munch, 71 this month, who has retired after 13 years.

Photo by Whitestone

Planning ile the sun. Leinsdorf, relaxed at Tanglewood, acquaints librarian Victor Alpert, center, and music administrator Leonard Burkat with his artistic ideas for next season.

Photo by Boris and Milton

New England Newsclip Agency, Inc.
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Post Gazette
BOSTON, Mass.
Weekly Circ. 13,900
MAY 11 1962

NEW CONDUCTOR AT SYMPHONY

In taking over his new duties as conductor of the Boston Orchestra, as a worthy successor to Dr. Charles Munch, who retired, Erich Leinsdorf paid high praise to the musical policies of the world famous organization. The new conductor will continue the affiliations of the Boston Symphony with the choral groups Harvard-Radcliffe and Chorus Pro Music. During the next season he will conduct 17 concerts here, and all the tours.

The final good-by by Dr. Munch will come after the eight weeks of the Berkshire Musical Festival (Tanglewood) beginning July 4. Prior to that time he will conduct a series of concerts in France and Switzerland, beginning with a Debussy program in Paris honoring the centennial of the composer's birth.

Dr. Munch had the second longest uninterrupted term as conductor of the Boston Symphony, Koussevitzky had the longest.

Tuesday night, May 1st, Maestro Arthur Fiedler opened the 77th season of the admirable and ever popular Boston Pops with 2 sweeping and eloquent renditions of the Entrance of the Guests into the Wartburg in Wagner's Tannhauser. The well chosen program included many delightful semiclassic numbers.

New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
MAY 18 1962

Quotes

My philosophy—I suppose I'll be branded a first-class socialist—is that it's much cheaper to subsidize railroad transportation than to build highways. A lot of people use their cars because they have to. If you provided free rail transportation, you'd save money. It's much cheaper to support the railroads than to build highways and to tear the city apart in the process. Everyone yells about that $80 million the city loses on the subways every year — but that's the best buy New York gets for its money.—*Harry A. Barnes, New York City's traffic commissioner.*

I am particularly happy that I am coming in here [to Boston] not as a bricklayer. I don't have to build. I find a magnificent orchestra and a magnificent organization. This again enables one to make music without having to go to collect cement and bricks and composition shingles. —*Erich Leinsdorf, conductor-elect, Boston Symphony Orchestra.*

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
AUG 25 1962

Erich Leinsdorf,
New BSO Conductor

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 445,834
AUG 26 1962

Leinsdorf, New Symphony Director, Back From Tour

Erich Leinsdorf, new music director of the Boston Symphony Orchestra, arrived in Boston yesterday after a seven-week tour of work and holiday in Europe.

Leinsdorf was accompanied by his son, David, 20, who served as his secretary on the trip.

His wife and their two daughters, Debby, 13, and Jennifer, 10, were on hand at the airport to greet the Austrian-born conductor.

Before going to Europe, Leinsdorf bought the Brookline home where they will live and his wife and two girls have spent the Summer arranging it for his return.

Two other children, Gregor, 18, a student at the University of Chicago, and Joshua, 16, are currently working at Summer jobs.

Leinsdorf will conduct his first concert as music director of the B.S.O., Friday, Sept. 21. Charles Munch will officially retire after 13 years with the Symphony today, when he concludes his last concert at Tanglewood.

Debby and Jennifer had good news for their father yesterday.

While he was away, they had completed a card catalogue of his extensive music library. It had been placed in his office at Symphony Hall.

After passing through customs, there was no question about where the family group would go next. They went to his office.

NEW HOME BASE—Boston Symphony's new conductor, Erich Leinsdorf, arrives from Europe with son, David, 20.

Boston Globe Magazine
SEPTEMBER 9, 1962

TV WEEK
THIS WEEK'S RADIO and TV PROGRAMS AND FEATURES PAGES

New Conductor of Boston Symphony Orchestra Story on Pages 8 and 10

Boston's Most Complete TV Program Listings Pullout Section

Boston Globe Magazine
SEPTEMBER 9, 1962

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HERALD ROTOGRAVURE SECTION

HIGHLIGHTS INSIDE THIS MORNING

How Green Are Grass Roots?

Section I

Should Wives Be Spanked?

See Ann Landers

Hayden Peerson:

Facts Leave Slight Trace

Section I

ON THE COVER

ERICH LEINSDORF, who succeeds Charles Munch as musical director of the Boston Symphony Orchestra this Fall. Color photo by Fabian Bachrach.

HERALD

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Section I

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HARPER'S MAGAZINE
NEW YORK, N.Y.
MONTHLY 256,564

SEP 1962

Erich Leinsdorf (opposite), currently in his first year with the Boston Symphony and its summer Tanglewood festival, combines superb discipline, masterly technique and adventurous programing with a personal sense of humor.

HARPER'S MAGAZINE
NEW YORK, N.Y.
MONTHLY 256,564

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12

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,439
AUG 26 1962

NEW SYMPHONY DIRECTOR

Leinsdorf Arrives, Full of Plans

(Herald Staff Photo by George Hoyt)

LEINSDORF ENSEMBLE—Erich Leinsdorf, new music director of the Boston Symphony, poses smiling at the airport with his family after returning from summer in Europe. From left, Leinsdorf, Hester, Jennie, Mrs. Leinsdorf and David, who accompanied his father to Rome, Switzerland and London.

By W. J. McCARTHY

Members of the Boston Symphony are hereby advised their new conductor is a man who appears to have more than a baton at his fingertips.

Erich Leinsdorf flew into Boston from London yesterday to a fond reunion with the ladies of his family, and while his heart was busy with that his head was full of the orchestra.

Plans for Season

Talking with reporters only moments after clearing customs at the BOAC terminal, Leinsdorf discussed with obvious anticipation his plans for the coming season.

"The orchestra will finish at Tanglewood (with Dr. Charles Munch, the retiring music director, conducting) this weekend," said Leinsdrof, "and then they have a well-earned vacation of

(Continued on Page Two)

...etting back to the coming season, Leinsdorf, who comes here after five years with the Metropolitan Opera as music consultant and director, said he plans to conduct "just short of 100 concerts, or practically 25 of the 32 weeks."

Guest conductors?

"We will have Dr. Munch for four weks, Mr. Burgin (Richard Burgin, associate conductor) fo three weeks, although I can't giv you the day-by-day schedule. B everything is in good shape."

And so is Maestro Leinsdorf

if the plans of his effervescent family continue to bubble along.

BROOKLINE HOME

The Leinsdorfs are seven in all, the boys being David, 20, Gregor, 18, and Joshua, 17, and they will be living at 153 Dean road in Brookline, "not more than 20 minutes from Symphony Hall."

Waiting for the BOAC jet, Mrs. Leinsdorf explained:

"My husband is tired of traffic—we lived in Larchmont while in New York—and he wanted a place near his work. So I got a compass and figured a 2-minute radius, and there was Dean road."

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Waiting to greet Leinsdorf and David, who accompanied his father on the seven-week stay in Europe, were Orchestra Trustees John T. Noonan and Edward A. Taft.

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...phony Reins

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Journal (e)
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Circ. 15,799
AUG 27 1962

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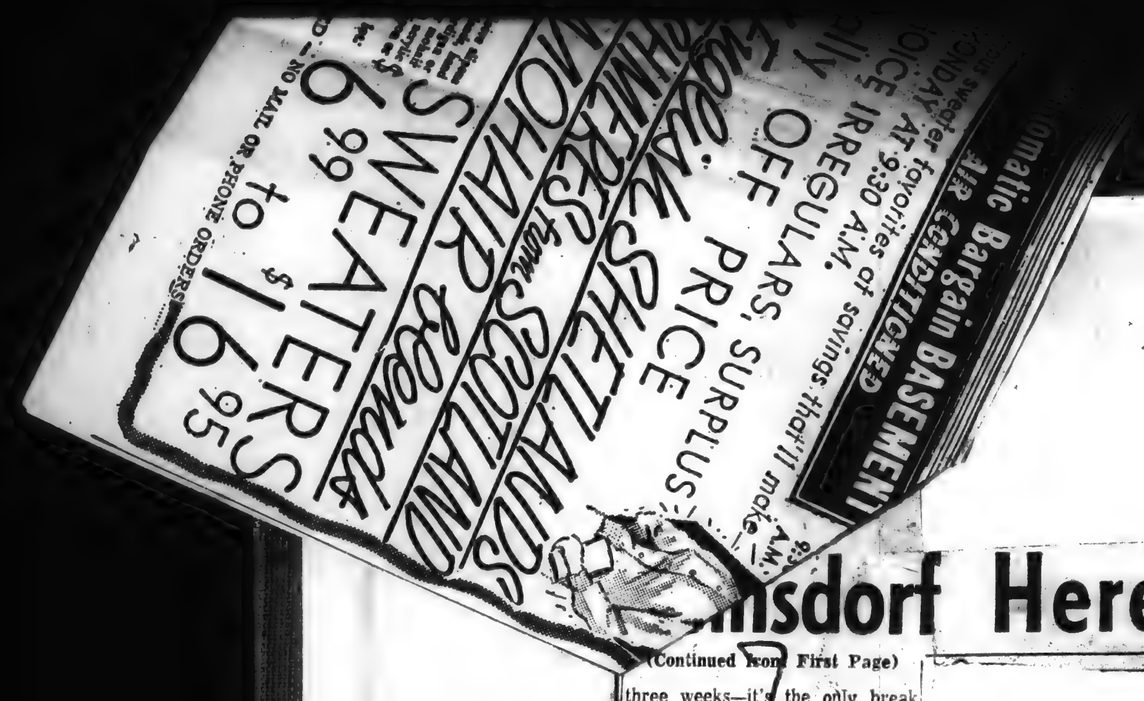
SPRINGFIELD, Mass.
Circ. 83,057
AUG 27 1962

New Boston Symphony Conductor Arrives Home

(United Press International Telephoto)

Conductor Erich Leinsdorf, the new conductor of the Boston Symphony Orchestra, is reunited with his wife Anne and children, Jennifer, 10, (seated), Hester, 13, and David, 20, at Logan International Airport Saturday after arriving from Europe. He succeeded Charles Munch as conductor of the Boston Orchestra, who retired Sunday after 13 years with the orchestra.



Leinsdorf Here to Assume Symphony Reins

(Continued from First Page)

three weeks—it's the only break they have, you know—so our first rehearsal will be Monday, Sept. 17."

Leinsdorf broke off for a moment to show his wife, Anna, and their daughters, Hester, 13, and Jennifer, 10, the prized souvenir of this seven-week visit to Europe—a four-foot steamer trunk, neatly compartmented on one side, but open full-length on the other.

"I bought it second-hand in London," explained Leinsdorf, who has a reputation in the music worl as a meticulous dresser, "for the tours."

LESS IRONING

Mrs. Leinsdorf broke in laughing to explain that now his tails could hang full-length while traveling, "and they won't have to be ironed for every concert."

Getting back to the coming season, Leinsdorf, who comes here after five years with the Metropolitan Opera as music consultant and director, said he plans to conduct "just short of 100 concerts, or practically 25 of the 32 weeks."

Guest conductors?

"We will have Dr. Munch for four weks, Mr. Burgin (Richard Burgin, associate conductor) fo three weeks, although I can't giv you the day-by-day schedule. Bu everything is in good shape."

And so is Maestro Leinsdorf if the plans of his effervescent family continue to bubble along.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SCHENECTADY GAZETTE
September 25, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
NEW YORK HERALD TRIBUNE
Sunday, September 23, 1962

BILLBOARD MUSIC WEEK
NEW YORK, N.Y.
W. 50,000
SEP 29 1962

NEW YORK Herald Tribune
D. 355,898 S. 451,270
SEP 23 1962

SCHENECTADY, N.Y.
GAZETTE
D. 45,522
SEP 25 1962

JERSEY JOURNAL
JERSEY CITY, N. J.
OCT - 6 1962

JERSEY CITY, N.J.
JERSEY JOURNAL
D. 94,003 SAT. 81,979
OCT 6 1962

PHILADELPHIA, PA.
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D. 611,842 S. 1,004,122
OCT 21 1962

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SEP 21 1962

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Circ. 48,500
SEP 21 1962

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Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 6,153
SEP 30 1962
4-62

Boston Symphony Orchestra To Tour U. S. Cities, '62-'63

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The season will span 50 weeks including the winter season in Boston, the Boston Pops, Esplanade Concerts, and the Berkshire Festival at Tanglewood, Lenox, Massachusetts. In its own auditorium (Symphony Hall) the Boston Symphony Orchestra will present five series: 24 Friday matinee programs (September 21-April 11) will be repeated on Saturday evenings (September 22-April 13) plus six Sunday afternoons (October 7-April 7), six Monday evenings (October 15-March 11), and ten Tuesday evenings (September 25-April 9). There will also be special events to be announced and a series of eight Open Rehearsals on Thursdays (October 11-April 4) intended primarily for students in the Boston area.

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Continued on Page Four

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Ledger-Times
BOSTON, Mass.
Weekly Circ. 14,000
SEP 27 1962

Schedule

Boston Symphony

Continued from Page One

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At the conclusion of the Boston season on April 13 the Boston Symphony Orchestra will embark on a two week transcontinental tour presenting concerts in eleven cities in the United States and Canada. The tour will open in Chicago (April 15, Orchestra Hall) and include Kansas City, Missouri (Apr. 16, Music Hall), Oklahoma City (Apr. 17, Municipal Auditorium), Albuquerque (Apr 18, Civic Auditorium), San Diego (Apr. 19, Russ Auditorium), Los Angeles (Apr. 21, Shrine Auditorium), San Francisco (Apr. 22, War Memorial Opera House), Portland (Apr. 23, Public Auditorium), Seattle (Apr. 24, Center Opera House), Winnipeg (Apr. 26, Winnipeg Auditorium), and Minneapolis (Apr. 27, Northrop Memorial Auditorium).

After the final concert of the transcontinental tour, the Boston Symphony Orchestra will return to Boston for the opening of the Boston Pops season on April 30 under the direction of Arthur Fiedler. The nine weeks of the Pops season will be followed by three weeks of free open-air concerts on the Charles River Esplanade in Boston beginning on July 1. At the Boston Symphony Orchestra's summer home, Tanglewood, Lenox, Massachusetts. the eight weeks of the Berkshire Festival will begin on July 5. Concurrently with the Berkshire Festival the Symphony Orchestra operates the Berkshire Music Center, its summer school of music. The Opening Exercises of the Music Center with Erich Leinsdorf as Director will be held on June 30.

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Herald (m)
BOSTON, Mass.
Circ. 177,105
MAY 9 1962

Philip R. Allen Will Is Filed

Public Institutions Are Left $340,000

A total of $340,000 in public bequests was given in the will of Philip R. Allen of Walpole, manufacturer and philanthropist who died at 89 on May 2. He was the father of Philip K. Allen, chairman of the Republican State Committee.

The will was filed yesterday with Anna E. Herach, Norfolk register of deeds. No bond was filed with it, and the total amount of the estate was not made known.

Allen left $25,000 each to the New England Conservatory of Music, Boston Symphony Orchestra, Children's Hospital, Massachusetts General Hospital, New England Center Hospital, Phillips Academy at Andover, the Boston Society of Natural History, Yale University, Norwood Hospital and the Emergency Medical Fund of Walpole.

Gifts of $20,000 each were made to the United Church of Walpole and the Kings' Daughters' and Sons' Home for the Aged, Wrentham.

Bequests of $10,000 each were left to the Salvation Army and the American School for Classical Studies in Greece. $10,000 gifts were left to the American Cancer Society and the Massachusetts Chapter, Arthritis and Rheumatism Foundation.

His widow, Anne K., was left his real estate and $100,000 outright. The rest of the estate was left in trust, half of its income to go to Mrs. Allen for life.

Upon her death the trust is dissolved and the principal goes equally to his son and his daughter, Anne Conklin of Farmington, Conn.

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Morning Globe
BOSTON, Mass.
Circ. 191,991
MAY 9 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
SEP 14 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Ledger-Times
BOSTON, Mass.
Weekly Circ. 14,000
SEP 13 1962

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New England Newsclip Agency, Inc.
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New Englander
BOSTON, Mass.
Circ. 12,558
MAY 1962

THE REGION

36-Page Boston Spread

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TORN PAGE

13

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ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SCHENECTADY GAZETTE
Tuesday, September 25, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
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BOSTON, Mass.
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Circ. 194,917
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QUINCY, Mass.
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Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 6,153
SEP 30 1962

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
SEP 8 1962

Boston Symphony Sets Opening Program-

Leinsdorf Chooses Beethoven

Erich Leinsdorf, the Boston Symphony's new music director, will conduct the opening concerts of the orchestra's 82d season at Symphony Hall Sept. 21 (Friday) at 2:15 and Sept. 22 (Saturday) at 8:30. The program will consist of Beethoven's Symphony No. 3, Walter Piston's Symphony No. 7, and "Till Eulenspiegel" by Strauss.

Mr. Leinsdorf has chosen this as his first program with the orchestra because the Beethoven Symphony is "a statement of my convictions" and the Piston Symphony No. 7, not previously performed by the Boston Symphony, is in recognition of Mr. Piston's "association with Boston, with Harvard, and with this orchestra."

The new music director arrived at his residence in Brookline on Aug. 25 following several weeks in Europe. Mr. Leinsdorf conducted a recording in Italy of "Madama Butterfly" for RCA Victor, and conducted two one-hour television concerts for the BBC.

Following three weeks' vacation after the Tanglewood season, the orchestra will hold it first rehearsal in Symphony Hall on September 17. At this rehearsal Joseph Silverstein will assume his new position as Concertmaster succeeding Richard Burgin, who continues as the Boston Symphony Orchestra's Associate Conductor.

The opening program will be repeated at the first of the Tuesday evening series on September 25 at 8:30. On September 24 the Boston Symphony will present the second concert in Lincoln Center's new Philharmonic Hall.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 617,250 S. 773,578
AUG 12 1962

It Is All Up To Leinsdorf

BY MILES KASTENDIECK

WHEN ERICH LEINSDORF assumes the directorship of the Boston Symphony this Fall, changes in program policy will doubtless occur. The concert series of any orchestra naturally reflect the musical thinking and temperament of its conductor.

To what extent Mr. Leinsdorf will bring a new accent to the Berkshire Festival and the Berkshire Music Center remains sheer speculation at the present time.

WHEN it comes to working out Berkshire Festival programs for next year, however, perhaps he will consider seriously the proposition of unifying the Festival.

Probably it will be necesary to divide it into two parts, as it is now, since the full orchestra assembles three weeks after the opening. Thus there could be a central theme for the first three weeks and another for the remaining five.

With due respect to the tradition of Bach and Mozart for the opening weeks and also the fact that these concerts draw larger and larger audiences, the time has come to expand the repertory.

Certainly Haydn and Handel, to say nothing of a number of other 19-century composers, could help vary the programs. So much music is available that these concerts could acquire fresh interest designed on a broader base.

Of course it is quite conceivable that all three weeks might be devoted to Mozart on some occasion. To concentrate on one composer at the moment would forego an opportunity for diversification.

This concentration on one composer nevertheless prompts all kinds of suggestions for the big series.

With the outstanding success of William Steinberg's performance of Bruckner's Eighth Symphony last weekend, Mr. Leinsdorf might dare to inaugurate a Bruckner series.

●

THIS COULD be skillfully arranged and reflect much credit on his boldness. Even a Richard Strauss season might be worth contemplating.

Another theme could be nationalism with each weekend devoted to music of a different country. Somewhere in the near future a place should emerge for accent on American composers.

The time has come when going to Tanglewood should have as definite a meaning as going to Bethlehem.

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 355,898 S. 451,270
MAY 2 1962

Erich Leinsdorf's Plans For Bostonians: Modern

BOSTON.

Performances of eight or nine concertos by contemporary composers will be one of the features of the Boston Symphony Orchestra's first season under its new music director, Erich Leinsdorf. He succeeds Charles Munch at the end of August. A violin concerto by Benjamin Lees and a piano concerto by Samuel Barber will have their first public hearings.

Other modern concertos announced by Mr. Leinsdorf in a press conference yesterday in Symphony Hall are Darius Milhaud's Violin Concerto; Serge Prokofiev's Cello Concerto; Bela Bartok's Piano Concerto No. 2; a piano concerto by Leon Kirchner, Norman Dello Joio's Fantasy for piano and orchestra and a concerto for woodwinds by Alvin Etler.

Mr. Munch will conduct for four weeks next season and Richard Burgin, the Boston Symphony's assistant conductor, for three.

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Daily Record American
BOSTON, Mass.
Circ. 475,000
MAY 18 1962

Leinsdorf Honored by Academy

Erich Lainsdorf has been elected a fello wof the American Academy of Arts and Sciences. The honor was voted at the 182nd annual meeting of the Academy here.

The incoming music director of the Boston Symphony Orchestra was one of three musicians so recognized, the other two beins soprano Leontyne Price and composer Leon Kirchner of the Harvard music faculty.

The Academy of Arts and Sciences, chartered by the Commonwealth of Massachusetts during the Revolutionary War, includes in its membership some 1800 national and international leaders in the sciences and arts.

NewEnglandNewsclipAgency, Inc.
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Times (e)
HARTFORD, Conn.
Circ. 126,440
MAY 1 8 1962

Leinsdorf Tells Plans For Boston Symphony

ERICH Leinsdorf, who will conduct the Boston Symphony in two concerts at the Bushnell Memorial next season, Nov. 26 and Feb. 18, as part of the Bushnell Symphony Series, plans few and only minor changes in taking over direction of the orchestra from Charles Munch, he said at a recent press conference.

TO PRESERVE a sense of continuity he plans several weeks of concerts directed by Mr. Munch and by Mr. Burgin who will continue as assistant conductor. Arthur Fiedler also will continue as conductor of the Boston Pops. Mr. Leindorf said he found "the group here—with Mr. Burgin, Mr. Fiedler — the best one can hope to find."

Over three or four years he hopes to give the public a comprehensive view repertoire with a good series of contemporary concertos. He hopes also to maintain affiliations with the Harvard-Radcliffe, Pro Musica and Conservatory vocal groups, and will continue the policy of selecting soloists for particular works, not selecting works after soloists have been engaged. He intends to seat the orchestra on risers which will make a slight change in seating.

AS FOR TANGLEWOOD, "it is one of the greatest enterprises, and I want to continue its building up."

For this Summer he has committed himself to open the Philadelphia Summer concerts on the birthday of Stravinsky and do two other programs there; to attend the American Federation of Musicians' String Conference in Michigan, and to record an opera in Rome.

COLUMBUS, OHIO
CITIZEN JOURNAL
D. 114,005
MAY 3 1962

DIRECTOR

Erich Leinsdorf, new director of the Boston Symphony Orchestra, said Boston would be the site next season of a world premiere of a violin concerto by Benjamin Lees, Smith College professor, and a piano concerto by Samuel Barber.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,439
SEP 9 1962

Pro Musica Rehearsal Monday

The Chorus Pro Musica, Alfred Nash Patterson, director, will start weekly rehearsals for its 13th season tomorrow evening at 7:30 in the Old South Church, 645 Boylston St. All persons interested in auditioning for membership are cordially invited to participate.

The Chorus Pro Musica's first public appearance will be in a Boston Symphony Orchestra program, under the direction of Erich Leinsdorf, on Oct. 12 and 13 in Symphony Hall and on Oct. 26 in Lincoln Center, New York city.

INTERNATIONAL MUSICAN
NEWARK, N.J.
MONTHLY 245,059
AUG 1962

1962 . Erich Leinsdorf who succeeds Charles Munch as the Boston Symphony Orchestra's Music Director in September, was elected a Fellow of the American Academy of Arts and Sciences at the 182nd Annual Meeting of the Academy in Boston . . . Jorge Mester has been appointed music director of the Philharmonic Society of St. Louis. He is a faculty member of the Juilliard School of Music.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Free Press (m)
BURLINGTON, Vt.
Circ. 33,250
MAY 24 1962

Dartmouth Names 16 to Committee For New Hopkins Center for Arts

HANOVER, N.H. (AP- — Dartmouth College Wednesday announced the naming of 16 men distinguished in the music world to the Music Advisory Committee of the new $7.5 million Hopkins Center for the arts.

Committee chairman is Goddard Lieberson, president of Columbia Records.

Members include Leonard Bernstein, conductor of the New York Philharmonic; E. Power Biggs, organist; Dave Brubeck, jazz pianist and composer; Elliot Carter, composer; Aaron Copland, composer; Glenn Gould, pianist; Charles E. Griffith, retired music publisher; Richard P. Leach, assistant director at New York's Lincoln Center for the Performing Arts.

Also, Erich Leinsdorf, new conductor of the Boston Symphony Orchestra; Nathaniel Merrill, stage director of the Metropolitan Opera Co.; Eugene Ormandy, conductor of The Philadelphia Orchestra; William Schuman, director of the Lincoln Center; Igor Stravinsky, composer; Arthur Virgin, arts patron; and Paul Weston, musical director and orchestra leader.

The committee will guide the Hopkins Center staff in establishing musical programs, invitations to performers and lecturers and the commissioning of new works.

The center, scheduled to open in the fall, will be devoted to music, drama, art and related cultural and educational activities.

Music

Music and Dance in Parker Lecture Series

By Alfred Burke

LOWELL — Hugh F. Downey, executive secretary of the Moses Greeley Parker lectures has announced that there will be one musical and one dance program in the 1962-63 series.

The initial event will be presented on Sunday afternoon, Dec. 9, in the Lowell Memorial Auditorium and will feature the famed Columbus Boys choir. This group that has graced the American scene for many years has gained a position of top distinction both here and abroad. The dance program is listed for Sunday afternoon, March 31, 1963, and scheduled to appear is Goya and Matteo. This is also a distinguished type of program and brings to audiences an interpretative type of dancing that is both unique and worthy of a leading position in the field. Both of these events will start at 3 p.m. and the general public will be admited free. The general series will open Oct. 21, with a lecture on "From the Andes to the Amazon" by John Goddard.

Erich Leinsdorf

The first program in the fall series of organ recitals scheduled to be held in the Methuen Memorial Music hall will be presented Monday evening at 8:30 o'clock and will feature Anton Heiller of Vienna. A musician of international distinction, Mr. Heiller's last appearance in this country was in July when he was the invited artist at the American Guild of Organists' convention in Los Angeles. He is professor of organ at the Academy of Music in Vienna.

Erich Leinsdorf, the Boston Symphony orchestra's new music director, will conduct the opening concerts of the orchestra's 82nd season at Symphony hall, Sept. 21 (Friday), and his program will include Beethoven's "Eroica" Piston's Symphony No. 7, and Strauss' "Till Eulenspiegel."

MAESTRO LEINSDORF has enjoyed a long and distinguished career. He received his education at the University of Vienna and the State Academy of Music which is also located in Vienna. In 1934 through 1938 he served as assistant to both Arturo Toscanini and Bruno Walter at the Salzburg Festival in Austria. He came to America for the first time as a conductor in 1937. He held the position of assistant conductor at the Metropolitan Opera house until 1939, and then became chief conductor of the German wing of the company. His work in the field of Wagner was such that possibly at no time in the history of the German wing at the Met has a conductor and his fellow artists created such a tremendous response to the "Ring," "Tristan und Isolde" and the remaining writings of the German master.

His guest appearances with leading symphony orchestras and opera companies have been almost astronomical in number. He is a member of many musical organizations and committees among which is the advisory group on the arts of National Cultural center in Washington, D. C. He is a member of the visiting committee of Harvard board of overseers to the music department and the music advisory section of the Dartmouth college council on the Creative Arts. A Fellow of the American Academy of Arts and Sciences, Mr. Leinsdorf was recently named honorary co-chairman of the Friends of Albert Schweitzer.

Local concert goers are again reminded that the annual Community Concert membership drive will be under way later this month. The program committee's announcement of two top events to start the season off, a third to come, another brilliant event, and the fine list that the surrounding cities have to offer, should make the 1962-63 series in this area the finest in many years.

Leinsdorf Takes Over

Symphony's 82nd Season Sept. 21

Erich Leinsdorf, the Boston Symphony Orchestra's new music director, will conduct the opening concerts of the orchestra's eighty-second season at Symphony Hall Sept. 21, (Friday) at 2:15 and Sat. 22 (Saturda)p at 8:30.

The yprogram will consist of Beethoven's Symphony No. 3, Walter Piston's Symphony No. 7 and Till Eulenspiegel by Strauss.

Mr. Leinsdorf has chosen this as his first program with the orchestra because the Beethoven Symphony is "a statement of my convictions" and the Piston Symphony No. 7, not previously performed by the Boston Symphony, is in recognition of Mr. Piston's "association with Boston, with Harvard and with this orchestra."

The new music director arrived at his residence in Brookline on Aug. 25 following several weeks in Europe. Mr. Leinsdorf conducted a recording in Italy of "Madame Butterfly" for RCA Victor and conducted two one-hour television concerts for the BBC.

Following three weeks' vacation after the Tanglewood season, the orchestra will hold its first rehearsal in Symhpony Hall on Sept. 17. At this rehearsal Joseph Silverstein will assume his new position as concertmaster succeeding Richard Burgin, who continues as the Boston Symphony Orchestra's associate conductor.

The opening rpogram will be repeated at the first of the Tuesday evening series on Set. 25 at 8:30. On Seppt. 24 the Boston Symphony will present a concert in New York at Lincoln's Center's new Philharmonic Hall.

FILMS ★ ★ ★ Drama ★ ★ ★ MUSIC

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 445,834
SEP 9 1962

Leinsdorf's Opening Program

Erich Leinsdorf will make his first appearances as the new music director of the Boston Symphony Orchestra at Symphony Hall Friday at 2:15 p.m., Sept. 21, and Saturday evening at 8:30, Sept. 22.

The program will consist of Beethoven's "Eroica" Symphony, chosen by Leinsdorf because it is "a statement of my convictions"; Walter Piston's Seventh Symphony, which has not before been played by the Boston Symphony, in recognition of the composer's "association with Boston, with Harvard and with this Orchestra," and "Till Eulenspiegel" by Richard Strauss.

This program will be repeated at the first of the Tuesday evening concerts, Sept. 25, at Symphony Hall. The Orchestra will convene for its first rehearsal Sept. 17, on which occasion Joseph Silverstein will assume the position of concertmaster.

On Sept. 24, the Boston Symphony will present the second concert of the dedicatory week of the new Philharmonic Hall in Lincoln Center, New York City.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
SEP 11 1962

Symphony Season Nears

Erich Leinsdorf, the Boston Symphony Orchestra's new music director, will conduct the opening concerts of the orchestra's 82nd season at Symphony Hall Sept. 21 (Friday) at 2:15 p. m. and Sept. 22 (Saturday) at 8:30.

The program will consist of Beethoven's Symphony No. 3, Walter Piston's Symphony No. 7 and Till Eulenspiegel by Strauss.

Mr. Leinsdorf has chosen this as his first program with the orchestra because the Beethoven Symphony is "a statement of my convictions" and the Piston Symphony No. 7, not previously performed by the Boston Symphony, is in recognition of Mr. Piston's "association with Boston, with Harvard and with this orchestra."

The new music director arrived at his residence in Brookline Aug. 25 following several weeks in Europe. Mr. Leinsdorf conducted a recording in Italy of "Madame Butterfly" for RCA Victor and conducted two-hour television concerts for the BBC.

Following three weeks' vacation after the Tanglewood season, the orchestra will hold its first rehearsal in Symphony Hall on Sept. 17. At this rehearsal Joseph Silverstein will assume his new position as concert master succeeding Richard Burgin, who continues as the Boston Symphony Orchestra's associate conductor.

CAPITAL CITY NEWS BUREAU
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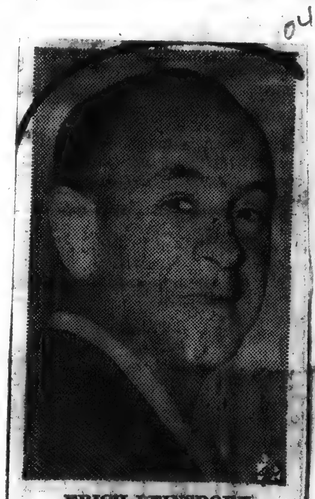
SCHENECTADY GAZETTE
Tuesday, September 18, 1962



ERICH LEINSDORF
To Conduct Orchestra

Opening Set By Boston Symphony

Erich Leinsdorf, successor to Dr. Charles Munch, will conduct the first concert of the [illegible] season of the Boston Symphony Orchestra Friday afternoon at Symphony Hall, Boston.

* * *

THE CONCERT will be presented on FM radio station WAMC Friday, beginning at 2:10 p.m. The Boston Symphony concerts will be heard throughout the symphony season on WAMC.

Leinsdorf has announced that the "Overture to War and Peace" by Prokofiev will receive its first concert performance in the United States at the Friday afternoon event. Also to be heard will be the first performance by the Boston Symphony of Walter Piston's "Symphony number 7;" "Till Eulenspiegel" by Strauss, and Beethoven's "Symphony number 3 'Eroica.'"

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 162,363
SEP 21 1962

At Symphony

Erich Leinsdorf conducts his first concerts as Music Director of the Boston Symphony Orchestra this afternoon, tomorrow evening and Tuesday evening.

The program for the three concerts will be: Beethoven's Symphony No. 3, Walter Piston's Symphony No. 7, in its first performance by the Boston Symphony, and Till Eulenspiegel by Strauss.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
SEP 7 1962

Leinsdorf Sets Opening BSO Program

BOSTON—Erich Leinsdorf, the Boston Symphony Orchestra's new music director, will conduct the opening concerts of the orchestra's 82nd season at Symphony Hall Sept. 21 at 2:15 and Sept. 22 at 8:30. The program will consist of Beethoven's Symphony No. 3, Walter Piston's Symphony No. 7, and "Till Eulenspiegel" by Strauss. Mr. Leinsdorf has chosen this as his first program with the orchestra because the Beethoven symphony is "a statement of my convictions" and the Piston Symphony No. 7, not previously performed by the Boston Symphony, is in recognition of Mr. Piston's "association with Boston, with Harvard, and with this orchestra."

Recorded Opera

The new music director arrived at his residence in Brookline on Aug. 25 following several weeks in Europe. Mr. Leinsdorf conducted a recording in Italy of "Madame Butterfly" for RCA Victor and conducted two one-hour television concerts for the BBC.

Following three weeks' vacation after the Tanglewood season, the orchestra will hold its first rehearsal in Symphony Hall on Sept. 17. At this rehearsal Joseph Silverstein will assume his new position as concertmaster succeeding Richard Burgin, who continues as the Boston Symphony Orchestra's associate conductor.

The opening program will be repeated at the first of the Tuesday evening series on Sept. 25 at 8:30. On Sept. 24 the Boston Symphony will present the second concert in Lincoln Center's new Philharmonic Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,439
SEP 9 1962

Leinsdorf Takes Over

Symphony's 82nd Season Sept. 21

Erich Leinsdorf, the Boston Symphony Orchestra's new music director, will conduct the opening concerts of the orchestra's eighty-second season at Symphony Hall Sept. 21, (Friday) at 2:15 and Sept. 22 (Saturda)p at 8:30.

The yprogram will consist of Beethoven's Symphony No. 3, Walter Piston's Symphony No. 7 and Till Eulenspiegel by Strauss.

Mr. Leinsdorf has chosen this as his first program with the orchestra because the Beethoven Symphony is "a statement of my convictions" and the Piston Symphony No. 7, not previously performed by the Boston Symphony, is in recognition of Mr. Piston's "association with Boston, with Harvard and with this orchestra."

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Following three weeks' vacation after the Tanglewood season, the orchestra will hold its first rehearsal in Symhpony Hall on Sept. 17. At this rehearsal Joseph Silverstein will assume his new position as concertmaster succeeding Richard Burgin, who continues as the Boston Symphony Orchestra's associate conductor.

The opening rpogram will be repeated at the first of the Tuesday evening series on Set. 25 at 8:30. On Seppt. 24 the Boston Symphony will present a concert in New York at Lincoln's Center's new Philharmonic Hall.

New England Newsclip Agency, Inc.
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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,500
SEP 11 1962

Leinsdorf Lists Program For First Symphony Concert

Calling it "a statement of my convictions,' 'Erich Leinsdorf announced that he would conduct Beethoven's "Eroica" symphony in his first appearance as music director of the Boston Symphony Orchestra Sept. 21.

Also on the program, to be given at Symphony Hall at 2:15 p.m. Sept. 21 and at 8:30 p.m. Sept. 22, will be a selection never before played by the Symphony, Walter Piston's Seventh Symphony, and Richard Strauss's "Till Eulenspiegel."

The Orchestra will hold its first rehearsal Sept. 17, with Joseph Silverstein taking the post of concertmaster, and on Sept. 24 will give the second concert in the new Philharmonic Hall of New York City's Lincoln Center.

Globe 9/18/62

Leinsdorf's 1st Day on Job: 2 Rehearsals, News Session

By CYRUS DURGIN

Two full-length rehearsals and an hour-long press conference marked the first day of Erich Leinsdorf as the new music director of the Boston Symphony.

The spare and slight man evidently is a powerhouse of energy.

"I have had a most delightful day" was the way he phrased it.

"First we greeted the four new members of the orchestra, then stood a moment thinking of Mr. Leibovici" (Samuel Joseph Leibovici, first violinist, who died two weeks ago today), "then worked on Prokofieff's Overture to 'War and Peace', Piston's Seventh Symphony and 'Till Eulenspiegel.'

"In the afternoon we worked on the Beethoven 'Eroica' Symphony, then went back to Piston."

The Boston Symphony will present a somewhat altered appearance to the audience at the season's first concert Friday afternoon.

"We have re-seated 'inch-wise' a few of the musicians, all for the sake of the ensemble," Leinsdorf said. "All but 16 players—the first two stands of first and second violins, violas and cellos—will be seated upon risers 22 inches high.

"Slight risers like these, I believe, make an effect acoustically favorable to the ensemble. In recent years the trend has been to nearly flat stage, but I think that has been a practical consideration mainly in the case of orchestras who travel, and find it hard to obtain risers when on tour.

"When we record, we are going to try the same relative seating on stage, rather than use the audience part of the auditorium. It is better for the musicians, in my opinion, to be seated for recording as they are for concerts.

"While for recording we may have to move out a little upon an added apron stage, the players will be still in the same position relative to those who sit near them. We are trying some test tapes Thursday morning just to get the total effect of stereophonic sound that way."

Boston's new conductor is obviously a man strong on organizing as well as a distinguished performer of music.

He is giving deep thought to the organization of programs "so that for the next three or four years the public will have 'a fair spectrum of musical styles and composers of the classic, romantic and modern orchestral repertory'.

"The first six programs, for example, will cover these fields in this way: Beethoven's 'Eroica,' Mozart's 'Jupiter' Symphony, a Bach Sinfonia, Brahms' Haydn Variations; Schumann's Fourth Symphony and the Second of Sibelius; Mahler's First Symphony; a sequence of preludes and interludes from Debussy's opera 'Pelleas and Melisande' which I have put together.

"The moderns will include Piston's Seventh Symphony, the new Piano Concerto by Samuel Barber, Charles Ives' Second Symphony, Bartok's Concerto for Orchestra, the Symphony of Psalms by Stravinsky, the 10th Symphony of Shostakovitch; Prokofieff's 'War and Peace' Overture and Aaron Copland's new 'Preamble.'

"I have a little notion of my own in putting the 'War and Peace' Overture on the first program, just a notion, mind you—we are not in quite the same position as Russian society was in Tolstoy's novel, but I like to think that the music will symbolize for us all that though there is war elsewhere, we find complete peace in the music within Symphony Hall."

Leinsdorf re-emphasized his principle of engaging soloists for the sake of a particular composition.

The work come. first. He does not intend to hire a soloist and let the soloist choose what he wants to play. "That aspect of the soloist problem has got a little out of hand in other places."

The programs to a certain extent will bring to the shorter series of concerts the works heard Fridays and Saturdays. The opening program, for example, will be heard complete at all the shorter series except that in Sanders Theater, Cambridge. There, for technical reasons, some change must be made.

Next Summer's Berkshire Festival and the Berkshire Music Center have not yet had detailed consideration. "There hasn't been time for that," Leinsdorf said, "but my hope, just my hope, is to arrange many performances of new chamber music at the Music Center, which is equipped to present all manner of new works for combinations between the string quartet and the large orchestra.

"For the Festival concerts in the Music Shed I have in mind some cyclical things. I don't like cycles in a regular concert season, but a Festival is just the time and place for them. Prokofieff would be my composer for a cycle in 1963, and Mozart in the small orchestra series."

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
MAY 3 1962

Boston Symphony to Play Music by Smith Instructor

BOSTON (UPI)—The new musical director of the Boston Symphony Orchestra said Tuesday he would continue tradition while featuring contemporary works on concert programs.

Leinsdorf said he would not program cycles of music devoted to one composer or school of music, and that his first season would include nine contemporary concerts.

He said Boston would be the site of a world premier of a violin concerto by Benjamin Lees of the Smith College faculty and an as yet unfinished piano concerto by Samuel Barber.

PRESS CONFERENCE

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Courant
HARTFORD, Conn.
Circ. 155,682

MAY 13 1962

The Lively Arts —

Leinsdorf Lines Up

By T. H. Parker

A fortnight ago Erich Leinsdorf, who is to succeed Charles Munch as musical director of the Boston Symphony Orchestra, held his first press conference. In it he said much that was interesting and important. Since the script is now to hand, I should like to give a rather lengthy verbatim quote:

"Before I, in fact, do join the Boston Symphony Orchestra, I am still in a position to tell you something about this organization. It may not be known because sometimes you need the outsider or visitor or some person who's new to tell you about what you have in your own city.

"I've been asked many question in my travels — when I am in Europe, how are the orchestras in the United States, for example, who makes the programs, is it true that some lady on the committee tells you what to play — these things, the little rumors which are abroad.

"And I want to tell you first a story which happened after I was guest-conducting the Boston Symphony the season before this last one. When I had finished my concerts and had left I wrote a little note to Mr. Perry (the manager of the orchestra), in which I said something like this — that my particular gratitude was for not having been asked to make any compromises with musical beliefs.

"Now this is something which is every rare in the world, this is simply wonderful. In this organization music has the upper hand, there is no pressure to make decisions for non-musical reasons. When something is necessary for musical reasons the ways and means are found to provide them. . . .

"Now I assure you, from having seen musical organizations abroad and in this country, this is rare. As I don't know all musical organizations I cannot in fairness say it is unique, but I have a suspicion it is unique. I would certainly say it is very rare. I am going to do my best to keep it that way.

"This organization shall always hold music uppermost. You can glory in it. It is one of the greatest things I have made a point of this particularly when I was asked abroad, because in Europe there is not too much awareness of what goes on musically in the United States, particularly where the center of decision lies and where musical policy is made. Often the general hostility to the United States takes place in little digs. I have found it very useful sometimes to allay certain suspicions best by specific examples and the policies of the Boston Symphony Orchestra have been very impressive to a lot of people when they heard about them."

Mr. Leinsdorf went on to say that as far as musical programs go, he has no hard and fast rules or systems, or even policies. Rather, he feels that music should convey a "glorious emotional experience to people." He intends to give the public what he terms a comprehensive view of the total repertoire over the next four or five years.

It is plain however that Mr. Leinsdorf will not reverse the long-standing penchant of his predecessors for new music. In the upcoming season alone he wants to do eight or nine contemporary concertos. Among them will be Benjamin Lees' Violin Concerto; Stravinsky's Violin Concerto; Milhaud's Viola Concerto; the 'Cello Concerto by Prokofiev; and piano concertos including Bartok, Leon Kirchner, Dello Jolo and a new work being written by Samuel Barber. Alvin Etler will provide the Boston Symphony with a Concerto for Woodwinds and Orchestra.

And in view of the composer's 80th year, there will be plenty of other Stravinsky.

★

The predilection of the late, great Serge Koussevitzky for contemporary music is too well known to need repeating. And Mr. Munch's final program last week with the Boston orchestra in Symphony Hall, was typical of his 13 years' programing. It offered Honegger's "Le Chant de Nigamon" and the Ninth Symphony by Beethoven. During his tenure he had given 97 first Boston performances of works, 58 United States premieres and 39 world premieres.

Not all of these were contemporary, of course, and there is no guarantee whatsoever that because a work is contemporary, it has built-in goodness above the familiar repertoire. On the other hand, old friends are not best when they keep us from making new ones. Music should have the mesmerism once attributed to a popular confection whose slogan was "the more you eat, the more you want." Why put yourself on a restricted diet and turn into a musical lightweight?

LAST WEEK also brought the first encounter between Boston's new music director, Erich Leinsdorf, and the press, and, as you might expect, he had some interesting things to say.

"I've been asked many questions when I am in Europe— how the orchestras are in the United States, and who makes the programs. Is it true (they want to know) that some lady on the committee tells you what to play?

"In this (Boston) organization music has the upper hand, and there is no pressure to make decisions for nonmusical reasons." Leinsdorf recalled that even as a guest he had "particular gratitude . . . for not having been asked to make compromises with musical beliefs. . . . This is something which is very rare in the world. This is simply wonderful. . . . I am going to do my very best to keep it this way.

"As far as my musical programs go, I have no hard and fast rules or systems or even policies. I think music should convey a glorious emotional experience to people. I would like over a period of three, or four, or five years, to give the public a comprehensive view of the total repertoire.

"Here again I salute the Boston organization because the system here has been, and I shall continue it, to engage soloists for works rather than select works after the soloists have been engaged. The work is the determining factor. If you want to play it, then you find the best available soloist for it. . . . This is the important thing, because in many orchestras the soloists have become almost the rulers."

AS A GUIDE to program making, Leinsdorf remarked that he is going over the orchestra's recent seasons with care so that works which have been played a great deal can be set aside for a time and significant omissions from the repertoire corrected without much delay.

"I want to put the orchestra on risers. Because of (this) there will be a little re-seating. . . . I hope that the seating will not have to be changed once we have settled it. I believe that seating should remain. . . . The orchestra's ensemble is the very best when the players can hear themselves. Seating, of course, is always a compromise, because you really should have the orchestra seated differently for each score.

ERICH LEINSDORF

"The ideal way is to have an orchestra for Beethoven and Debussy in two different seatings because the score demands a different lineup, but the disadvantage which this puts on the musicians is, I think, greater than the advantage. Therefore we must find always one seating which is best for the hall and best for the musicians and keep to that."

These are good words for a new music director to say — to be able to say. I hope that when Jean Martinon arrives in Chicago we will be able to hear at least some of them from him.

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Gazette (e)
TAUNTON, Mass.
Circ. 12,094

MAY 2 1962

New Symphony Director Outlines Year's Program

By JOHN A. HAHN
United Press International

BOSTON (UPI)—The new director of the Boston Symphony Orchestra has outlined a year-long concert program which will feature contemporary works, but will continue traditional ones.

Eric Leinsdorf, the 50-year-old Vienna born conductor, unveiled his plans Tuesday during his first news conference since being named a year ago to succeed retiring Charles Munch.

He said he will lead the symphony at home and on tour next season except for seven weeks to be split between Munch and associate conductor Richard Burgin.

Leinsdorf said he, his wife and five children would live in suburban Brookline, a 10-minute ride from Symphony Hall. The Leinsdorfs will be neighbors of Arthur Fiedler, famed conductor of the Boston Pops concerts.

Leinsdorf announced the Boston Symphony would make a two-week post-season transcontinental flying tour next May, including stops on season week's tour of Midwest the West Coast and in Canada. One week of this tour, he said, would replace the former mid-cities.

He said he would not program cycles of music devoted to one composer or school of music and that his first season would include nine contemporary concertos.

Boston would be the site of the world premiere of a violin concerto by Benjamin Lees of the Smith College faculty and an as yet unfinished piano concerto by Samuel Barber, he noted.

Leinsdorf said no major personnel changes or seating arrangements of the orchestra were contemplated. In answer to a question as to whether he planned to return to opera conducting after a short time in Boston, he said he wanted "nothing more than to conduct symphony," adding that his nostalgia for opera was "well controlled."

Leinsdorf formerly was permanent conductor of the Cleveland Orchestra and the Rochester Philharmonic. He will make his public debut as musical director here Sept. 21.

Munch will formally retire at the close of the 1963 Berkshire Music Festival in August. Munch concluded his regular season last Saturday night.

New England Newsclip Agency, Inc.
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News (e)
NEWBURYPORT, Mass.
Circ. 6,411

MAY 2 1962

THE NEW CONDUCTOR of the Boston Symphony outlined the orchestra's year-long concert program yesterday. Included will be a two-week, post-season transcontinental flying tour next May to the West Coast and Canada. NEW NOTE: Conductor Eric Leinsdorf will not program cycles of music devoted to one composer or school of music, will include nine contemporary concerts in the first season.

Erich Leinsdorf Creates Promise Of Golden Age

★ ★ ★ ★ ★ ★

BOSTON SYMPHONY DIRECTOR CHARMER AT INTRODUCTION

★ ★ ★

By ROBERT TAYLOR

Although the propriety of bringing him forward at this time may be questioned, Erich Leinsdorf created a decidedly favorable impression in his first press interview here, two days after Charles Munch's farewell concert.

Mr. Leinsdorf made it plain that, aside from stage risers, he anticipates no immediate radical innovation in the handling of the Boston Symphony Orchestra. He paid high tribute to the management's music-first policy, the aesthetic dedication that raises the BSO to an eminent position among world orchestras. His plans for the summer (Philadelphia, Lansing, Mich., Rome) were disclosed, and something about the program plans for next year (there will be many contemporary concertos).

It was, in short, a typical press interview—but of a kind lacking at Symphony Hall during the last decade, with Charles Munch's shyness and language-barrier supplying an insupportable burden for that great maestro.

What impressed one participant at any rate, was Mr. Leinsdorf's candid and clear responses, his obvious readiness to cooperate with any part of the musical community capable of contributing to the welfare of the BSO.

Unwise Decision

In fact, the conductor even indicated a willingness to discuss his ideas individually with anyone present. He was fluent, witty and stimulating. Mr. Leinsdorf can obviously charm the birds out of the trees; yet the depth and scope of his answers also showed the fundamental and true musician.

These are merely hasty and immediate reactions, of course—but if Mr. Leinsdorf's music-making matches his personal presence, then we are in for a golden age of the BSO indeed.

One wishes, however, that the brass of Symphony Hall had not selected this moment to unveil Mr. Leinsdorf, whether he was available or no. Dr. Munch is still the leader of the Boston Symphony Orchestra and will be throughout the summer.

To bring Mr. Leinsdorf into the limelight now suggests undue desire for change: nothing was said that couldn't wait until the fall. This was too typical of the gee-whiz, indelicate high pressure commercialism that spoils so much of the affluent society; and one demands from Symphony Hall in all aspects some inkling of Bostonian fitness.

Berkshire Plans

Meanwhile plans for the Berkshire Festival proceed merrily. At the moment, the orchestral plans include many of the successes of the past season.

For those who might want to save these for reference, we append the list. You will notice that Dr. Charles Munch conducts the bulk of the concerts, though we also commend to your attention the pairing of the Bruckner and Beethoven Eighth under Mr. Steinberg, which proved one of the outstanding Boston Symphony concerts of recent vintage.

JULY 6: MUNCH—BACH Brandenburg Concerto No. 3; Suites Nos. 2 (Dwyer) and 4; Cantata No. 51 (Beardslee); Concerto for Two Pianos in C Major (Vronsky and Babin).

JULY 7: MUNCH—BACH Brandenburg Concerti Nos. 6 and 2 (Burgin, Dwyer, Gomberg, Voisin); Suite No. 3; Piano Concerto in D minor (Foss).

JULY 8: MUNCH—BACH Ricercare from The Musical Offering; Brandenburg Concerto No. 5 (Burgin, Dwyer, Foss); Concerto for Oboe and Violin (Gomberg, Silverstein); Cantata, "Trauer-Ode" (Tanglewood Choir and soloists).

JULY 13: MUNCH—MOZART Serenade for Thirteen Winds, K. 361; Piano Concerto, K. 503 (Frank); Symphony No. 38, "Prague."

JULY 14: MUNCH—MOZART Divertimento for Strings, K. 136; Sinfonia Concertante (Posselt de Pasquale); A Musical Joke; Symphony No. 39.

JULY 15: MUNCH—MOZART Eine kleine Nachtmusik; Concerto for Two Pianos, E-flat (Vronsky and Babin); Les Petits riens, Ballet Suite; Symphony No. 40.

JULY 20: MUNCH—MOZART Masonic Funeral Music; Symphony No. 31; Violin Concerto, K. 219 (Silverstein); Sinfonia Concertante (Cioffi, Gomberg, Stagliano, Walt).

JULY 21: MUNCH—MOZART Symphony No. 36, "Linz"; Piano Concerto, K. 482 (Crochet); Symphony No. 41, "Jupiter."

JULY 22: MUNCH—MAZART Symphony No. 35, "Haffner"; Requiem (Curtin, Kopleff, Stern, Morgan, Tanglewood Choir).

JULY 27: MUNCH—DEBUSSY Printemps; PISTON Symphony No. 6; BRAHMS Symphony No. 4.

JULY 28: MUNCH — HANDEL HARTY Water Music; HAIEFF Symphony No. 3; BEETHOVEN Piano Concerto No. 3 (Janis).

JULY 29: MONTEUX — BEETHOVEN Symphony No. 7; PURCELL Dido's Lament (Gray-Masse); WEBER "Ocean, Thou Mighty Monster" (Gray-Masse); STRAUSS: Ein Heldenleben.

AUG. 3: MUNCH—DEBUSSEY Three Noctures (Festival Chorus), HONEGGER Symphony No. 5; SAINT-SAENS Cello Concerto (Mayes); RAVEL La Valse.

AUG. 4: STEINBERG — BEETHOVEN Symphony No. 8; BRUCKNER Symphony No. 8.

AUG. 5: MUNCH—BRAHMS Hayden Variation; MARTINU Fantaisies symphoniques; BEETHOVEN Piano concerto No. 5, Emperor (Serkin).

AUG. 10: ORMANDY — BEETHOVEN Egmont Overture; BEETHOVEN Symphony No. 3, Eroica; BARTOK Concerto for Orchestra.

AUG. 11: MONTEUX—WAGNER Meistersinger Overture; ELGAR Enigma Variations; BRAHMS Piano Concerto No. 2 (Fleisher).

AUG. 12: MUNCH—RAMEAU Dardanus Suite; FINE Symphony (1962); TCHAIKOVSKY Symphony No. 6, Pathetique.

AUG. 17: MUNCH—KIRCHNER Sinfonia (conducted by the composer); BERLIOZ Harold in Italy (de Pasquale); MENDELSSOHN Symphony No. 5, Reformation.

AUG. 18: ORMANDY—PROKOFIEV Classical Symphony; PROKOFIEV Symphony No. 6; TCHAIKOVSKY Piano Concerto No. 1 (Istomin).

AUG. 19: MUNCH—SCHUBERT Symphony No. 5; FOSS Time Cycle (Addison; conducted by the composer); BRAHMS Piano Concerto No. 1 (Graffman).

AUG. 24: MONTEUX—WEBER Euryanthe Overature; HINDEMITH Matis der Maler; BRAHMS Symphony No. 1.

AUG. 25: MUNCH—BERLIOZ Symphonie fantastique; DEBUSSY La Mer; RAVEL Daphnis and Chloe, Suite No. 2.

AUG. 26: MUNCH—COPLAND Quiet City; BEETHOVEN Symphony No. 9 (Addison, Kopleff, McCollum, Sheldon, Festival Chorus).

VARIETY
NEW YORK, N.Y.
WEEKLY - CIRC. NOT AVAIL.

MAY 16 1962

Leinsdorf Builds Boston Symph Sked With 'Total Repertory' Plan

Boston, May 15.

Emphasizing his goal as "total repertoire," Eric Leinsdorf held his first press conference here as musical director of the Boston Symphony Orchestra. He has succeeded Charles Munch as director and was introduced to the gathering as being the designer of a "new era" for the orchestra.

He related that the group will have a 32-week winter season in 1962-63, as opposed to the symphony's usual 31-week schedule. This year's program will include a two-week transcontinental tour and five one-week eastern trips. The eastern treks will be in October, November, January, February and March, he revealed, and the crosscountry and Canada journey will come at the end of the season, with no mid-western trip as there had been in the past.

The new musical director will conduct 17 weeks at home and all of the touring engagements. Munch will guest-conduct four weeks and Burgin will do the same for three weeks, Leinsdorf stated. The Boston Pops, under the direction of Arthur Fiedler, is currently playing at home, having recently concluded a tour of its own.

His "total repertoire" policy will include eight or nine contemporary concertos, the director revealed. He listed as works to be performed this season the premiere of Benjamin Lees' Violin Concerto, Stravinsky's Violin Concerto, Milhaud's Viola Concerto and Prokofiev's Cello Concerto. Piano concertos by Barber, Bartok, Leon Kirchner, Dello Joio and Alvin Etler were also named. He stressed an emphasis for the balance of 1962 on Stravinsky, in honor of the composer's birthday and said that, in addition to the concerto, he will conduct the Symphony of Psalms and Burgin will, in all probability, do an all-Stravinsky program.

Leinsdorf added that he also has a number of scores new to Boston under examination for performance during the season. He said that it is "fairly well determined" that the Symphony's first program will include the Eroica and Piston's Seventh Symphony, a contemporary work which has not been played by the orchestra.

In other areas, Leinsdorf stated that he will continue the Symphony's policy of engaging "soloists for works rather than select the works after the soloists have been engaged." He related that there will be some "small change in seating — nothing radical" to accommodate his plan to put the orchestra on risers. As far as the orchestra itself, the director stated that "at this moment there are no changes in personnel, other than retirements, contemplated."

HOUSTON, TEXAS
CHRONICLE
D. 215,198 S. 243,108

JUN 19 1962

BOSTON: The Boston Symphony's new conductor Erich Leinsdorf, now being introduced as the designer of t "new era" for the orchestra, emphasized his goal as "total repertoire" at his first press conference in Boston recently. His policy next season will include eight or nine contemporary concertos, he revealed.

NEWSPAPER CLIPPINGS
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ALBANY TIMES UNION
Sunday, May 27, 1962

Erich Leinsdorf New Boston Symphony Head

By EDGAR S. VAN OLINDA

The musical intelligentsia of the Western hemisphere will shortly be facing east to the Mecca of Tanglewood in the Berkshires for the 28th annual outdoor series of concerts of the Boston Symphony Orchestra. The group opens its season, July 4, marking the final series of concerts under the direction of Dr. Charles Munch, its artistic mentor since 1951.

Dr. Munch will be succeeded by Vienna - born Erich Leinsdorf, former associate in opera and symphonic performances with Toscanini and Bruno Walter. Earlier in the month, the management of the Boston Symphony Orchestra, moderated by Thomas D. Perry Jr., the orchestra's manager, held a press party for Mr. Leinsdorf in Symphony Hall, Boston, in which the new permanent conductor was questioned as to the future of the Bostonians in general and Tanglewood, in particular. A digest of Mr. Leinsdorf's series of questions and answers follows:

"This organization shall always hold music uppermost. You can glory in it. It is one of the greatest things. I have made a point of this particularly when I was asked abroad, because in Europe there is not too much awareness of what goes on musically in the United States, particularly where the center of decision lies and where musical policy is made. Often the general hostility to the United States takes place in little digs; I found it very useful sometimes to allay certain suspicions best by specific examples and the policies of the Boston Symphony Orchestra have been very impressive to a lot of people when they heard about them.

QUESTION: It's a little bit beyond, looking farther ahead, but for your first Tanglewood season, in 1963, have you any plans about the Berkshire Music Center?

LEINSDORF: I have a lot of plans and ideas, I am concerned with this very much. I have thought as much about Tanglewood and the educational aspects of it as I have thought about the Boston Symphony season. I really think about it all the time because it is one of the greatest enterprises and I want to continue its building up, it has been spectacularly successful.

QUESTION: Do you anticipate any great changes in the personnel of the Orchestra?

LEINSDORF: No, at the moment, none. We have some retirements and these retirements of course mean some replacements, but at this moment there are no changes in personnel, other than these retirements, contemplated.

Erich Leinsdorf, Vienna-born conductor who will be the permanent conductor of the Boston Symphony Orchestra succeeding Dr. Charles Munch who is retiring following the 1962 Berkshire Festival, at Tanglewood.

QUESTION: I didn't read the story myself, but I have heard that you were quoted as saying you didn't intend to stay a great length of time with the Symphony because you were more concerned with opera.

LEINSDORF: I want to know where you read that, because it is certainly entirely to the contrary of what I feel. There comes a moment — look, I think every conductor who has had European training wants to do opera and symphony, because this is the way we were trained. I remember when I was 18 at the Academy in Vienna, I conducted in one year 'Mignon' by Ambroise Thomas and the '7th Symphony' of Bruckner. Now, a greater contrast cannot be found. At the moment I can only say that I think that I want nothing more than to conduct the Symphony. I have had a good fill of opera, I have known its shortcomings, and its lovely sensations. I have enjoyed my stay with it. I would say that at this moment my nostalgia for opera is well controlled.

If there is nothing further, I would like to thank you for being so patient with me and please, for these individual conversations, I think Harry S. Beall, press and publicity director, will be the person who would be delighted to have conversations on special problems which you might be interested in exploring. I will be in Boston probably starting just before Labor Day when I take up my residence."

Prior to June 18, ticket orders should be mailed to Festival Ticket Office, Symphony Hall, Boston 15, Mass. After that date, orders should be addressed to Festival Ticket Office, Tanglewood, Lenox, Mass-Telephone Lenox 600.

New England Newsclip Agency, Inc.
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Sunday Herald
BOSTON, Mass.
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MAY 6 1962

ERICH LEINSDORF, the new conductor of the Boston Symphony Orchestra, disclosed that he put the orchestra on stage risers and shifted the wind instruments for the sake of balance. The 50-year-old conductor said he does not contemplate any radical alterations for the moment.

He pointed out that the Boston Symphony Orchestra is one of the few organizations in which "there is no compromising one's musical beliefs" and he plans to sustain that tradition.

★ ★ ★

Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659
JUN 24 1962

Second Thoughts On Music

Leinsdorf Is Expected To Put New Life in BSO

Will Succeed Charles Munch Following Approaching Berkshire Music Festival Season

By WILLARD M. CLARK

I have heard a great deal of music during my visits to the Berkshire Music Festival at Tanglewood during the past quarter of a century. My first experience in the Berkshires was listening to a small group of players from the New York Philharmonic under the direction of Henry Hadley. They presented a series of concerts on the grounds of the Hanna Farm. Unfortunately, the combination of composer-conductor Hadley, his soprano wife, and liberal doses of his own compositions resulted in a short tenure. Not long after his retirement — the Berkshire Music Festival came into being with the Boston symphony Orchestra and Serge Koussevitsky making the music.

Electric Excitement

The result is history. There was an electric excitement in every thing he did and the orchestra was at its peak, which meant that it had few peers in the world. This happy state of affairs continued until Koussevitsky's untimely death.

He was replaced by conductor Charles Munch who had been named director of the Boston Symphony. Mr. Munch was easy on the orchestra, but they did what he said they would do, namely "make beautiful music together."

Now Mr. Munch retires at the end of the current season and a man entirely different from Munch will step into his place for the 1962-63 season. I have the feeling that under the direction of Erich Leinsdorf, the orchestra will once again regain the brilliance that it has lost in the past 20 years. There will also be, I believe, a radical change in the choice of programs. Over the years we have been listening to works played too often. I expect Leinsdorf will bring a large variety into the repertoire and a discipline which has not been evident during the Munch regime.

I doubt if I shall hear Leinsdorf in my official capacity, but even that seems attractive after many years of critical listening.

Tried and True

The majority of the music Munch will play for us this summer comes from his tried and true repertoire so well known to the festival audience. I have the feeling that the orchestra will do its best to make this season a banner one. There will be beautiful music superbly played, of that I feel certain.

On the local scene, the summer doldrums are beginning. A week ago I attended a vocal recital given by the youthful pupils of Mrs. Carolyn Dexter Locke in the Springfield Conservatory of Music. The pupils were very young, but all sang with enthusiasm. It was pleasant to hear a recital free of operatic arias and lieder.

These young people sang songs which were within their intellectual grasp and vocal ability. They enunciated the English language clearly, phrased beautifully, and put over their songs with enormous joie de vivre. What more could one ask?

It is pleasant to realize that young people have available to them the kind of instruction Mrs. Locke offers.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
MAY 1 1962

New BSO Conductor Plans Emphasis on Music Center

By JAY C. ROSENFELD

BOSTON—The opportunities at the Berkshire Music Center at Tanglewood and its potentials are as important and as exciting as his programs with the Boston Symphony Orchestra, Erich Leinsdorf said at his first press conference at Symphony Hall this morning.

Mr. Leinsdorff has been named to succeed Dr. Charles Munch as musical director of the BSO after the close of the Tanglewood season this summer. He has been the conductor of the Metropolitan Opera in New York City.

Mr. Leinsdorf said he is as much concerned with the educational aspects of the Music Center as any other feature of his new job with the Boston Symphony. He plans to hold meetings during the winter with members of the center's faculty to discuss plans for the orchestra's summer school at Tanglewood.

Munch Invited

He revealed that he has invited Dr. Munch to return as a guest conductor with the BSO for four weeks next season and that the retiring conductor has accepted. He also announced that Richard Burgin, concertmaster of the orchestra, who also is retiring at the close of the Berkshire Festival season, will also return for three weeks next season as an associate conductor.

Mr. Leinsdorf contemplates no changes in the orchestra's personnel, but he informed the press this morning he hopes to have step rises built for the orchestra on the stage.

"One of the joys of this orchestra," said Mr. Leinsdorf, "is that I have not had any pressure put on me for programs."

The musical policy of the Boston Symphony, he added, is "almost unique and certainly very rare."

He expects to keep the seating arrangement of the orchestra as it has been under Dr. Munch's direction.

Discusses Programs

Mr. Leinsdorf said that while he was appearing as a guest conductor in Chicago last month, he had three conferences with the Fromm Foundation on programs to be carried out at the Berkshire Music Center this summer.

He has some commitments with summer programs in the United States this summer and then plans to go to Rome to record opera. He will return to Brookline in August to take up residence there.

Mr. Leinsdorf was introduced this morning by Thomas D. Perry Jr., manager of the Boston Symphony Orchestra.

NEW YORK, N.Y.
TIMES
D. 680,265 S. 1,306,418
MAY 2 1962

LEINSDORF LAUDS BOSTON SYMPHONY

New Musical Director Plans to Carry On Its Traditions

By JOHN H. FENTON
Special to The New York Times.

BOSTON, May 1 — Erich Leinsdorf plans to carry on the traditions of the Boston Symphony Orchestra "in the continuity of the United States Senate."

In his first formal press conference today Mr. Leinsdorf said that the continuity would be expressed in one instance next season through seven weeks of concerts under the direction of two retiring musical officials of the organization.

Charles Munch, music director for thirteen years and Richard Burgin, concert master for forty-two years, made their farewell Boston appearances last week-end. Mr. Munch will return for four weeks next season and Mr. Burgin for three.

Mr. Leinsdorf, who is 50 years old, assumes the duties of music director in September. He came to the Boston orchestra after three seasons as musical consultant to the Metropolitan Opera Company of New York.

In a typical flash of good humor Mr. Leinsdorf said in answer to a question about his long-range plans that "at this time my nostalgia for opera is well controlled." He said that in the foreseeable future his concern would be with symphonies.

Of his new assignment Mr. Leinsdorf said:

"I am particularly happy that I do not have to come here as a bricklayer. I don't have to build. I find a magnificent orchestra and a magnificent organization. I don't have to collect bricks, cement and composition shingles."

Plans No Major Changes

The new music director plans only minor changes in the seating of the orchestra. He will use risers or steps to bring some of the woodwind instruments closer together. There are to be no personal changes except those dictated by retirements.

The Vienna-born musician said that he had been given clear understanding that music would continue to have "the upper hand" in decisions involving the Boston Symphony. That situation was rare in symphony orchestras, said Mr. Leinsdorf and he added that he even had "a suspicion that it is unique."

As an example, he said, when the question of seating latecomers "after the first movement of the little Mozart number 29" came up for discussion he ruled against it on the ground that the work was short and that an interruption would be distracting.

That ended the matter and "the musical necessity had its way," he said.

Mr. Leinsdorf will conduct the orchestra personally through seventeen weeks in Boston and on six tours. He already has selected Beethoven's Fourth Symphony and Walter Piston's Seventh for the opening concert here. A third work will be selected later.

It will be Mr. Leinsdorf's policy to schedule "eight or nine" contemporary concertos, although not with any idea of creating a cycle of them. There will be no hard and fast rules, he said.

As for soloists, said Mr. Leinsdorf, "we will find works first and then engage soloists to perform them rather than engage artists and then pick work for them to do."

Mr. Leinsdorf paid tribute to Arthur Fiedler who was to open his thirty-third season as conductor of the Boston Pops concerts tonight. The Boston Pops had often been imitated "but never successfully," said Mr. Leinsdorf. He expressed hope that Mr. Fiedler would "be with us for many years to come."

Mr. Leinsdorf disclosed that Mr. Fiedler, who attended the press conference, had found him a home in suburban Brookline, "not more than ten minutes' drive from Symphony Hall."

Berkshire Eagle (e)
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SEP 20 1962

New Conductor Leinsdorf Seeks Balance In Boston Symphony Orchestra Programs

BOSTON—"I hope to present a good over-all picture of the classical, romantic and modern literature," said Erich Leinsdorf after his first day of rehearsal with the Boston Symphony Orchestra here this week.

The conductor who recently replaced Charles Munch called his first rehearsal with the orchestra a "happy, happy, day."

Contemporary Works

Balance will be Leinsdorf's aim, as illustrated by the programs of the first quarter of the coming symphony season. During the first six weeks he is scheduling three contemporary major American scores, Piston's Seventh, the world premiere of Samuel Barber's First Piano Concerto, with John Browning as soloist, and the Charles Ives Second Symphony.

"Then," he said, "we shall hear three works by composers outside America—Bartok's Concerto for Orchestra; the Starvinsky Symphony of Psalms (both associated with Boston), and the Shostakovich Tenth.

"From the turn-of-the-century late romantics I have selected Mahler's First, Strauss' Till Eulenspiegel, Debussy Preludes and interludes and Sibelius' Second; from the romantics, Schumann's Fourth, and Brahms' Variations on a Theme by Hayden; from the classical repertoire, the Beethoven Third and Mozart 41; and among the short works, a Bach Sinfonia and Copland's Preamble. As you can see, there are great gaps, but one hopes to fill in."

Leindorf, chipper, relaxed and lively despite a grueling day of rehearsal, declared that he plans no radical departures from the current seating pattern at the moment. Today, his first recording session with RCA will determine whether or not he will follow the methods employed by Dr. Munch in recent years, Dr. Koussevitsky before that, his own, or a combination of all three.

He has placed the orchestra on risers, 22 inches at the rear, save for the first violins, 'cellos and violas. This year, he said, he anticipates no concert performances of any opera, but if the right one comes along ("an opera that for one reason or another, might not be staged, though worthy of mounting") why not?

At this time, said the Viennese-born conductor, he is working closely with Samuel Barber, who just finished his concerto last week; each of the various symphony series is important to him; and he would like to emphasize again how delighted he was with the first rehearsal. "The title of Prokofieff's Overture to War and Peace," which opens the season, may suggest Tolstoi," he said. "I like its solemn and majestic outline.

"War outside, perhaps," ended Erich Leinsdorf, "but I would like it also to convey when one enters, that inside the doors of Symphony Hall, there prevails peace."

Mozart, Prokofieff Cycles Are Weighed For Tanglewood

There will be no cycles at Symphony Hall this season; but Mr. Leinsdorf's tentative hopes for the Berkshire Festival "still in the nebulous stage" include a Mozart cycle stretching over several seasons, a Prokofieff re-examination to mark that composer's first decade since his death, and a closer relationship between the many Tanglewood departments. Richard Burgin, who is now available for the task, could pass judgment on young string players aspiring to Tanglewood, acting as a kind of scout. "There is no more experienced string player in the world, than Mr. Burgin," said Leinsdorf.

Also in the Berkshires, Leinsdorf hopes to introduce new works of intermediate dimensions by contemporaries. He is worried about the shortage of string players in the country, and points to Joseph Silverstein, the new concertmaster ("he was No. 34 in 1955, and look where he is today") as proof that careers can be achieved within the orchestra and its strings.

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Christian Science Monitor (e)
BOSTON, Mass.
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JUN 20 1962

Dartmouth Advisers

Sixteen men distinguished in the world of music have been named to the Music Advisory Committee of the Hopkins Center at Dartmouth College.

The committee is headed by Goddard Lieberson, president of Columbia Records, and includes:

Leonard Bernstein, musical director and conductor of the New York Philharmonic; E. Power Biggs, organist; Dave Brubeck, jazz pianist and composer; Elliot Carter, composer; Aaron Copland, composer; Glenn Gould, pianist; Charles E. Griffith, Dartmouth Class of '15, retired music publisher; Richard P. Leach, Dartmouth Class of '32, assistant director in charge of operating New York's Lincoln Center for the Performing Arts; Erich Leinsdorf, who will be conductor of the Boston Symphony Orchestra; Nathaniel Merrill, Dartmouth Class of '48, stage director of the Metropolitan Opera Co.; Eugene Ormandy, musical director and conductor of the Philadelphia Orchestra; William Schuman, director of the Lincoln Center for the Performing Arts; Igor Stravinsky, composer; Arthur Virgin, Dartmouth Class of 1900, arts patron; and Paul Weston, Dartmouth Class of '33, musical director and orchestra leader.

The committee is expected to provide guidance to the Hopkins Center's staff on establishing of musical programs, invitations to performers and lecturers, and the commissioning of new works.

The $7,500,000 center, which is scheduled to be opened this fall, will be devoted to music, drama, art, and related cultural and educational activities. It was named for Dartmouth's President - Emeritus Ernest Martin Hopkins.

New England Newsclip Agency, Inc.
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Day (e)
NEW LONDON, Conn.
Circ. 29,197
NOV 2 8 1962

Erich Leinsdorf

Recollections of 'Capricious Singers' Make Leinsdorf Happy in Present Job

By LORETTA LEONE, Day Staff Writer

Conducting in opera is "a great deal of fun," but "the symphony orchestra enables the conductor to make music without compromise."

Erich Leinsdorf, the new conductor of the Boston Symphony Orchestra, last night mused on his transition from conductor at the Metropolitan Opera Company to the Boston group before his first performance in Connecticut College's concert series.

He said enthusiastically that he is enjoying his work with the symphony orchestra "much better" than as conductor at the Met.

'Capricious Singers'

"There is no musical compromise which is brought about, in opera, from capricious singers," he said.

Opera singers today can be quite independent, Leinsdorf indicated, due to what he referred to as a "new pattern" which has developed.

"Perhaps two crews of singers serve ten opera houses," he said. They travel to opera houses from Chicago to Milan, Italy. "They are quite indispensable," he said.

Of course, Leinsdorf noted, opera singers probably think conductors are capricious.

"It's just a natural result of age-old contrasts in artistic life," he said.

The 50-year old man, who began his career in music as a pianist about 30 years ago in his native Vienna, said the program of a symphony orchestra offers much more to the conductor because of its diversity.

"There are many changes of reportory and many, many rehearsals," Leinsdorf said. "For the conductor, the rehearsal is a pre-condition of a good performance."

Musicians are able and willing to rehearse. And they want to, he said. About the Boston Symphony members their new leader said—

"I admire them greatly — First, their mentality, and also their entire attitude toward the organization."

The unit, he said, is notable for its lack of strife. This is not so in many of the orchestras, he added.

"Everything is open books with the Boston orchestra. I think an important reason is that the people who run the orchestra want fine music first, not to wield unlimited power."

Erich Leinsdorf is a man small in stature and in build. He is bald in monk-like fashion and his roughhewn face is marked by

Please Turn to Page 2

...nsdorf Is Happy in Present Job

Continued from Page 1

dark eyes and deep side character lines.

He speaks in moderate tones and when his fine hands gesture, they do so moderately.

He is a friendly man with a broad smile. He almost looks like anybody you might see on the street, but he isn't.

His versatile career in music has spanned Europe and the United States, where he has conducted in opera, at the famous summer music festivals and for symphony orchestras, including being permanent conductor for the Rochester Symphony.

When he is not thinking about music or conducting it, Leinsdorf spends his time reading.

"I don't read nearly as much as I would like to," he said.

Choosy About Jazz

He enjoys listening to the Jerry Mulligan type of jazz, but not the Louis Armstrong brand.

"I don't like loud horns for a long period. After a while, they begin to sound like a screech."

He enjoys occasional swimming and hiking, but says he does not partake enough to call it a sport.

He confines his calisthenics to his conducting. His motions are not extravagant. The drop of a finger, a clenched fist or the quick unfolding and folding of compressed fingers will evoke a note or a tempo from his musicians.

Leinsdorf was guest conductor for the Boston Symphony two years ago. Since assuming its leadership, he has added one instrument, a bass.

Will the orchestra have a new sound under his direction?

"The tradition of the orchestra is great . . . it has an illustrious past . . . I hope it will lead to an illustrious future," Mr. Leinsdorf said.

"Let the public decide."

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
SEP 20 1962

POLICIES HINT. BY LEINSDORF

New Director of Boston Symphony

Erich Leinsdorf, new music director of the Boston Symphony Orchestra, gave an inkling of his future policies at his first rehearsal with the musicians this week.

For "Overall Picture"

He said that over the next several years he hopes to present a "good over-all picture of the classical, romantic and modern literature." He hopes to achieve a certain balance in his presentations between the scores of American and non-American composers.

Leinsdorf, chipper, relaxed and lively despite a grueling day of rehearsal, declared that he plans no radical departures from the current seating pattern at the moment. On Thursday, his first recording session with RCA will determine whether he will follow the methods employed by Dr. Munch in recent years. Dr. Koussevitzky before that, his own, or a combination of all three.

He has placed the orchestra on risers, 22 inches at the rear, save for the first violins, 'cellos and violas. This year, he said, he anticipates no concert performances of any opera, but if the right one comes along ("an opera that for one reason or another, might not be staged, though worthy of mounting") why not?

Festival Hopes

There will be no cycles at Symphony this season; but his tentative hopes for the Berkshire Festival "still in the nebulous stage" include a Mozart cycle stretching over several seasons, a Prokofieff re-examination to mark that composer's first decade since his death, and a closer relationship between the many Tanglewood departments. Richard Burgin, who is now available for the task, could pass judgment on young string players aspiring to Tanglewood, acting as a kind of scout. "There is no more experienced string player in the world, than Mr. Burgin," said Leinsdorf.

Also in the Berkshires, Leinsdorf hopes to introduce new works of intermediate dimensions by contemporaries. He is worried about the shortage of string players in this country and points to Joseph Silverstein the new concertmaster ("he was No. 34 in 1955, and look what he is today") as proof that reers can be achieved with orchestra and its strings

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New Symphony Conducter Forecasts Glowing Season

By DANIEL WEBSTER
Patriot Ledger Staff Reporter

A glowing season, spiced with a few changes, were forecast yesterday for the Boston Symphony Orchestra by the orchestra's new conductor, Erich Leinsdorf.

No Big Change

Mr. Leinsdorf, in town smoothing out details of next year's season, announced some of his plans at a press conference at Symphony Hall.

"I'm happy I won't have to be a builder. We will make music without my having to lay any brick," Mr. Leinsdorf said as he looked toward his first season with the orchestra.

There will be no revolutionary changes, the 50-year-old, Vienna-born conductor said. The only personnel changes will be those prompted by the retirement of the concertmaster, Richard Burgin, and of one or two other members of the orchestra.

He means to make some seating changes to get the sound he wants. This will include mounting the orchestra on risers, seating the horns in pairs at the side of the orchestra and moving trumpets and trombones to the opposite side.

Munch Skills Stay

The traditions and skills built during the 13 years of Charles Munch's tenure will not be discarded. Mr. Burgin will stay on as associate conductor and Dr. Munch will return in the spring to do four weeks of the orchestra's season.

Mr. Leinsdorf will conduct all the other concerts including the tours which this year will include a two-week transcontinental tour at the end of the season.

So close will be his alliance with the orchestra that Mr. Leinsdorf has signed a commitment to conduct no other orchestra but the Boston Symphony for two years. This committment apparently does not distress Leinsdorf who has built a glowing career in the Metropolitan Opera during the last six seasons.

"My nostalgia for opera is well under control," he quipped in denying reports that he meant to conduct in Boston only a few years before moving on to another orchestra.

His plans are long range. He did not list many specific compositions, but his goal for his first three or four years is to present "a total repertoire," a grand perspective of the music available for the symphony orchestra.

Range Shown

This total repertoire presentation will open next fall with Beethoven's "Eroica," a Leinsdorf favorite and "A Statement of My Convictions." The range of his plans are shown in scheduling Piston's Seventh Symphony on the same program—a work new to Boston.

His programs will include a deep bow to Stravinsky, now celebrating his 80th birthday. Richard Burgin will conduct an all-Stravinsky program in the spring and Mr. Leinsdorf will do the "Symphony of Psalms."

Keeping in the tradition of Dr. Munch, the new conductor will continue to offer a range of new music.

His plans call for eight or nine contemporary concertos during the 1962-63 season. These will include violin concertos of Benjamin Lees a premiere and Stravinsky; the viola concerto of Milhaud; the "Symphony Concerto" for cello by Prokoffief, and piano concertos by Leon Kirchner, Bartok, Norman Dello Joio and Samuel Barber. Barber is now writing the work for this fall's premiere.

Other new works will include a concerto for winds and orchestra by Alvin Etler. Symphony members will be the soloists in this work.

'The Upper Hand'

His concerto soloists? They will be chosen to play the work selected. Mr. Leinsdorf criticized the orchestra that hires the soloist and then tailors its programs to fit the man.

"Music has the upper hand," he stressed. "I will try to keep it that way."

He praised the orchestra's administration for its willingness to give him a free hand to make

ERICH LEINSDORF
At Symphony Hall

his decisions based on purely musical grounds. Last year, when he conducted a Mozart symphony with the orchestra, he rejected the custom of allowing a pause after the first movement to permit latecomers to find their seats. "Musical necessity had its way," he said firmly.

Mr. Leinsdorf will take the baton for his first rehearsals in September. In the meantime he has to plan his season and the 1963 season in Tanglewood.

He will open the Philadelphia Orchestra's summer season, will attend sessions for young string players at University of Michigan, and will record an opera in Rome.

His family will be settling in their newly acquired home at 153 Dean Road, Brookline. His family includes three sons, Daniel, 20, Gregor, 18, and Joshua, 16, and Deborah Hester, 13, and Jennifer, 10.

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Boston Traveler, Tuesday, Sept. 18, 1962

'A Happy, Happy Day' With Symphony

Leinsdorf Seeks Orchestra Balance

Erich Leinsdorf finished "a happy, happy day" with his new orchestra yesterday by announcing his future music program policies as the music director of the Boston Symphony Orchestra.

"Over three or four years," said Mr. Leinsdorf, who had just finished his first day of rehearsals with the orchestra, "I hope to present a good over-all picture of the classical, romantic and modern literature."

Balance will be Mr. Leinsdorf's aim, as illustrated by the programs of the first quarter of the coming Symphony season. During the first six weeks I am scheduling three contemporary major American scores, Piston's Seventh, the world premiere of Samuel Barber's First Piano Concerto, with John Browning as soloist, and the Charles Ives Second Symphony.

"Then we shall hear three works by composers outside America—Bartok's Concerto for Orchestra; the Stravinsky Symphony of Psalms (both associated with Boston), and the Shostakovitch Tenth.

"From the turn-of-the-century late romantics I have selected Mahler's First, Strauss' Till Eulenspiegel, Debussy Preludes and Interludes and Sibelius' Second; from the romantics, Schumann's Fourth, and Brahms' Variations on a Theme by Haydn; from the classical repertoire, the Beethoven Third and Mozart 41; and among the shorter works, a Bach Sinfonia and Copland's Preamble. As you can see, there are great gaps, but one hopes to fill in."

Mr. Leinsdorf, chipper, relaxed and lively despite a grueling day of rehearsal, declared that he plans no radical departures from the current seating pattern at the moment. On Thursday, his first recording session with RCA will determine whether or not he will follow the methods employed by Dr. Munch in recent years, Dr. Koussevitzky before that, his own, or a combination of all three.

He has placed the orchestra on risers, 22 inches at the rear, save for the first violins, 'cellos and violas. This year, he said, he anticipates no concert performances of any opera, but if the right one comes along ("an opera that for one reason or another, might not be staged, though worthy of mounting") why not?

There will be no cycles at Symphony this season; but his tentative hopes for the Berkshire Festival "still in the nebulous stage" include a Mozart cycle stretching over several seasons, a Prokofieff re-examination to mark that composer's first decade since his death, and a closer relationship between the many Tanglewood departments. Richard Burgin, who is now available for the task, could pass judgment on young string players aspiring to Tanglewood, acting as a kind of scout. "There is no more experienced string player in the world, than Mr. Burgin," said Mr. Leinsdorf.

Also in the Berkshires, Mr. Leinsdorf hopes to introduce new works of intermediate dimensions by contemporaries. He is worried about the shortage of string players in this country, and points to Joseph Silverstein, the new concertmaster ("he was Number 34 in 1955, and look where he is today") as proof that careers can be achieved within the orchestra and its strings.

At this time, said the Viennese born conductor, he is working closely with Samuel Barber, who just finished his concerto last week; each of the various Symphony series is important to him; and he would like to emphasize again how delighted he was with the first rehearsal. "The title of Prokofieff's Overture to 'War and Peace,' which opens the season, may suggest Tolstoi," he said. "I like its solemn and majestic outline.

"War outside, perhaps," ended Erich Leinsdorf, "but I would like it also to convey when one enters, that inside the doors of Symphony Hall, there prevails Peace."

Boston Traveler, Tuesday, May 1, 1962 D 5

A Magnificent Group, Says Symphony's New Conductor

Leinsdorf Plans Smooth Orchestra Transition

By ALTA MALONEY

Erich Leinsdorf, who will move to Boston just before Labor Day to take over as music director of the Boston Symphony Orchestra, plans no break with the past.

"On the contrary," he said at his first local pres conference this noon at Symphony Hall, "we are making a policy of overlapping, interlocking and embracing."

WOULD PUT THEM ON RIVERS

The only change the Vienna-born conductor anticipated is a physical one. "I want to put the orchestra on rivers, which has certain complexities and will require some small change in the seating.

"As far as musical program goes, I have no hard and fast rules or systems, or even policy. I think music should convey a glorious, emotional experience to people.

"I hope over a period of four or five years the public would have a view of a total repertoire."

Traveler Scope
---Has A Portrait In Pictures—Page 39

He said he will conduct Beethoven's "Eroica" Symphony on the first program of his first season—"I want to open with a sort of statement of my convictions."

Leinsdorf expressed a "thrill" over the fact Richard Burgin, retired concert master, will continue as associate conductor.

This, and seven weeks of guest conducting by Charles Munch, recently retired conductor, and Burgin during the 1962-63 season, demonstrates his desire for "Continuity."

No personnel changes are anticipated by the new conductor. "At this moment there are no changes other than the retirements which were already contemplated."

As for his removing himself from opera and settling down at Symphony Hall and Tanglewood, he said, "I have had a good fill of opera and the lovely sensations of it.

"At this moment I can only say that I want nothing more than to conduct symphony. I would say that my nostalgia for opera is well controlled."

He had high praise for the Boston orchestra: "I'm particularly happy that I am not coming in here as a bricklayer. I don't have to build.

"I find a magnificent orchestra and a magnificent organization — this again enables one to make music.

"As a guest conductor here, my gratitude particularly was for not being asked to compromise my musical beliefs. There is no pressure to make decisions for non-musical reasons.

NOT TOO MUCH AWARENESS

"You can glory in it. Abroad, there is not too much awareness of what goes on musically in the United States. The general hostility to the United States is expressed in little digs.

"The policies of the Boston Symphony Orchestra have been very impressive to a lot of people there."

A man of wit and charm, of mobile hands, and expression Leinsdorf added a homey touch to his interview in discussing his living plans here.

He will be a neighbor of Arthur Fiedler, whose continued direction of the Boston Pops brought an expression of pleasure from him. He, his wife and five children, aged 10 to 20, will live at 153 Dean Rd., Brokline.

He added, amused, that he felt his acceptance of the post of conductor of Boston Symphony actually had hinged on the more liberal teen-age driving laws in Massachusetts.

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MAY 3 1962

Symphony Will Premiere Work Of Smith Prof.

BOSTON (UPI)—The new director of the Boston Symphony Orchestra has outlined a year-long concert program which will feature contemporary works, but will continue traditional ones.

Eric Leinsdorf, the 50-year-old Vienna born conductor, unveiled his plans Tuesday during his first news conference since being named a year ago to succeed retiring Charles Munch.

He said he will lead the symphony at home and on tour next season except for seven weeks to be split between Munch and associate conductor Richard Burgin.

Leinsdorf announced the Boston Symphony would make a two-week post-season transcontinental flying tour next May, including stops on the West Coast and in Canada. One week of this tour, he said, would replace the former mid-season week's tour of Midwest cities.

He said he would not program cycles of music devoted to one composer or school of music and that his first season would include nine contemporary concertos.

Boston would be the site of the world premiere of a violin concerto by Benjamin Lees of the Smith College faculty and an as yet unfinished piano concerto by Samuel Barber, he noted.

Leinsdorf said no major personnel changes or seating arrangements of the orchestra were contemplated. In answer to a question as to whether he planned to return to opera conducting after a short time in Boston, he said he wanted "nothing more than to conduct symphony," adding that his nostalgia for opera was "well controlled."

Leinsdorf formerly was permanent conductor of the Cleveland Orchestra and the Rochester Philharmonic. He will make his public debut as musical director here Sept. 21.

Munch will formally retire at the close of the 1962 Berkshire Music Festival in August. Munch concluded his regular season last Saturday night.

ERICH LEINSDORF, new music director of the Boston Symphony Orchestra, which opens its 82nd season at Symphony Hall on Friday afternoon and Saturday evening.

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Mr. Leinsdorf Meets The Press

Erich Leinsdorf, the trim and muscular musical director of the Boston Symphony, strode into a Symphony Hall parlor yesterday for his first press conference since succeeding Charles Munch as the symphony's musical director. If he was winded after eight hours of rehearsal, it was his secret.

He faced newsmen across a round table, seated on a low chair. With precise answers, a dash of humor here and there, a mellow insight and the type of unconscious integrity that builds respect, he had the semi-circle of reporters charmed in no time flat.

When prodded to reveal the full range of programs he contemplates for the season, Mr. Leinsdorf borrowed, "The woman's privilege of changing her mind." "This avoids disappointments," he explained, if plans go awry. But he was full of news of what was in store in the symphony's first six concerts.

"My intention," he said, "is to give a good, overall picture of the classical, romantic and modern orchestral literature over three or four years, a balanced repertory."

The first installments in this presentation of a "fair spectrum of musical styles" will have Piston, Ives, Barber, Bartok, Stravinsky and Shostakovich representing the moderns; Mahler, Debussy and Richard Strauss, the turn of the century; Schumann, Sibelius and Brahms, the romantics, and Beethoven and Mozart, the classical composers.

"You can't do this with a slide rule," Mr. Leinsdorf cautioned. "There are holes which will be filled in later." He called his first drills for Friday's opening concert "happy rehearsals."

ERICH LEINSDORF (CENTER) AT PRESS CONFERENCE

Can a musical director bring an even amount of interest to such varied musical materials? Isn't he committed to interpret musical forms that do not involve him?

"That is why we have guest conductors and associate conductors," Mr. Leinsdorf explained this occupational hazard of conducting. "I must identify closely with the music I conduct. But there are two schools of thought on that," he added.

Mr. Leinsdorf promised that soloists would be engaged to meet the requirements of the material programmed, not on the basis of their particular repertoire or popularity.

Asked to look beyond winter in Boston, Mr. Leinsdorf said he "hoped" and "dreamed" of better [illegible] departments at the summer music center the orchestra maintains at Tanglewood. He anticipates more new works that don't necessarily belong in the orchestral category. Beyond this, he said he would like the Berkshire festival to undertake cycles of one or more seasons duration to focus on the music of specific composers. He mentioned Prokofiev and Mozart cycles particularly.

Mr. Leinsdorf voiced some concern over the shortage of string players. "It's a national problem," he said. "Some people think it's because we live in an age of nonconformity. Certain instruments, like the woodwinds, are individualists. The strings are members of a choir. I don't know, I just throw this idea on the floor."—B.B.

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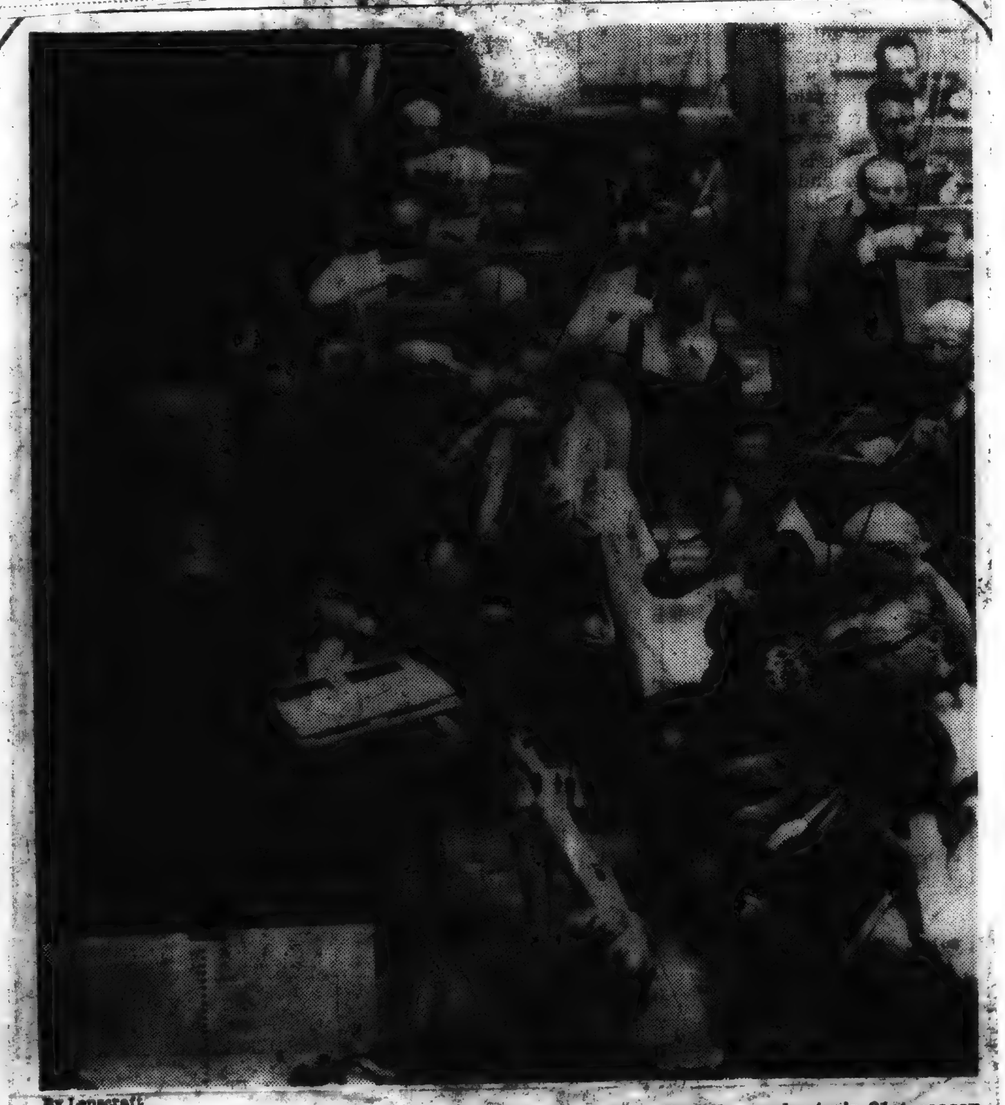

By Lenscraft

Erich Leinsdorf, seen here at his first rehearsal as the Boston Symphony's new conductor, opens the orchestra's 81st season this weekend at Symphony Hall.

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Sunday Globe
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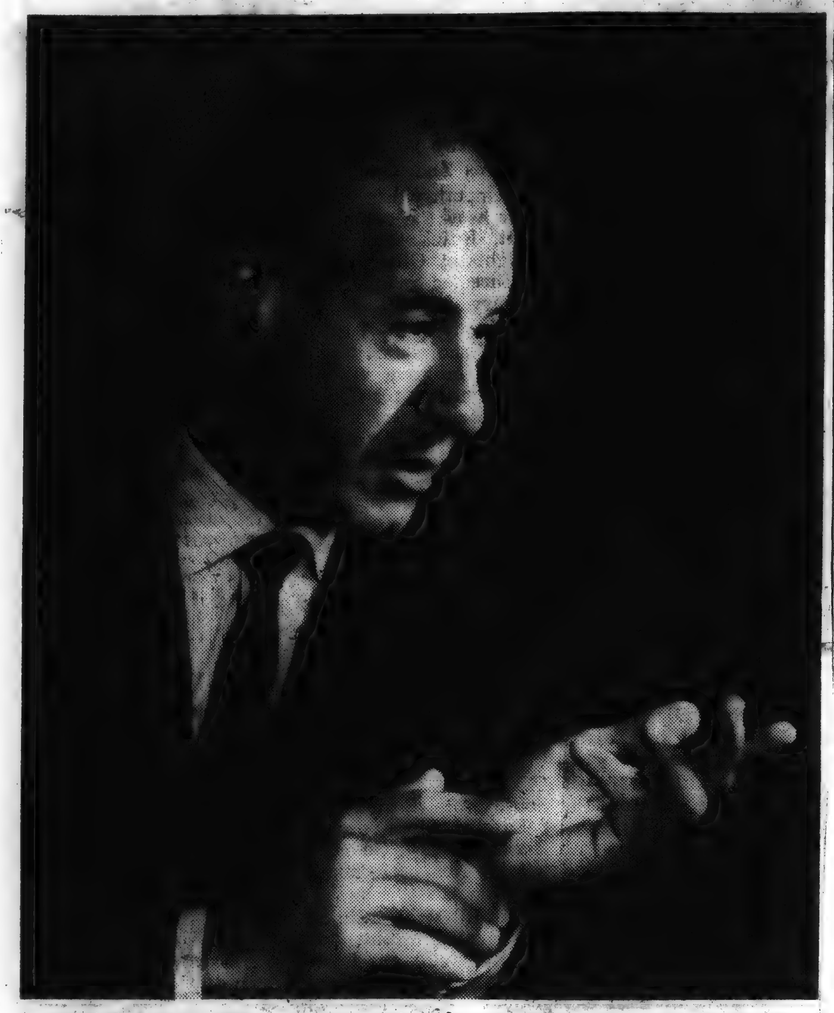
Symphony Season Friday

Leinsdorf Opens His First Boston



ERICH LEINSDORF will conduct his first concerts as music director of the Boston Symphony Orchestra in Symphony Hall Friday at 2:15 and Saturday at 8:30. His program: Overture to "War and Peace" (first concert performances in the U.S.A.), Prokofieff; Symphony No. 7 (first time in Boston), Walter Piston; "Till Eulenspiegel," Strauss; "Eroica" Symphony, Beethoven.

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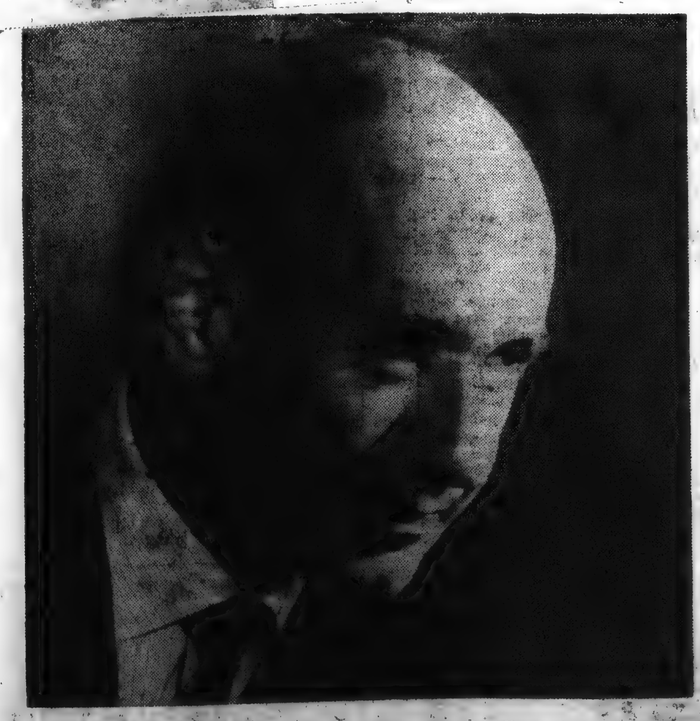

ERICH LEINSDORF will raise the baton for the first time as musical director of the Boston Symphony Orchestra Friday afternoon at Symphony Hall. The program will include selections by Beethoven, Piston and Richard Strauss.

Boston Symphony In Philharmonic Hall Dedication

The Boston Symphony Or chestra and its new music di rector, Erich Leinsdorf, will participate in the dedication the week of Sept. 23, of the new Philharmonic Hall at Lin coln Center in New York city.

The Bostonians will give the second concert in the auditorium, Monday evening, Sept. 24. Their program will consist largely of numbers to be performed here this week—Prokofieff's Overture to "War and Peace," Strauss' "Till Eulenspiegel" and the "Eroica" Symphony of Beethoven, plus the first performance anywhere of the Samuel Barber Piano Concerto.

The latter was commissioned by G. Schirmer, Inc., and will have John Browning as soloist.

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Leinsdorf's 1st Day on Job: 2 Rehearsals, News Session

By CYRUS DURGIN

Two full-length rehearsals and an hour-long press conference marked the first day of Erich Leinsdorf as the new music director of the Boston Symphony.

The spare and slight man evidently is a powerhouse of energy.

"I have had a most delightful day" was the way he phrased it.

"First we greeted the four new members of the orchestra, then stood a moment thinking of Mr. Leibovici" (Samuel Joseph Leibovici, first violinist, who died two weeks ago today), "then worked on Prokofieff's Overture to 'War and Peace', Piston's Seventh Symphony and 'Till Eulenspiegel.'

"In the afternoon we worked on the Beethoven 'Eroica' Symphony, then went back to Piston."

The Boston Symphony will present a somewhat altered appearance to the audience at the season's first concert Friday afternoon.

"We have re-seated 'inch-wise' a few of the musicians, all for the sake of the ensemble," Leinsdorf said. "All but 16 players—the first two stands of first and second violins, violas and cellos—will be seated upon risers 22 inches high.

"Slight risers like these, I believe, make an effect acoustically favorable to the ensemble. In recent years the trend has been to nearly flat stage, but I think that has been a practical consideration mainly in the case of orchestras who travel, and find it hard to obtain risers when on tour.

"When we record, we are going to try the same relative seating on stage, rather than use the audience part of the auditorium. It is better for the musicians, in my opinion, to be seated for recording as they are for concerts.

"While for recording we may have to move out a little upon an added apron stage, the players will be still in the same position relative to those who sit near them. We are trying some test tapes Thursday morning just to get the total effect of stereophonic sound that way."

Boston's new conductor is obviously a man strong on organizing as well as a distinguished performer of music.

He is giving deep thought to the organization of programs "so that for the next three or four years the public will have a fair spectrum of musical styles and composers of the classic, romantic and modern orchestral repertory'.

"The first six programs, for example, will cover these fields in this way: Beethoven's 'Eroica,' Mozart's 'Jupiter' Symphony, a Bach Sinfonia, Brahms' Haydn Variations; Schumann's Fourth Symphony and the Second of Sibelius; Mahler's First Symphony; a sequence of preludes and interludes from Debussy's opera 'Pelleas and Melisande' which I have put together.

"The moderns will include Piston's Seventh Symphony, the new Piano Concerto by Samuel Barber, Charles Ives' Second Symphony, Bartok's Concerto for Orchestra, the Symphony of Psalms by Stravinsky, the 10th Symphony of Shostakovitch; Prokofieff's 'War and Peace' Overture and Aaron Copland's new 'Preamble.'

"I have a little notion of my own in putting the 'War and Peace' Overture on the first program, just a notion, mind you—we are not in quite the same position as Russian society was in Tolstoy's novel, but I like to think that the music will symbolize for us all that though there is war elsewhere, we find complete peace in the music within Symphony Hall."

Leinsdorf re-emphasized his principle of engaging soloists for the sake of a particular composition.

The work comes first. He does not intend to hire a soloist and let the soloist choose what he wants to play. "That aspect of the soloist problem has got a little out of hand in other places."

The programs to a certain extent will bring to the shorter series of concerts the works heard Fridays and Saturdays. The opening program, for example, will be heard complete at all the shorter series except that in Sanders Theater, Cambridge. There, for technical reasons, some change must be made.

Next Summer's Berkshire Festival and the Berkshire Music Center have not yet had detailed consideration. "There hasn't been time for that," Leinsdorf said, "but my hope, just my hope, is to arrange many performances of new chamber music at the Music Center, which is equipped to present all manner of new works for combinations between the string quartet and the large orchestra.

"For the Festival concerts in the Music Shed I have in mind some cyclical things. I don't like cycles in a regular concert season, but a Festival is just the time and place for them. Prokofieff would be my composer for a cycle in 1963, and Mozart in the small orchestra series.

Women's section

AMUSEMENTS and the ARTS

Providence Sunday Journal

September 30, 1962

Meet New Boston

Meet New Boston Conductor

By RUTH TRIPP
Journal-Bulletin Music Critic

ERICH LEINSDORF reported for work at a new location on the morning of September 21. Outside the stage entrance of Symphony Hall he paused to wave gaily to some of his colleagues of the Boston Symphony Orchestra who were also arriving for the first rehearsal of the season.

Later that same afternoon, he sat down to face a press conference in one of the reception rooms of Symphony Hall. There was no suggestion of the double rehearsal which had just closed. Leinsdorf was as fresh and meticulously groomed as if this were his first appearance of the day.

The last strains of the Strauss score had scarcely died away when we found ourselves being introduced around the room. He sat at the far side of the big round table, put his hands on the edge of it, leaned forward and asked, "What can I do for you?"

The questions began. What about plans for the orchestra, program patterns, new works and soloists?

The new Music Director is a master at the art of conversation. Yes, the first six programs are planned. They are identical and Providence is equal to Boston and Cambridge in importance. The Friday-Saturday series in Boston begins the eighty-second season, while Cambridge opens its eighty-first. Tuesday night's concert at Veterans Memorial Auditorium in Providence begins the eightieth season.

Equal in importance? You could hear the question travel with a smile along the row of Boston Symphony Orchestra officials seated at the side of the room. Leinsdorf then said, "Boston is important more often."

Leinsdorf said there will be, over a period of three or four years, "a well balanced view of orchestral literature, classical, romantic and modern." Consideration for his audience is one of the impressive points we gained from the afternoon. "If someone says, 'I haven't heard this or that,' it doesn't mean that it will be neglected."

It was hard to believe that the new conductor is not an American businessman. His appearance gave evidence of fine taste in the choice of material for his suits and tie. Conservative elegance would best describe his appearance. He is short. His dark hair has receded considerably from what was apparently a high forehead. His eyes have a direct, penetrating gaze and his smile is a very friendly one.

Vienna-born in 1912, he was educated at Vienna University and at the State Academy of Music there. In his undergraduate days he conducted Bruckner's Seventh Symphony and the Thomas opera, *Mignon* in the same year. Throughout his illustrious career, he has been able to turn with equal success from symphony to opera. At a press conference in Boston this spring he said, "At this moment, my nostalgia for opera is well controlled."

Ready in a moment

Leinsdorf was only twenty when he was appointed assistant to Bruno Walter at the summer Salzburg Festival. He continued in this capacity for four years, working also under Toscanini. From this experience came a recommendation to the Metropolitan Opera and Leinsdorf was engaged to assist Artur Bodansky in the field of Wagner opera. His New York debut was made in January of 1938 when he conducted a performance of Wagner's *Die Walkure*. He was twenty-six years old two weeks later.

Being ready at a moment's notice proved to be an asset. When Bodansky became ill, Leinsdorf conducted *Parsifal* with only twelve hours notice. At Bodansky's death, Leinsdorf assumed direction of the German operas at the Metropolitan and stayed there until 1943.

He was the youngest conductor of a major orchestra in this country when he took the Cleveland Orchestra in 1943. The United States Army called him to service soon after this. (He had become naturalized in 1942.) After nine months of service he was honorably discharged and went back for another season at the Metropolitan, on to nine years with the Rochester Philharmonic, one season with the New York City Opera and back once more to the Metropolitan where he stayed until last spring.

The Leinsdorf family is now living in Brookline, near the family of Arthur Fiedler, conductor of the Boston Pops. The one requirement the conductor made of his wife, the former Anne Frohnecht of New York, was that the house she found must not be more than ten minutes away from Symphony Hall.

The Leinsdorfs were married in 1939 and have five children: David, 20, Gregor, 18, Joshua, 17, Deborah Hester, 14 and Jennifer, 10.

He has already accepted membership in a few civic committees and is on the Advisory Committee of the Arts for the National Cultural Center in Washington, D.C. He spoke of having attended the unveiling of the plans for the buildings recently, at a meeting in Newport. His comment was: "They want a cultural center in Washington but they have no money."

About the day's work, he said, "We have had two happy rehearsals. The players were very comfortable. I have had a most delightful day with the orchestra. New members were introduced. (There are four replacements this year, one violin, one cello and two double-basses.) Then the orchestra stood in silent tribute to the memory of Samuel Liebovici, a member of the orchestra for many years. He passed away recently.

"We worked on the Prokofiev score, then on the Piston, and on Eulenspiegel. Then we went to lunch. At two, we went to work again and played the second and third movements of the Eroica. Then Piston again and just now, the Eulenspiegel."

Perhaps the Strauss score had contributed to the occasional twinkle in the conductor's eye. At one point, in discussing the concerts he mentioned the B-2 program. "That's not vitamins, you understand, it's the second pair of concerts in Boston."

During the first six concerts the balance between composers will be neatly managed. The list includes three major contemporary American works: Walter Piston's Seventh Symphony; Samuel Barber's Piano Concerto, which will have its world premiere in Boston with pianist John Browning as soloist; and Charles Ives' Second Symphony.

There will be three non-American contemporary works: Bartok's Concerto for Orchestra; Stravinsky's *Symphony of Psalms* and the Twelfth Symphony by Shostakovich. Also included are Beethoven's Third and Schubert's Fourth Symphonies; the Brahms Variations on a Theme by Haydn; Debussy's Introduction to *Pelleas*; Mahler's First Symphony and the Strauss *Till Eulenspiegel*.

Dearth of strings

Questions were asked about the placement of players for recording sessions. Trial tapes, not intended for issue, have already been made "for RCA's information and ours." Mr. Leinsdorf likes to have his players seated for recording sessions as nearly as possible in the way they play at concerts. He wants his musicians happy. He made the assertion that "Symphony Hall does not need any help" in the matter of acoustics.

Asked about the possibility of presenting opera in concert form, he said, "No, not for this year. I do not see why not, later, if hearing a certain score is inaccessible any other way." He admitted that it would be a difficult demand for the singers, with rehearsals and two concerts in direct succession.

Erich Leinsdorf is sincerely appreciative of the assistance of associate conductor Richard Burgin. He feels that in the area of the Berkshire Center, his aid will be invaluable.

Interesting plans for next summer are in the making, especially for composers of chamber ensemble music. He feels that the Berkshire Music Center is in a "unique position" in this field.

The International String Congress, sponsored by the American Federation of Musicians, met in Lansing, Mich., last summer and Mr. Leinsdorf went out to see its progress. He is very much disturbed by the "dearth of string players in this country. This string problem is a national one. It worries everybody."

The mention of a new concertmaster for the orchestra brought a note of pride to the conductor's voice. He said that Joseph Silverstein, who has taken the post of concertmaster, joined the orchestra in 1955 as Number 34 in the violin section. He is now Number One. His career should be an inspiration to young players.

The new Piston score is "as close to me as a work can be. The same with the Barber score which has just been finished. I have played the full score with Mr. Browning at two pianos from a sketch of the score. We had no difficulty with it." Asked about atonal compositions, Leinsdorf said, "Manner and style of writing are only a means to an end. There are plenty of bad works in C major."

Then again we heard, "I always let a work have my best effort. The more difficult a work, the better performance it needs. When you hear a bad performance of Brahms, it is not the fault of Brahms."

And later, "If you don't believe in a work, you don't take the trouble to work out the fine points with the composer. You don't take the trouble to suggest. I always like, if possible, to have the composer present at all rehearsals."

The new conductor likes to start his concerts promptly and when he was a guest conductor in Boston, two years ago, latecomers had to wait in the corridors of Symphony Hall because Leinsdorf felt that the Mozart Symphony was too short to permit a break between movements. It would have destroyed the continuity. Providence concert-goers take warning! Boston Symphony programs at the Veterans Auditorium will begin promptly at 8:15.

The program for Tuesday's concert:

Prokofiev ..... Overture to "War and Peace" (Opera after Leo Tolstoi), Op. 91
(First concert performance in Providence)
Piston ..... Symphony No. 7
I. Slow molto
II. Adagio pastorale
III. Allegro festevole
Strauss .. Till Eulenspiegel's Merry Pranks, After the Old-fashioned, Roguish Manner—in Rondo Form, Op. 28

INTERMISSION

Beethoven ..... Symphony No. 3, in E-flat major, "Eroica," Op. 55
I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

I asked about audience reaction to a concert. Leinsdorf said, "To a conductor, indifference is the worst crime. They may throw cannonballs or even cucumbers. I would not like it. Booing!"

Here there was a true continental shrug of the shoulders which spoke volumes. "Booing only means that they are taking a stand in the matter."

WITH ERICH LEINSDORF are Jennifer, Deborah Hester, his wife Anne, and David. Missing from the picture are Gregor and Joshua.

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Herald (m)
BOSTON, Mass.
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SEP 18 1962

'A Happy, Happy Day'

Leinsdorf Seeks Balance

By ROBERT TAYLOR

Erich Leinsdorf finished "a happy, happy day" with his new orchestra yesterday by announcing his future music program policies as the music director of the Boston Symphony Orchestra.

"Over three or four years," said Mr. Leinsdorf, who had just finished his first day of rehearsals with the orchestra, "I hope to present a good over-all picture of the classical, romantic and modern literature."

First Quarter

Balance will be Mr. Leinsdorf's aim, as illustrated by the programs of the first quarter of the coming Symphony season. During the first six weeks I am scheduling three contemporary major American scores, Piston's Seventh, the world premiere of Samuel Barber's First Piano Concerto, with John Browning as soloist, and the Charles Ives Second Symphony.

"Then we shall hear three works by composers outside America—Bartok's Concerto for Orchestra; the Stravinsky Symphony of Psalms (both associated with Boston), and the Shostakovitch Tenth.

"From the turn-of-the-century late romantics I have selected Mahler's First, Strauss' Till Eulenspiegel, Debussy Preludes and Interludes and Sibelius' Second; from the romantics, Schumann's Fourth, and Brahms' Variations on a Theme by Haydn; from the classical repertoire, the Beethoven Third and Mozart 41; and among the shorter works, a Bach Sinfonia and Copland's Preamble. As you can see, there are great gaps, but one hopes to fill in."

Grueling

Mr. Leinsdorf, chipper, relaxed and lively despite a grueling day of rehearsal, declared that he plans no radical departures from the current seating pattern at the moment. On Thursday, his first recording session with RCA will determine whether or not he will follow the methods employed by Dr. Munch in recent years, Dr. Koussevitzky before that, his own, or a combination of all three.

FIRST REHEARSAL—Erich Leinsdorf, the new Music Director of the Boston Symphony Orchestra stands outside the stage door prior to his initial rehearsal yesterday.

He has placed the orchestra on risers, 22 inches at the rear, save for the first violins, 'cellos and violas. This year, he said, he anticipates no concert performances of any opera, but if the right one comes along ("an opera that for one reason or another, might not be staged, though worthy of mounting") why not?

There will be no cycles at Symphony this season; but his tentative hopes for the Berkshire Festival "still in the nebulous stage" include a Mozart cycle stretching over several seasons, a Prokofieff re-examination to mark that composer's first decade since his death, and a closer relationship between the many Tanglewood departments. Richard Burgin, who is now available for the task, could pass judgment on young string players aspiring to Tanglewood, acting as a kind of scout. "There is no more experienced string player in the world, than Mr. Burgin," said Mr. Leinsdorf.

New Works

Also in the Berkshires, Mr. Leinsdorf hopes to introduce new works of intermediate dimensions by contemporaries. He is worried about the shortage of string players in this country, and points to Joseph Silverstein, the new concertmaster ("he was Number 34 in 1955, and look where he is today") as proof that careers can be achieved within the orchestra and its strings.

At this time, said the Viennese born conductor, he is working closely with Samuel Barber, who just finished his concerto last week; each of the various Symphony series is important to him; and he would like to emphasize again how delighted he was with the first rehearsal. "The title of Prokofieff's Overture to 'War and Peace,' which opens the season, may suggest Tolstoi,' he said. "I like its solemn and majestic outline.

"War outside, perhaps," ended Erich Leinsdorf, "but I would like it also to convey when one enters, that inside the doors of Symphony Hall, there prevails Peace."

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Herald News (e)
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SEP 22 1962

ORCHESTRA OPENS SEASON

BOSTON, (UPI)—The Boston Symphony Orchestra opened its 82nd season under the direction of a new conductor last night. Erich Leinsdorf, who succeeds Charles Munch, was warmly received by the audience and local critics.

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SEP 15 1962

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Ledger-Times
BOSTON, Mass.
Weekly Circ. 14,000
SEP 13 1962

Leinsdorf Conducts

Boston Symphony's 82nd Season Opens Sept. 21st

Erich Leinsdorf, the Boston Symphony Orchestra's new Music Director, will conduct the opening concerts of the Orchestra's eighty-second season at Symphony Hall September 21 (Friday) at 2:15—September 22 (Saturday) at 8:30. The program will consist of Beethoven's Symphony No. 3, Walter Piston's Symphony No. 7, and Till Eulenspiegel by Strauss. Mr. Leinsdorf has chosen this as his first program with the Orchestra, because the Beethoven Symphony is "a statement of my convictions" and the Piston Symphony No. 7, not previously performed by the Boston Symphony, is in recognition of Mr. Piston's "association with Boston, with Harvard, and with this Orchestra."

The new Music Director arrived at his residence in Brookline (Mass.) on August 25 following several weeks in Europe. Mr. Leinsdorf conducted a recording in Italy of "Madame Butterfly" for RCA Victor and conducted two one-hour television concerts for the BBC.

Following three weeks' vacation after the Tanglewood season, the Orchestra will hold its first rehearsal in Symphony Hall on September 17.

At this rehearsal Joseph Silverstein will assume his new position as Concertmaster succeeding Richard Burgin, who continues as the Boston Symphony Orchestra's Associate Conductor.

The opening program will be repeated at the first of the Tuesday evening series on Sept. 25, when the Boston Symphony will present the second concert in Lincoln Center's new Philharmonic Hall.

The complete programs:

Friday, Sept. 21, 2:15; Saturday, Sept. 22, 8:30; Tuesday, Sept. 25, 8:30; Symphony Hall, Erich Leinsdorf conducting.

Beethoven, Symphony No. 3 in E flat Major, Op. 55, "Eroica"; Piston, Symphony No. 7; Strauss, Till Eulenspiegel.

SHOWTHROUGH

FIRST WEEK.

EIGHTY-SECOND SEASON • NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE

First Program

FRIDAY AFTERNOON, SEPTEMBER 21, *at* 2:15 *o'clock*

SATURDAY EVENING, SEPTEMBER 22, *at* 8:30 *o'clock*

PROKOFIEV ..... Overture to "War and Peace" (Opera after Leo Tolstoi), *Op.* 91
(First concert performance in Boston)

PISTON ..... Symphony No. 7
I. Con moto
II. Adagio pastorale
III. Allegro festevole
(First performance at these concerts)

STRAUSS ..... *Till Eulenspiegel's Merry Pranks, After the Old-fashioned, Roguish Manner – in Rondo Form, *Op.* 28

INTERMISSION

BEETHOVEN ..... *Symphony No. 3, in E-flat major, "Eroica," *Op.* 55
I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

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The Pilot
BOSTON, Mass.
Weekly Circ. 88,877
SEP 29 1962

The Symphony

Erich Leinsdorf's debut as director of the Boston Symphony Orchestra is an omen of good things to come. The program was nicely balanced: two contemporary works, an orchestral showpiece from the turn of the century and one of music's "top fifty" classics. Of the modern works, Prokofiev's "War and Peace" overture is notable chiefly as one of the rare compositions in which the volatile Russian manages to keep a straight face all the way through. Piston's Symphony No. 7 is beautifully crafted, as we expect from that composer, hewn down to essentials with no irrelevant gestures. The handling of the strings is masterful but even more impressive is the very carefully calculated use of wind and percussion colors. It was warmly received by the audience and repeated hearings should win it lasting popularity.

The "Till Eulenspiegel" performance was properly witty and very well colored, a bit more brisk than Munch's usual treatment in some passages (agreeably so) and slightly different in a few nuances, but basically the same excellent "Till" that this orchestra has played before.

Leinsdorf's "Eroica" is solid and well calculated, making a particularly fine impression in the final variations but beautifully moulded throughout. I would like to hear the repeat observed in the first movement exposition, but this is a small point and one that could be made against a hundred other conductors. The scherzo could have been more "vivace," as Beethoven instructs in the score, but Leinsdorf's tempo was very close to the composer's metronome marking so the compaint must be referred (as it has been so often before) all the way back to Beethoven's possibly faulty metronome.

The "new sound" of the orchestra has already received much favorable comment and will have even more when final small adjustments have been made. The transformation of the orchestra from a "French" to a "German" ensemble (both of these being very loose terms) is well under way and promises to be a distinct improvement. What we are developing, actually, is an extremely versatile instrument and one that will undoubtedly be even more receptive to new ideas than in the past.

Joseph McLellan

LEINSDORF IN DEBUT

Boston Symphony Entering New Era

By Robert C. Marsh
Sun-Times Music Critic

BOSTON — The Boston Symphony Orchestra, second oldest in the U.S., opened its 82d season by introducing its new music director, Erich Leinsdorf, to the traditional Friday afternoon audience of Beacon Hill Brahmins and Back Bay bluebloods.

Leinsdorf, 11th conductor in a succession which has included Nikisch, Muck, Monteux, Koussevitsky and Munch, made it clear from the first that a new and positive authority was in charge of the orchestra and that the artistry and intellect of the new music director would be implanted on all the group would do.

THE PROGRAM alone gave evidence of this. It opened with the short, atmospheric prelude to the opera "War and Peace" by Prokofiev —a composer for whom Leinsdorf has special regard, and, it must be added, special insight. There were two symphonies, the Pulitzer Prize-winning Seventh Symphony of Walter Piston, and the Third (or "Eroica") Symphony of Beethoven. Between them came Richard Strauss's rondo "Till Eulenspiegael's Merry "Pranks," a work Chicago Symphony audiences heard from Leinsdorf last season.

IN A PRESS conference, Leinsdorf remarked that he regarded the prelude to "War and Peace" as symbolic, contrasting the turmoil of the world with the serenity possible inside a home of the arts, such as Symphony Hall.

The work itself is more effective as an operatic preface than a concert piece. It sets a mood appropriate to the opening of a drama on a scale such as that of the Tolstoi novel, but thematically far too little happens to make it comparable to, say, the "Meistersinger" prelude of Wagner.

It was, however a fine work to introduce the Piston symphony, a powerful score which was given its world premiere last season by the Philadelphia Orchestra.

The three movements, Con moto, Adagio pastorale and Allegro festevoale, are uniformly strong in structure and rich in musical ideas.

MY IMPRESSION last year was that Leinsdorf's way with "Till Eulenspiegel" was unsurpassed among today's conductors, and this Boston performance upheld that judgment. Here, and in the "Eroica," it was evident that Leinsdorf was delighted with the excellence of his new orchestra and, perhaps, just a little carried away by its ability to produce the most refined and ravishing sounds.

By intermission many of the audience were commenting on the change in the ensemble, the appearance of the warm, glowing sonorities which characterize an orchestra under Leinsdorf's direction.

EVEN IN quick tempos, Leinsdorf wanted no clipped phrase endings, no distorted rhythmic values. Each note was to be cleanly articulated, to have a little "white space" around it on all sides. The result, in general, was to strengthen the impact of the musical statement, but the golden mean was not always achieved, and in the first two movements of the "Eroica" there were moments when the line sagged for seemingly no better reason than to prolong a particularly lovely tone.

Yet it was a splendid "Eroica" and as notable an opening program as any conductor could desire. The Boston Symphony is obviously entering into a new era, and one which promises to bring many great days.

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4 "Two" CHICAGO SUN-TIMES, Mon., Sept. 24, 1962

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Morning Globe
BOSTON, Mass.
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SEP 22 1962

Society: Symphony Tradition Lingers In a World of Change

By MARJORIE W. SHERMAN

There was a new back on the conductor's stand in Symphony Hall yesterday afternoon, but other than that there were few changes in Boston's most sacrosanct tradition as the 82d season of these world-famous concerts opened punctually, properly and with prestige.

The big, privileged audience surged in complacently, leaving a Mass. av. lobby—full of wistful watchers, and gave a brief standing ovation by way of greeting new conductor Erich Leinsdorf. Composer Walter Piston's Symphony brought such a round of applause that both Mrs. Piston and Leinsdorf urged Mr. Piston out of his chair and through the back hall to the stage, while the white gloves continued to patter in salute.

In the first balcony, the favorite "wives row" of the B.S.O. conductors, Mrs. Leinsdorf exchanged formal greetings with some of her new Brookline neighbors, and watching from the audience side of the stage after more than 40 years at a front desk of the orchestra was Associate Conductor Richard Burgin, and musician Harry Dickson, Arthur Fiedler and his family, G. Wallace Woodworth, E. Power Biggs, Mabel Daniels and many another reminisced of Koussevitzky, Munch, and other "greats" in Boston's Symphony annals.

Glossy new stage sections that make the players more visible, and new red carpeting on the long aisles, were among the few changes, otherwise the scene might well have been the Fall opening 1900, when the barely-finished hall was crowded with Cabots and Lowells and Sears and Codmans, casting nostalgic looks at the sole survivor of the beloved old Boston Music Hall—the iron stairway railing in the front hall.

President of the Symphony trustees Henry Cabot, Mrs. Cabot and their daughter were among the prompt Symphony families, and also coming across Huntington av. from the pre-symphony luncheon at the Midtown Motor Inn were Mrs. Anthony Kutten, who helped organize this series last season, Mr. Kutten, the William Morris Hunts, Mme. Jean Savelli, wife of Boston's consul general from France, Mrs. Thomas Gardiner, in from Manchester for luncheon and the concert, Mrs. Clement Titcomb, Symphony's first—and only—woman trustee, Mrs. James H. Perkins, also over from the Midtown luncheon, as were attractive Paris-born Mrs. Ferdinand Brigham, Mr. and Mrs. Roland Teiner, Mrs. Richard Ehrlich and Mrs. Robert Boas.

Just as prompt in arriving at the Mass. av. entrance were limosines from the Ritz Carlton where lunch-before-symphony dates back 35 years to the first use of the beautiful white and blue dining room overlooking the Public Garden. Boston's Ruby Newman played classic airs for that handsome occasion, and little changed, he played yesterday while Symphony-goers chose lunch from a crested silver-edged menu featuring filets de sole Deauville and other delicacies of the Paris Ritz that are favorites with the Duke and Duchess of Windsor.

Maxim Karolik and the Russell Codmans, back from Newport and the Cup races, shared a flower-decked table, and Mrs. Alvan Fuller, soignee as her two beautous daughters, had a window table of guests that included new bride Elizabeth Church Begien and Mrs. Robert Henderson (Mary Fuller). Joining them before leaving for Symphony was Mrs. Alfred Donovan's mother-in-law, Mrs. Alfred F. Donovan.

The Hervey Kents and luncheon guests were at another flower-decked table, next to their Hampton Falls neighbor, Mrs. Hal Ryerson, also just back from Newport and the Cup races. Both Mrs. Kent and Mrs. Ryerson could have stepped into a fashion show in their elegant tailored dresses and glamorous hats.

The Kents' beautiful daughter Gloria (Mrs. Jerry Holton Jones) who led the Versailles Debutante Ball cotillion with the Duc de Brissac, modelled one of the world's costliest chinchilla capes as she and blonde Mrs. Hans Estin showed some of the most decorative furs imaginable. Arthur Landers, long head of the Music Dept. at Phillips Exeter, was with the Kents and Mr. and Mrs. Leonard Pearl, of Exeter.

Mrs. James Phelan had her usual table before Symphony's opening, and her Ritz guests included her daughter, Mrs. Edward Gallagher.

Mrs. Sidney Rabb and Mrs. Nehemiah Whitman were others at the Ritz, as were Nathaniel Saltonstall and Mrs. Sears Gardiner, Mrs. James Duchscherer and Mrs. Thomas Gorman, guests of Mrs. Paul Bernat, Mrs. Joel Harrell and Mrs. Adriel Bird at a window table, Mrs. Peter Welch and Mrs. William Osborne Jr. at the Ritz, where the S.R.O. lunchers also included Mrs. William Endicott, Mrs. Dwight Evans, with Mrs. B. Morss Marshall, Mrs. Stephen Casey and a tall, young son, Mrs. Byron Tosi and her post-deb daughter Pam, about to leave for Italy and a Winter of studies and parties for attractive Pam, the Harold Hodgkinsons, and scores more.

At Symphony, the vast audience enjoying the "Eroica" and the tradition included Mrs. Edward Wyner and Mrs. Garson Kanin (Ruth Gordon) of New York and Hollywood, coming over in the Ritz limousines, Mrs. Robert H. Stevenson, Mrs. Charles E. Bacon, Mrs. Harris Fahnestock, the Robert Montgomerys, the Baroness de Rothschild, Mrs. Moses Williams and Alex Williams, trustees Theodore Ferris and Judge Raymond Wilkins, young, lovely Joanna Fiedler hunting for her famous father, Henry Laughlin, blonde Mrs. David Wilder, managing crutches in spite of the crowd, Mrs. Richard Thompson, Mrs. Walter Cabot, Mrs. Henry Cabot Jr., Mrs. Charles Cabot, Mrs. Virginia Cabot with a decorative fur hat, Mrs. Henderson Inches.

Also Mrs. Richard Norman, Mrs. Richard Overholt, Mrs. Paul Clark and Mrs. Homer Sweet, Mrs. James Torbert, Mrs. George Lyon, Mrs. Henry Bramhall, Mrs. Louis Hough, Mrs. Cesare Lombroso, back from a trip to Spain in time for this seasonal opening, which has lost little of its lustre in all the years since the late Mrs. Jack Gardner's Symphony hats were so fabulous that seats above her favorite first-balcony ones brought the highest prices in the house at the old Symphony auctions.

(Globe Photo by Paul Connell)

WALKING TO SYMPHONY—A favorite Boston exercise for three generations. At yesterday's opening of the 82d season are, left to right, Mrs. Walter Cabot, Mrs. Henry Bramhall and Mrs. Charles Cabot.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 192,118
SEP 22 1962

Leinsdorf on the Podium

New Symphony Leader in Masterful Debut

By KEVIN KELLY

Erich Leinsdorf took command of the Boston Symphony Orchestra yesterday afternoon like a general marshalling his forces.

As successor to Dr. Charles Munch, he began the 82d season in Symphony Hall with a display of musical authority that was straight-to-the-point, superbly contained, and, for some, no less than spell-binding.

Had he spun around on the podium and ordered the audience to salute, I've no doubt every soul in the gallery would have flapped from his seat and answered the command, but not those seated on the floor.

The overall response was polite, restrained and a trifle remote. Nonetheless, Leinsdorf scaled the heroic side of his first Friday afternoon as music director of the Boston Symphony without a moment's falter.

SYMPHONY
Page Five

SYM
Continue ge

Like the Eroica making "Eroica" Symphony of Beethoven, which closed the program, Leinsdorf begins a new era for the orchestra. He comes to his job highly trained, deeply committed, and with ideas of his own.

In a well-considered effort to increase the splay as well as the texture of the orchestra's sound, he has placed his musicians on 22-inch risers and slightly rearranged the seating plan.

The first two stands of the first and second violins, violas and cellos are the only sections not thus elevated.

On first hearing, the acoustical effect is noticeably improved. The orchestra's sound (always spacious yet tightly molded) now seems more fully detailed, almost topographic. The clarity is sharp, the dimensions seemingly unlimited. It is as though casual musical nuance had been made determinedly tactile, to see the players and more easily identify orchestral voices within the ensemble.

Perhaps in unspoken testimony to his career as a conductor of opera, Leinsdorf began the program with the first concert performance in Boston of Prokofiev's Overture to the opera "War and Peace," a mammoth musical undertaking based on Tolstoi's mammoth novel. Sketched in the lush melodic line of Tchaikovsky, alternating nationalism and high drama, the Overture was a vivid curtain-raiser. It was played with clear sweep, considerable brilliance, a steady sense of dynamics and no exaggeration.

Walter Piston's Symphony No. 7, which followed, was commissioned by the Philadelphia Orchestra and was played here in March of 1961 by the Philadelphia. Yesterday's performance was the first by the Boston Symphony. Recipient of the Pulitzer Prize, it turns out to be an agreeable piece of music, neatly patterned in three short movements, effectively orchestrated, generally easy on the ear but a trifle laconic on the mind. It is constantly lively, and the second movement has a limpid cantilena, principally scored for solo oboe. It ends with a sprightly Allegro festevole.

The symphony's sole drawback, it seems to me, is the elusive nature of what it is trying to say. While it riles no ill-feeling in the listener, as modern works go, it tends to leave a placid, sightly blurred impression, like a pleasurable but inarticulate acquaintance whose name slips your mind the moment you depart his presence.

Leinsdorf handled it with polish and precision. The tempos were evenly taken; the tone was full and persuasive; and each detail was carefully and deliberately turned. In particular, the strings glittered with high musical lustre. At the conclusion of the symphony, Leinsdorf led the composer to the podium and together they shared in the applause.

The merry pranks of Strauss' "Till Eulenspiegel" were brilliantly pranked. Sensitive where need be, vigorous when called for, the concept gave the score full life. The orchestra played richly and well.

Beethoven's "Eroica" was chosen for the program by Leinsdorf as an embodiment of his own artistic statement. From the first deep slash of the E-Flat chords of the opening Allegro, to the mournful grandeur of the Marche funebre through the kinetic frenzy of the Scherzo and the final exultant paean by full orchestra, it was tremendously performed. With scrupulous attention to detail and clarity of balance, Leinsdorf gave a reading in which every phrase could be clearly heard. Here was Beethoven artfully revealed with taste, individuality and power by a new Boston Symphony conductor the community will come to admire without reservation. With the heroic sweep of a born general, Leinsdorf has made an auspicious debut.

THE BOSTON SYMPHONY ORCHESTRA, conducted by its new music director Erich Leinsdorf, opened the 82d season yesterday afternoon at Symphony Hall with the following program: Overture to "War and Peace" (opera after Leo Tolstoi) Op. 91, Prokofiev (first concert performance here); Symphony No. (first performance by the Boston Symphony), Piston; "Till Eulenspiegel's Merry Pranks," Op. 28, Strauss; and Symphony No. 3 in E-flat Major, "Eroica," Op. 55, Beethoven.

Film Times

THE BOSTON HERALD, SATURDAY, SEPT. 22, 1962

The Symphony

Leinsdorf Scores Massive Success

By ROBERT TAYLOR

When the musical annals of the future look back on yesterday at Symphony Hall the date should be set in italics, for in his first concert with The Boston Symphony Orchestra, the opening of the 82nd season, Erich Leinsdorf, the new leader, scored a massive personal and artistic success.

Changed Sound

We have in Mr. Leinsdorf a total musician whose inaugural carried forward the grand tradition of Boston Symphony conductors in the grand manner. He showed us yesterday his Olympian lineage. Yet he is young enough, too, so that the unmistakable assertion of talent indicates a mighty potential. His career and art may achieve fullness here: the zenith of a dazzling gift.

And he showed us, as well, an almost completely new orchestra. The sound of The Boston Symphony is different; ripe, sonorous and mellow. Earlier this week Mr.

(Continued from First Page)

Leinsdorf announced that, save for a few stands of first and second violins, he was placing the ensemble on 22-inch risers. Aside from the risers, he said, he anticipated minor tonal adjustments.

He has, in fact, re-aligned the entire orchestra. The percussion now stretches across the middle rear of the apron; the winds have been shifted stage left; the double basses at far stage left; the violins extending on the right and the harps upstage right. What it amounts to is a fresh acoustical perspective, heavier and brighter than the ensemble of Dr. Munch's tenure.

The timbre recalls the sound of the Koussevitzky period, though perhaps not as concentrated. Not all the changes work; one must remember that we are in the process of transition between an orchestra of the French style and an orchestra expressing Mr. Leinsdorf's philosophy, presumably less Gallic.

The harps in Mr. Piston's symphony lacked definition and the woodwinds seem less crisp—one must give to get the ultimate.

Results Magical

But that the changes will cohere into the individual Leinsdorf statement, there is not the slightest doubt. Already his touch is felt, and the results are magical. The resplendence of the strings and horns of the full orchestra must be recaptured in cascades of glowing text, alas, impossible they are beyond words.

I am virtually unreserved about the performance. Mr. Joseph Silverstein, the new concertmaster, is a musician of the first order; his solo work in Till revealed a rare distinction; the discipline and authority of his role will be much in evidence.

Four more players have joined the orchestra: Max Gilles Winder, the former assistant concertmaster of the Houston Symphony, coming to the violin section after the recent death of Joseph Leibovici; Peter Quarles Schenkman, 'cello, from the Richmond, Va., Symphony; Bela Wurtzler from the Detroit Symphony and Joseph Hearne from the Orchestra of America, among the double basses. The response of the players represented a standard.

I was further impressed by Mr. Leinsdorf's capacity for establishing his own concepts in a way that recalled Copland's remark about Dr. Koussevitzky: "He had simply translated to our country his basic confidence in the creative powers of our world." While we heard a Prokofieff overture of heroic and solemn dimensions; a sprightly and animated Till Eulenspiegel and, principally, an Eroica distinguished by the clarity and fine control of its line, for me the Piston Seventh was a moving and memorable assertion of those powers.

No Pretenses

It has no pretenses. The idiom, virtually orthodox, and the mood of contemplative spaciousness does not forcibly prod the listener with innovation. It is a score related in spirit to Beethoven's 'Pastorale,' the product of a humane and profound musical imagination.

The range of our contemporary literature holds few works of so elevated and sustained a character. The felicities, from the lovely oboe cantilena to the absorbing rhythmic and coloristic ideas, are wholly enchanting.

Mr. Piston wrote his Seventh for the Philadelphia Orchestra, who played it here in 1961 (not 1962 as stated in a program misprint); yesterday the vibrancy of Mr. Leinsdorf's interpretation made it sound created for Boston: Mr. Piston, in the audience, appeared onstage. This was part of the ritual connected with the opening concert, and the rising homage at the start.

The identification of Mr. Leinsdorf with the music, however, augured his admirable Beethoven, and its carefully-wrought finale. He had simply translated, from one period to another, his basic confidence.

Next week the new Music Director has scheduled the Boston premiere of Samuel Barber's Piano Concerto, which the Orchestra will present in a world premiere Monday night at New York's new Lincoln Center. Brahms' Variations on a Theme by Haydn and the Sibelius Symphony No. 2, in D major, Op. 43, will also be heard.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the first program of the 82nd season yesterday in Symphony Hall. The program will be repeated tonight at 8:30:

Overture to 'War and Peace' (Opera after Leo Tolstoi), Op. 91 ..... Prokofieff
Symphony No. 7 ..... Poston
Till Eulenspiegel's Merry Pranks, Op. 28 ..... Strauss
Symphony No. 3, in E-flat major, "Eroica", Op. 55 ..... Beethoven

The New York Times
D. 680,265 S. 1,306,418
SEP 22 1962

Music: Boston Symphony

Leinsdorf on Podium as New Season Opens

By HAROLD C. SCHONBERG
Special to The New York Times.

BOSTON, Sept. 21—Everybody agreed this afternoon that Erich Leinsdorf was given a thunderous reception at the end of his first concert as the new conductor of the Boston Symphony.

To a visitor it sounded like a cordial, rather than a thunderous, outburst; but he was assured that the Friday afternoon audience of the Boston Symphony—an audience most similar to that attending the New York Philharmonic's Friday afternoon concerts — was traditionally sedate, and that it almost never called a conductor back more than once. Mr. Leinsdorf had to take three bows.

There were some immediately noticeable changes in the seating arrangements that Mr. Leinsdorf has made in his orchestra. He has put the men on risers, the last row almost two feet high. Violins are to his left, cellos in front, violas to the right and the double basses strung single-file along the extreme right and the back. The percussion is back in dead center.

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Another change was in the concertmaster's chair. Gone was Richard Burgin after these many years. In his place sat the young-looking Joseph Silverstein, the newly appointed first-desk man. In programming Strauss' "Till Eulenspiegel" as the number just before intermission, Mr. Leinsdorf was in effect showing off his choice, for there is a good deal of solo violin work in the score, and Mr. Silverstein disposed of it with technical finish and accurate intonation.

Two new and two old pieces of music made up the program. The old, in addition to the Strauss, was Beethoven's "Eroica," which ended the afternoon. The new were Prokofieff's "War and Peace" Overture, a not very interesting work and Walter Piston's Seventh Symphony, which was receiving its first Boston Symphony performance. The work had been introduced to New York last March by the Philadelphia Orchestra. Mr. Piston, an old friend to the audience, was on hand to take a bow.

This is the beginning of the 82d season of the Boston Symphony. If Mr. Leinsdorf follows the pattern of his immediate predecessors, he can be expected to remain here for a long time. In all, the Boston Symphony Orchestra has had only 11 conductors since it was founded in 1881. Charles Munch commanded the orchestra from 1949 until the end of the Berkshire Festival season last month. Serge Koussevitzky held sway from 1924 to 1949, a good 25 years. Before Koussevitzky there was Pierre Monteux, from 1919 to 1924.

It is, of course, much too early to state in which direction Mr. Leinsdorf will carry the Boston Symphony. He will be a conductor with a completely different approach from Munch and Koussevitzky. He is one of the efficient 20th-century breed, with something almost of Herbert von Karajan in his makeup. He conducts without a baton, he does little dancing and he is strictly business. His approach is less German than cosmopolitan, which means that his interpretations are solidly constructed, that they tend toward objectivity. At all times Mr. Leinsdorf knows exactly what he is doing, and he does it with a minimum of fuss.

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Under his direction the Boston Symphony played this afternoon with a harder, leaner, sound than it has done; and few of the color effects that have been associated with it in the past. It was strong, clear music-making. The orchestra responded beautifully. One of the musicians, gossiping before the concert, said that at rehearsal the players and conductor had got along so beautifully that a love affair developed and at the end there was burst after burst of applause. Mr. Leinsdorf, a realist, held up his hand.

"Thank you," he said. "Let's see if you feel this way 10 years from now."

The Program

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf, conducter. At Symphony Hall, Boston.

Overture to War and Peace.....Prokofieff
Symphony No. 7.....Piston
Till Eulenspiegel.....Strauss
Symphony No. 3 in E flat (Eroica).....Beethoven

Conductor With Poise

Erich Leinsdorf

Man in the News

AS a student at the Music Academy in Vienna at the age of 18, Erich Leinsdorf once conducted Thomas's opera "Mignon" and Bruckner's Seventh Symphony in the same year. The juxtaposition proved prophetic of the conductor's subsequent career, for he has vascillated between positions with opera companies and symphony orchestras with some regularity. Now that he is assuming the prestigious post of musical director of the Boston Symphony Orchestra, at the age of 50, he has expressed himself with ironic understatement: "I would say that at this moment my nostalgia for opera is well controlled."

Ansel Adams

The word is "Calma!"

Yet it was in the field of opera that Mr. Leinsdorf made his mark, both in his native Austria and in the United States. When he was a mere 20, he hiked from his nativeVienna some 150 miles to Salzburg one summer, where his abilities so impressed the late Bruno Walter that he was taken on as the great conductor's assistant in preparing operas for the festival there.

Sewed with Toscanini

The following three summers in Salzburg, from 1935 to 1937, he performed similar tasks for Toscanini, who in turn recommended him to the Metropolitan Opera. That august institution engaged the musician to spell the ailing Artur Bodanzky in conducting the Wagnerian repertory, and he made his debut in New York leading "Die Walkure" on Jan. 21, 1938, 14 days before his 26th birthday.

The aplomb and assurance —and talent—that made the young man seek out Walter and unafraid to tackle a Metropolotan assignment, stood him in good stead for the next few years. Shortly after his debut, he had to conduct a "Parsifal," on 12 hours' notice, when Bodanzky became ill. The next year, when Bodansky died, the Metropolitan threw the whole Wagnerian repertory, plus many other operas, in his lap.

Mr. Leinsdorf weathered a good deal of severe criticism for his youth and lack of experience, including public complaints by some of the Metropolitan's leading singers, and he stayed with the company until 1948.

He then took on the Cleveland Orchestra, being at the time the youngest conductor heading a major American symphony. Since he had been naturalized in 1942, he found himself inducted into the United States Army just a few months after he took the Cleveland post, but he was honorably discharged within nine months.

From then on his career shifted from Cleveland to another season at the Metropolitan, to nine years with the Rochester Philharmonic, to a season's directorship of the New York City Opera, and then back to the Metropolitan, where he remained from 1957 to last spring.

In Boston, Mr. Leinsdorf will need all his considerable charm and aplomb, for he is reestablishing a German-Viennese tradition in a city that has become used to the Russian-French tradition among conductors since 1918. And he has about only one personal trait in common with the last two conductors in Boston, the late Serge Koussevitzky, who reigned for 25 years, and Charles Munch, who just completed 13 years with the orchestra. Mr. Leinsdorf is always beautifully dressed and groomed.

In contrast to the regal Koussevitzky, who could hold forth extensively in his richly accented English, and to the shy Munch, who seldom said a word in public, Mr. Leinsdorf is quietly and precisely articulate in speech only faintly tinged with a Viennese accent. A short, bald, compact man, he moves with a comparable economy of motion, and efficiency is reflected in his conducting.

The conductor's outward poise cloaks a tremendous amount of energy. He has a passion for thoroughness, so that he refuses to concut parts of operas, as his predecessor Bodanzky at the Metalso is careful, so that he alropolitan was wont to do. He ways wears a seat belt when riding in an automobile.

Favors French Clarets

His interests outside of music largely embrace clothes, stamps and wines, all of which he collects. Among wines he places special stress on French clarets.

With the Boston appointment, Mr. Leinsdorf moved his large family to a house in Brookline, Mass. There he is ensconced with his wife, the former Anne Frohnknecht of New York City, whom he married in 1939, and five children: David, 20; Gregor, 18; Joshua, 17; Deborah Hester, 14; and Jenny, 10.

After the final rehearsal for yesterday's opening concert, Mr. Leinsdorf had only one word for his players, a word that is as characteristic of the conductor as any "Calma!" which may be translated as "Stay calm!"

(Globe Photo by Charles Dixon)

Globe 9/22/63

A Hush Fills the Hall, and a New Era Begins

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 34,490

SEP 27 1962

MUSIC IN REVIEW

By GERALD A. BERLIN

MR. LEINSDORF'S DEBUT

The installation of a new conductor of the Boston Symphony Orchestra is a rare, even awesome, event. Last week end's proceedings, therefore, had a very special aura surrounding them indeed.

The purely journalistic aspects of the occasion have been widely reported and hardly require extended further comment here. The Orchestra is on risers. The percussions have been moved to the center and the brass considerably to the right. Mr. Leinsdorf conducts both without score or baton, is economical in his motions, and maintains the elegance of the sartorial tradition associated with his two predecessors. To his left sat for the first time the new concert master, Joseph Silverstein. The audience response was highly enthusiastic.

So much for reportage. What about the substance? The program was fairly shrewdly chosen. The first half consisted of the first local performances respectively of Prokofiev's Overture to "War and Peace" and Walter Piston's Seventh Symphony. The second half, of Strauss' "Till Eulenspiegel" and Beethoven's "Eroica". In short, a new work of a composer with whom Mr. Leinsdorf has a demonstrated affinity, the Boston premiere of the latest work of this community's favorite musical son and two familiar pieces from the great Viennese tradition in which he could especially demonstrate his wares.

There were, though, some drawbacks to this, and these stemmed from the two opening works. The Overture, which stems from Prokofiev's late period, is a rather characterless lightweight. It simply hasn't enough to say to warrant its employment to open a season, let alone inaugurate an era. The Piston was vintage Piston — i.e., suave, bland, beautifully constructed, conservatively modern and basically undistinguishable from the earlier Piston symphonies which are played here so faithfully. One wonders whether the audience would really have known the difference had, say, the Sixth been substituted in its stead.

But with the rendering of the Strauss tone poem and Beethoven's indestructible masterpiece, it was possible to examine Mr. Leinsdorf's mettle. It is formidable. The Orchestra is manifestly responsive: the strings have become incredibly alive, the brasses stayed in check and the woodwinds played in perfect tune, which shows that these things after all can be accomplished here. The individual performances excelled, as witness the horns in the Strauss and in the Scherzo of the Symphony. The Orchestra's sound was clear, the balance superb and the attacks crisp.

Mr. Leinsdorf gave the distinct impression of knowing and getting precisely what he wanted. There was none of that wild excitement that has characterized, and often plagued, the Orchestra's performances for the past generation. It appears that the Boston Symphony Orchestra is destined to play at top capacity and in a musicianly fashion — a consummation devoutly to be wished.

If there was something lacking, it was a certain lack of emotional expansiveness. Just what this quality is or how it is imparted is something of a mystique. Its absence can often as easily be attributed to the listener as to the performer. To this listener, nevertheless, the feeling of great warmth was not present at this opening concert.

Programming can determine the stature of a conductor virtually as much as his interpretations. Mr. Leinsdorf has loaded each of the first several concerts with well-established classics. Whether this is an exigency of limited rehearsal time, or whether he feels that he can produce a definitive performance of them is an interesting question. In any event, this week's program includes Brahms' Haydn Variations, the first Boston performance of Barber's Piano Concerto, with John Browning as soloist, and Sibelius's Symphony No. 2.

SHOWTHROUGH

SECOND WEEK.

EIGHTY-SECOND SEASON • NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE

Second Program

FRIDAY AFTERNOON, SEPTEMBER 28, *at* 2:15 *o'clock*

SATURDAY EVENING, SEPTEMBER 29, *at* 8:30 *o'clock*

BRAHMS ..... Variations on a Theme of Haydn, *Op.* 56a

BARBER ..... Piano Concerto

I. Allegro appassionato
II. Canzona
III. Allegro molto

(First performance in Boston)

INTERMISSION

SIBELIUS ..... Symphony No. 2, in D major, *Op.* 43

I. Allegretto
II. Tempo andante ma rubato
III. Vivacissimo; Lento e suave
IV. Finale: Allegro moderato

SOLOIST
JOHN BROWNING
Mr. BROWNING plays the Steinway Piano

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

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Traveler (e)
BOSTON, Mass.
Circ. 162,363
SEP 28 1962

At Symphony

The first Boston performances of Samuel Barber's Piano Concerto, with John Browning as solist, take place at this afternoon's and tomorrow evening's Boston Symphony concerts.

Erich Leinsdorf will also conduct Brahms' Haydn Variations and the Symphony No. 2 by Sibelius.

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
SEP 29 1962

Barber Concerto in Boston Première

Sibelius Shares the Success

By Harold Rogers

Sibelius—swathed in glory—has returned to Symphony Hall. For the past 13 years he has been all but missing, having been played more by visiting orchestras than by the Boston Symphony itself. But this weekend Erich Leinsdorf has brought Sibelius back to the city that has contributed the most to his American popularity, and at the concert yesterday afternoon Mr. Leinsdorf gave us a luminescent reading of the Second Symphony.

True, Mr. Leinsdorf did not turn purple in the face at the introduction of the sweeping theme of the finale, as Koussevitzky always did. Neither the expression nor the color of Mr. Leinsdorf's face goes through any great change while he is conducting.

* * *

But the expression and color of the orchestra—as we heard it yesterday—came closer to the Koussevitzky tradition than anything we heard in Boston during Charles Munch's regime. The tone has a glowing patina, rather than a high gloss. Whereas Mr. Munch had set the choirs apart from one another, urging them to speak individually in brilliant terms, Mr. Leinsdorf has drawn them together again, seeking a more organic expression, a blend and balance that folds the whole into a community of sound.

This was what Koussevitzky had done. And Mr. Leinsdorf, in but two weeks of concerts as the Boston Symphony's new director, has wrought an extraordinary change in the orchestra's sound and precision. No odious comparisons are here involved. There are those who reveled in the sound of Munch's orchestra. There are those who will revel in Leinsdorf's. It is quite possible to revel in both.

There is also a strong indication that the orchestra is being firmly disciplined. In the Sibelius finale, for instance—when that songful and soulful theme arises in a series of dramatic repetitions, as if from the suffering heart of the Finnish people—the woodwinds run up and down their busy scales like a swarm of bumblebees, their wings beating in unison.

And the crowning sunburst, when the minor turns to major, was as thrilling in its way as any previous reading within memory. It is too soon for us to discern the complete musical personality of Mr. Leinsdorf; perhaps it is too soon to say that he is basically a romantic and does his best work with a romantic score.

Yet it is true that he has done his best work during the past two weeks in the Sibelius Second and in Samuel Barber's neo-romantic Piano Concerto. Mr. Leinsdorf and John Browning gave the Barber its world première last Monday night at Lincoln Center in New York, after which its tremendous success was reported in these columns. Mr. Browning then came on to Boston for its local première this weekend. Mr. Barber has been on hand for both premières and has taken his share of the ecstatic applause with Mr. Leinsdorf and Mr. Browning.

* * *

The Boston performance was even more satisfying than the one in New York, perhaps because we have no apprehensions about the acoustics in Symphony Hall, or perhaps because the participants are now more of a team. Mr. Barber has turned out a remarkably fine concerto, both sensitive and brilliant — one that should find a universal welcome. There being nothing strange in its idiom—about the oddest things to be mentioned are the scurry of minor seconds in a finale that skips along in five-eight time—listeners need not adjust their ears from diatonic patterns to something less accessible.

But the music has not a hackneyed note; it is refreshingly original in its rhapsodic, soaring passages of the first movement, the piano colors laid on in broad strokes; it is rich-textured and trenchantly introspective in the middle movement (especially in Mr. Browning's interpretation); it is filled with explosive fun in the skittering finale.

The composer, pianist, and conductor stepped forward, again, and again, to receive their bravos.

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 34,490
OCT 4 1962

With the B. S. O.

Browning Performs Barber Concerto

By ALLAN SLY

The new look, the new sound and feel of Symphony Hall will soon have effaced comparisons with the recent past, so soon do we adjust ourselves these days. The audience seems more on its toes and definitely well-disposed. The B.S.O., as always, plays with responsibility to itself, which includes its manner of lending itself to a conductor without surrendering its own identity. It seems to be at its ease even while sounding tighter and tidier than formerly. Mr. Leinsdorf's rapport with everyone around him is reassuring. We can look forward to the pleasures of this voyage.

The Brahms Haydn Variations were breathed while we were still within sight of land. Nothing very new about them — in fact they sounded rather close-hauled. Then the valiant young John Browning undertook the new Samuel Barber piano concerto with Mr. Leinsdorf as pilot and a fine adventure it turned out to be. This is a work of maturity, a real concerto with the sole part in contention with the orchestra rather than integrated with it; strong angular thematic material, virile structural development, sturdy declamation, dramatic urgency, vivid orchestral accouterments. The canzona and the intriguing finale have been widely commented on by others, as has the originality and contemporaneity of this work — even while its conservative idiom pulls the listener back into the communicative mood of yesterday.

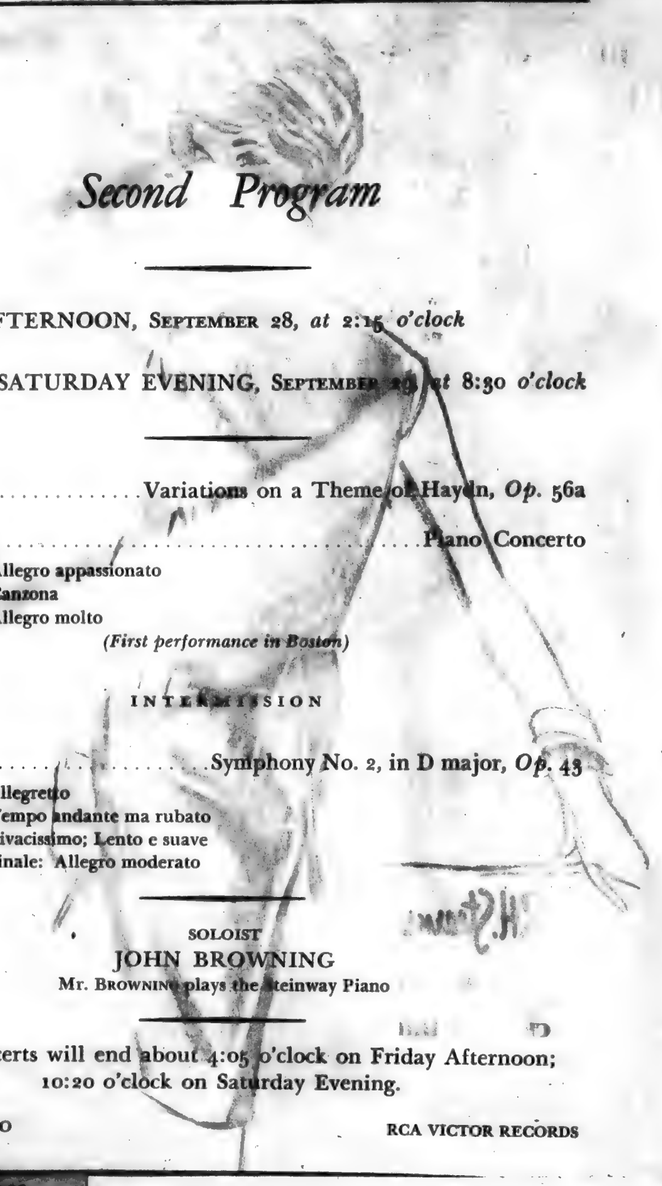
The composer was on hand, having practically joined the team for several performances: the stage pantomine providing a sort of fringe benefit before the intermission.

Sibelius seems likely to achieve rehabilitation at Symphony Hall. The Second Symphony sounded very much at home and very worthwhile. The romantic virus is at work among us still, but reorganized and reinforced with German thoroughness and conviction. Let the faint-hearted tremble, let the effete stand aside. Such forthright, thunderous assurance of delivery sweeps all before it, but agreeably, with love. If we must relive our yesterdays this is a handsome way to do it. The cruise directors must be feeling pleased at this stage of the voyage — on course, steady as she goes.

SHOWTHROUGH

SECOND WEEK.

EIGHTY-SECOND SEASON • NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE



Second Program

FRIDAY AFTERNOON, SEPTEMBER 28, *at* 2:15 *o'clock*

SATURDAY EVENING, SEPTEMBER 29, *at* 8:30 *o'clock*

BRAHMS . . . . . Variations on a Theme of Haydn, *Op.* 56a

BARBER . . . . . Piano Concerto

I. Allegro appassionato
II. Canzona
III. Allegro molto

(First performance in Boston)

INTERMISSION

SIBELIUS . . . . . Symphony No. 2, in D major, *Op.* 43

I. Allegretto
II. Tempo andante ma rubato
III. Vivacissimo; Lento e suave
IV. Finale: Allegro moderato

SOLOIST
JOHN BROWNING
Mr. BROWNING plays the Steinway Piano

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Sunday Globe
BOSTON, Mass.
Circ. 445,834
SEP 23 1962

At Symphony

The first Boston performances of Samuel Barber's Piano Concerto, with John Browning as soloist, take place at this afternoon's and tomorrow evening's Boston Symphony concerts.

Erich Leinsdorf will also conduct Brahms' Haydn Variations and the Symphony No. 2 by Sibelius.

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
SEP 29 1962

Barber Concerto in Boston Première

Sibelius Shares the Success

By Harold Rogers

Sibelius—swathed in glory—has returned to Symphony Hall. For the past 13 years he has been all but missing, having been played more by visiting orchestras than by the Boston Symphony itself. But this weekend Erich Leinsdorf has brought Sibelius back to the city that has contributed the most to his American popularity, and at the concert yesterday afternoon Mr. Leinsdorf gave us a luminescent reading of the Second Symphony.

True, Mr. Leinsdorf did not turn purple in the face at the introduction of the sweeping theme of the finale, as Koussevitzky always did. Neither the expression nor the color of Mr. Leinsdorf's face goes through any great change while he is conducting.

But the expression and color of the orchestra—as we heard it yesterday—came closer to the Koussevitzky tradition than anything we heard in Boston during Charles Munch's regime. The tone has a glowing patina, rather than a high gloss. Whereas Mr. Munch had set the choirs apart from one another, urging them to speak individually in brilliant terms, Mr. Leinsdorf has drawn them together again, seeking a more organic expression. . . . blend and balance . . . the whole into a community of sound.

This was what Koussevitzky had done. And Mr. Leinsdorf, in but two weeks of concerts as the Boston Symphony's new director, has wrought an extraordinary change in the orchestra's sound and precision. No odious comparisons are here involved. There are those who revelled in the sound of Munch's orchestra. There are those who will revel in Leinsdorf's. It is quite possible to revel in both.

There is also a strong indication that the orchestra is being firmly disciplined. In the Sibelius finale, for instance—when that songful and soulful theme arises in a series of dramatic repetitions, as if from the suffering heart of the Finnish people—the woodwinds run up and down their busy scales like a swarm of bumblebees, their wings beating in unison.

And the crowning sunburst, when the minor turns to major, was as thrilling in its way as any previous reading within memory. It is too soon for us to discern the complete musical personality of Mr. Leinsdorf; perhaps it is too soon to say that he is basically a romantic and does his best work with a romantic score.

Yet it is true that he has done his best work during the past two weeks in the Sibelius Second and in Samuel Barber's neo-romantic Piano Concerto. Mr. Leinsdorf and John Browning gave the Barber its world première last Monday night at Lincoln Center in New York, after which its tremendous success was reported in these columns. Mr. Browning then came on to Boston for its local première this weekend. Mr. Barber has been on hand for both premières and has taken his share of the ecstatic applause with Mr. Leinsdorf and Mr. Browning.

* * *

The Boston performance was even more satisfying than the one in New York, perhaps because we have no apprehensions about the acoustics in Symphony Hall, or perhaps because the participants are now more of a team. Mr. Barber has turned out a remarkably fine concerto, both sensitive and brilliant — one that should find a universal welcome. There being nothing strange in its idiom—about the oddest things to be mentioned are the scurry of minor seconds in a finale that skips along in five-eight time—listeners need not adjust their ears from diatonic patterns to something less accessible.

But the music has not a hackneyed note; it is refreshingly original in its rhapsodic, soaring passages of the first movement, the piano colors laid on in broad strokes; it is rich-textured and trenchantly introspective in the middle movement (especially in Mr. Browning's interpretation); it is filled with explosive fun in the skittering finale.

The composer, pianist, and conductor stepped forward, again, again, to receive their bravos.

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 34,490
OCT 4 1962

With the B. S. O.

Browning Performs Barber Concerto

By ALLAN SLY

The new look, the new sound and feel of Symphony Hall will soon have effaced comparisons with the recent past, so soon do we adjust ourselves these days. The audience seems more on its toes and definitely well-disposed. The B.S.O., as always, plays with responsibility to itself, which includes its manner of lending itself to a conductor without surrendering its own identity. It seems to be at its ease even while sounding tighter and tidier than formerly. Mr. Leinsdorf's rapport with everyone around him is reassuring. We can look forward to the pleasures of this voyage.

The Brahms Haydn Variations were breathed while we were still within sight of land. Nothing very new about them — in fact they sounded rather close-hauled. Then the valiant young John Browning undertook the new Samuel Barber piano concerto with Mr. Leinsdorf as pilot and a fine adventure it turned out to be. This is a work of maturity, a real concerto with the sole part in contention with the orchestra rather than integrated with it; strong angular thematic material, virile structural development, sturdy declamation, dramatic urgency, vivid orchestral accouterments. The canzona and the intriguing finale have been widely commented on by others, as has the originality and contemporaneity of this work — even while its conservative idiom pulls the listener back into the communicative mood of yesterday.

The composer was on hand, having practically joined the team for several performances: the stage pantomime providing a sort of fringe benefit before the intermission.

Sibelius seems likely to achieve rehabilitation at Symphony Hall. The Second Symphony sounded very much at home and very worthwhile. The romantic virus is at work among us still, but reorganized and reinforced with German thoroughness and conviction. Let the faint-hearted tremble, let the effete stand aside. Such forthright, thunderous assurance of delivery sweeps all before it, but agreeably, with love. If we must relive our yesterdays this is a handsome way to do it. The cruise directors must be feeling pleased at this stage of the voyage — on course, steady as she goes.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 192,118
SEP 29 1962

Barber Concerto Dazzling In Boston Symphony Debut

THE BOSTON SYMPHONY ORCHESTRA, under the direction of Erich Leinsdorf, gave the second concert of the 82d season yesterday afternoon at Symphony Hall. The program: Variations on a Theme of Haydn, Op. 56a, Brahms; Piano Concerto, Samuel Barber (first performance in Boston), with John Browning as soloist; and the Symphony No. 2, in D major, Op. 43, Sibelius.

By KEVIN KELLY

Having established command over the Boston Symphony last week, Erich Leinsdorf gave further proof yesterday of his unswerving musical authority in his second concert at Symphony Hall. From first stroke to last it was a memorable program, distinguished in its selection of music, near-perfect in execution. Without slighting either the Brahms or the Sibelius, which flanked the program, it was the Samuel Barber Piano Concerto which pitched the afternoon to excitement.

Barber's Concerto is a stunner, and, if it's not too early to say so, a contemporary masterpiece. Premiered Monday evening at Lincoln Center by the Boston Symphony, with John Browning as soloist, the Concerto's dynamic grace made itself heard through the ambivalent acoustic clouds of the new Philharmonic Hall. It won the admiration of both critics and audience. Yesterday, in its first Boston performance, with nothing to muffle its grace, the Concerto further enhanced its reputation. Browning was vigorously applauded for his performance, which incidentally was his local debut with the orchestra, and Barber came on stage to share ovation.

The Concerto is scored in three movements—Allegro appassionato, Canzona, Allegro molto — and explores an ingenious use of the piano's technical resources. While it is unquestionably modern in tone and concept, in the virtuosic style of Prokofieff, it is neither harsh nor jangled out of tune.

It follows a sane musical tradition, by which I mean it offers melody, harmony and rhythm (each recognizable as such) within a tight succession of deft musical ideas. Its lyricism is very sophisticated, elegant, never merely facile, and the prevailing mood is romantic.

Briefly stated, the Concerto has an eloquent melodic line, a gentle and beautifully sustained slow movement (with the flute as principal soloist), and a final quick-building to a fortissimo climax. It is clear piece of work, free of affection, and simply wonderful to hear.

Browning played with spellbinding force. He flashed over the fiendishly difficult passages as though they were merely intricate but easy pages from a primer.

At 29 his technique seems nearly flawless, his dexterity unlimited. Nothing in the score gave him undue concern; he seemed in total agreement with the Concerto's demands as well as its content. The gentle songlike second movement was handled with delicacy and imagination. Elsewhere he projected the tense power and clarity Barber intended. The orchestra played the subsidiary sections with extraordinary resonance and color.

Leinsdorf opened the program with the Brahms' Variations on a Theme of Haydn, spaciously, sonorously and impeccable in execution. The tempos were precise, well reasoned, and the orchestra's new, cleaner sound was especially noticeable in the tutti climaxes.

The program for next week will include Mozart's "Jupiter" Symphony, Debussy's "Peleas et Melisande" excerpts, and Bartok's Concerto for Orchestra.

Most of the small arms cartridges sold in Cameroon are of American manufacture.

New England Newsclip Agency, Inc.
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Register (e)
NEW HAVEN, Conn.
Circ. 101,244
SEP 25 1962

Boston Cheers First Recital Of Barber Work

By MILES A. SMITH

NEW YORK (AP)—Soloist John Browning and the Boston Symphony Orchestra have presented the long-awaited first piano concerto by Samuel Barber. It is an interesting development in the composer's career, but marks no sharp departure from his earlier works.

Browning gave the concerto a virtuoso performance. Barber was beaming about it later.

The score was completed on Sept. 9 and the pianist said he spent "10 or 11 hours a day" learning it, with mastery coming "only two days ago." Browning still was rehearsing shortly before Monday night's program.

Erich Leinsdorf, returning to New York for the first time in his new post of music director of the orchestra, used the word splendid to describe both the composition and the acoustical qualities of the new Philharmonic Hall, which was opened Sunday night.

Barber always has used a more traditional approach than some of his contemporaries, and is noted for drawing out the singing qualities of all the instruments. He also has been experimenting with more dissonant tonalities closer to the modern idiom, and this was apparet Monday night.

Beethoven's symphony No. 3 the "Eroica," was the other principal work. Leinsdorf emphasized its lyrical passages with a smooth unhurried interpretation that grew almost dreamy in the second movement, but he built up subtly the more spirited final movement

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Herald (m)
BOSTON, Mass.
Circ. 177,889
SEP 29 1962

The Symphony

Barber Concerto Again Triumphs

By ROBERT TAYLOR

Hearing Samuel Barber's new Piano Concerto for the second time in a week, does not diminish its stature. The score will endure long beyond the span of this generation.

It received a stupendous tribute last Monday when the Boston Symphony Orchestra under Erich Leinsdorf offered the world premiere, John Browning soloist, as part of the inaugural week of Philharmonic Hall.

Then it galvanized an audience of blase New Yorkers, conditioned to accept innovation as something of a standard—galvanized them by a modern concerto deriving from the late romantic tradition. Yesterday with the same forces, the composer again present, the first Boston performance of the work won a prolonged and cordial response, too.

It Is Musical

Seldom can a contemporary composition make such immediate contact. But Mr. Barber's Concerto succeeds, not because the style is new or old or represents the continuity of creative expression, which this does, of course, and splendidly. It triumphs, I think, because it is musical.

The stylistic garment matters less than the quality of the imaginative content beneath. Mr. Barber's work contains no standard key relationships; the first and last movements may be compared to Prokofiev Second Piano Concerto and the Seventh Sonata, though the three movements merely allude to other masters (to Rachmaninoff and Brahms as well) for a starting point. The historic origins are interesting, but far less so than the confident sensibility evident throughout.

Mr. Harbor is engaged in writing music; a statement revolutionary enough to throw the fabricators, the technical tinkers and professional rampart-straddlers of modern composition into a mild panic. There is a lovely melodic contour to his writing. The fastidiously-constructed concerto provides the soloist a bravura role. The emotional range, which opens on declamatory brilliance, subsides into a pensive melodic dialogue between flute and piano, and finishes with an impassioned toccata cast in five-eight time, has power and breadth.

Again Superb

The performance of the 29-year-old Mr. Browning was again superb. He played the opening and closing movements, and their wiry, formidable phrases, in an intense romantic fashion, a whirlwind of virtuoso eloquence. The interpretation sounded better here than at Philharmonic Hall, particularly the middle movement in which the delicate clarity of Mr. Browning's colorful inner voices emerged.

There was a little over-pedalling during the finale, when the five-eight pace forces the soloist to the limit, but I cannot imagine another performer capturing the mixture of rhapsodic and dramatic elements so completely. John Browning is one of the two or three distinguished American pianists of the new wave.

As if Mr. Leinsdorf had established a level with the Barber, he rapidly proceeded to rival it in the purely orchestral portions of the program. The Brahms Variations showed an exquisite shaping of dynamic light and shade; it was an excellent reading, elegant, clean and precise.

Tone Poem

The Sibelius Second, however, was in a special class. It will undoubtedly become a Leinsdorf specialty. His conception of the score as a tone poem realizes the atmospheric Finnish aspects instead of the classical line to which others have accustomed us in recent years. Mr. Leinsdorf's is the richest and most spacious I recall.

The tempos are almost Wagnerian in their scope. And Mr. Leinsdorf lets the stormy passions of the climaxes spring gradually from the mellowness, slow-accumulating tensions and heavy stress on tonal color. There is scrupulous detail, but the account accents with drama rather than punctilious form. One finds the broad rubato of the second movement attaining a kind of stolid northern stubborness, and the crescendo is tremendous.

In short, a Sibelius Second that conveys the sublimity of the poem it is meant to be, not the tidy, chiseled proportions of the classical idiom. This was a Sibelius challenging comparison with Koussevitzky. The new regime has taken hold magnificently.

Next week Mr. Leinsdorf has programmed Mozart's "Jupiter" Symphony No. 41, in C, instrumental excerpts from Debussy's "Pelleas and Melisande," and Bartok' Concerto for Orchestra.

The Symphony

The Boston Symphony Orchestra, Eric Leinsdorf conducting, presented the second program of the 82nd season yesterday afternoon in Symphony Hall. John Browning, piano, was the soloist. The program will be repeated tonight at 8:30.

Variations on a Theme by Haydn, Op. 56a ..... Brahms
Piano Concerto ..... Barber
Symphony No. 2, in D maior, Op. 43 ..... Sibelius

Sunday Herald
BOSTON, Mass.
Circ. 289,439
SEP 30 1962
Sunday Globe
BOSTON, Mass.
Circ. 445,834
SEP 30 1962

3 Concerts By Boston Symphony This Week

The Boston Symphony Orchestra will present three concerts in Symphony Hall this week. In addition to the regular Friday-Saturday concerts, the Orchestra will open its annual Sunday afternoon series Oct. 7 at 3 p.m. Tuesday evening (Oct. 2, 8:15) the Boston Symphony Orchestra will open its 80th season in Providence.

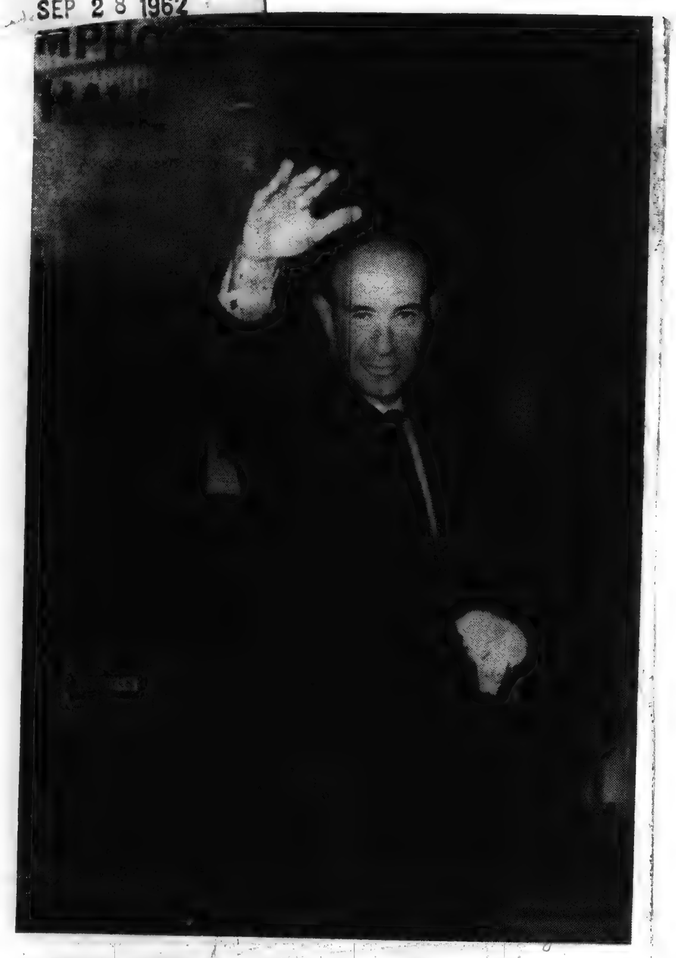
On Friday afternoon (2:15) and Saturday evening (8:30), Erich Leinsdorf will conduct the Symphony No. 41, "Jupiter," by Mozart; excerpts from "Pelleas et Melisande, Drama lyrique," Debussy; and Bartok's Concerto for Orchestra.

Leinsdorf's program for Sunday (Oct. 7, 3:00) will include Prokofiev's Overture to "War and Peace," Op. 91; Piston's Symphony No. 7, "Till Eulenspiegel's Merry Pranks" by Strauss, and the Smphony No. 3, "Eroica," by Beethoven.

PROVIDENCE JOURNAL

33

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Phoenix
BRISTOL, R. I.
Bi-Weekly
Circ. 3,084
SEP 28 1962



ERICH LEINSDORF, the new music director of the Boston Symphony Orchestra, will lead the orchestra in its opening concert in Providence next Tuesday evening in Veterans Memorial Auditorium. The program will be the same as offered at opening concerts in Boston last week, and will include Beethoven's Symphony No. 3. Mr. Leinsdorf, who succeeds Dr. Charles Munch, came to the Boston Symphony from the Metropolitan Opera orchestra. The Providence performance begins at 8:15 p.m. This is the 81st season in Rhode Island.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Bulletin (e)
PROVIDENCE, R. I.
Circ. 143,970
OCT 5 1962

We have musical riches, too

New York may have its new Lincoln Center, its Philharmonic and its Leonard Bernstein as befits the cultural center of the nation, but Providence need not sigh in vain for musical riches.

In our Veterans Memorial Auditorium Tuesday evening, we had the Boston Symphony in the first of a four-concert series under its new musical director, Erich Leinsdorf. It was an evening of musical excitement and satisfaction that could scarcely be surpassed at any place or any price—even the $100-a-seat price paid by the opening night audience at the Lincoln Center.

Rehearsing the Boston Symphony

In Mr. Leinsdorf, the Boston Symphony has found a conductor who is more than equal to the highest standards we long have been accustomed to expect from this superb New England musical organization. We welcome him to our city and look forward to many more rewarding musical experiences with the orchestra under his leadership.

No note on last Tuesday's performance would be complete without mentioning the tremendous impact of Walter Piston's new *Symphony No. 7* as interpreted by Mr. Leinsdorf and rendered by the orchestra, especially the flute passage featuring Doriot Anthony Dwyer. Suffice it to say that Mr. Piston's latest achievement is enough to make a traditionalist think twice about modern music and the place of contemporary American composers among the musical giants.

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Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Circ. 38,193
OCT 3 1962

Music In Review

Boston Symphony Director Acclaimed By R. I. Audience

Erich Leinsdorf, the new music director of the Boston Symphony Orchestra, was given a warm and sincerely friendly welcome by a capacity audience in his opening-night-in-Providence performance last night in Veterans Memorial Auditorium.

He was given an outburst of applause on his entrance before the first number, and, although the work was brief (Prokofiev's "Overture To War and Peace") it was representative of the demands he was to make throughout the evening. When it was finished he received a thunderous and prolonged ovation.

✦✦✦

MR. LEINSDORF conducts without score or baton, and the readability and eloquence of his signals, due, no doubt, to his many years of directing, coaxing, commanding and correcting opera singers at the Metropolitan, brought out the artistry of each group in the orchestra.

The program had a heroic theme, beginning with the Prokofiev that expressed love of country and patriotic fervor, and concluding with Beethoven's "Symphony No. 3 in E-Flat Major (Eroica)" and seasoned with the hilarity of Strauss' "Till Eulenspiegel's Merry Pranks."

✦✦✦

IT WAS IN THE modern work, Piston's "Symphony No. 7" that the orchestra showed its superior technical ability but only the second movement of the work displayed its musical superiority. The first and the closing third movement were masterpieces of sound effects; the first with incomprehensible interpolations of cymbal crashes and bass drum thunder. It was disqueting, disturbing and dissonant with its unintelligible utterances. And that, combined with Mr. Leinsdorf's gestures, contortions and pantomimes of flapping, angled arms, crouched knees, clutching hands and semaphore windmilling made it distracting. I don't know what Piston was trying to say but, if Leinsdorf was interpreting it correctly, I'd say it was "Ode To the Praying Mantis."

✦✦✦

THE SECOND MOVEMENT, adagio pastorale, was so gentle, so comforting, and so beautifully tuneful, with such a wealth of rich woodwind expression, that I wonder if Piston didn't write this tone poem first. I wish he had left it that way. But, it seems that with the incongruity of the preceding movement and the following one, that he added these hideous combinations of sound to make it lengthy enough to be called a symphony. It seems to me that a symphony should be symphonious, and not stretched out with thunderous drums, roaring basses, whining strings and screaming brasses, with little cutisms of tiny knocks on the wood block of the percussion section.

C.H.L.

New England Newsclip Agency, Inc.
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Journal (m)
PROVIDENCE, R. I.
Circ. 61,910
OCT 3 1962

Music Last Night

Erich Leinsdorf Conducts Boston Symphony Here

By RUTH TRIPP

Erich Leinsdorf made his first official visit to Providence last evening as music director of the Boston Symphony Orchestra. Music lovers turned out in force to hear the first program of the season at Veterans Memorial Auditorium, and the occasion was a memorable one. The orchestra played magnificently, and the response to the musicianly direction of Mr. Leinsdorf was a revelation of his keen insight into the style and form of both the contemporary and romantic schools.

We heard Prokofiev's Overture to "War and Peace," Piston's Symphony No. 7, Till Eulenspiegel's Merry Pranks by Strauss and Beethoven's Symphony No. 2, the "Eroica." This was rich fare, indeed.

The high point of the program was the performance of the Piston Symphony. Complex writing was interpreted with the utmost clarity, and the contrasts achieved in the three movements made a fascinating adventure in listening.

The opening movement, a maze of rhythmic patterns, had the strong sense of motion which the composer requested. Fragile themes for solo reeds were set off perfectly and the color contrasts were exciting. The pianissimo effects were unbelievably delicate. The Adagio pastorale was structurally the easiest to follow at first hearing and its themes, going from choir to choir, built up to an emphatic climax in the brass, but not for very long. The ending was a breath-taking pianissimo. It was here that the consummate musicianship of composer, players and conductor combined to reveal true beauty, a quality which always shines through, whether the score be as new as this one, first played last February, or as old as a century or two. Walter Piston has not written anything more interesting than this symphony in a long time. His rhythmic effects for the percussion section in the last movement were fascinating as well as difficult. And there was a theme for the brass which was definitely singable. The audience responded with instant enthusiasm.

The Prokofiev score made a dignified opening for the program. Mr. Leinsdorf's delineation of this material was effective. Not very far into the overture, the inevitable Prokofiev themes played in unison appeared. There was also the inevitable dissonance, neatly arranged and brilliantly displayed.

The Strauss composition was a close second to the Piston for excellence of performance. When the roguish Till was on his good behavior, his mischief was beautifully concealed. When he was demonstrating all the pranks which have made him so famous, there was no end to the humor displayed. Erich Leinsdorf's Till is a lovable rascal, and you can't help feeling sorry for his tragic fate.

After intermission, the audience settled down to hear the Beethoven Third, and once again clarity of exposition and beauty of tone made the masterpiece a fresh listening experience. The Marche Funebre was most impressive and the Finale, very rewarding.

Erich Leinsdorf has made an excellent start in Providence. The community of music lovers made him welcome last evening and we shall look forward to many more rewarding concerts under his direction. He shared the applause generously with his musicians and Joseph Silverstein, the new concert master, accepted it for the orchestra with becoming modesty.

SHOWTHROUGH

THE BOSTON SYMPHONY ORCHESTRA

EIGHTY-SECOND SEASON • NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE

New England Newspaper Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 192,118
OCT 6 1962

Third Program

FRIDAY AFTERNOON, OCTOBER 5, *at* 2:15 *o'clock*

SATURDAY EVENING, OCTOBER 6, *at* 8:30 *o'clock*

MOZART ..... Symphony No. 41, in C major, "Jupiter," K. 551

I. Allegro vivace
II. Andante cantabile
III. Minuetto: Allegretto
IV. Finale: Allegro molto

DEBUSSY ..... "Pelléas et Mélisande, Drame lyrique," Instrumental excerpts

Act I: Prelude; Interlude (Scenes 1 - 2); Interlude (Scenes 2 - 3)
Act II: Interlude (Scenes 1 - 2); Interlude (Scenes 2 - 3); Close
Act III: Interlude (Scenes 1 - 2); Interlude (Scenes 2 - 3)
Act IV: Interlude (Scenes 2 - 3)
Act V: Prelude and Close

INTERMISSION

BARTÓK ..... Concerto for Orchestra

I. Andante non troppo; allegro vivace
II. Giuoco delle coppie: Allegro scherzando
III. Elegy: Andante non troppo
IV. Intermezzo interrotto: Allegretto
V. Finale: Presto

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

RCA VICTOR RECORDS

Herald (m)
BOSTON, Mass.
Circ. 177,889
OCT 6 1962

The Symphony

Magical 'Jupiter' Clear and Crisp

By ROBERT TAYLOR

Mr. Leinsdorf has offered another resplendent program—a magical performance of the "Jupiter," an able reading of the debatable instrumental excerpts from "Pelleas," and a powerful conception of Bartok's colossal Concerto for Orchestra. The Boston Symphony and its new conductor were again in admirable estate yesterday.

The program displayed striking coherence, relating representative works from three periods. The "Pelleas" Suite isn't representative enough, I think, and comes from the most integrated fusion of text and tone in opera: but no matter. What counts at this pair of concerts is purely instrumental masterworks at each end.

Even Mr. Leinsdorf's renown as a Mozart specialist didn't quite prepare for the clarity and crispness of the "Jupiter." It strikes a harmonious balance between historical fidelity and the contemporary resources Mozart would have undoubtedly employed in modern performance. (His delight in the Mannheim ensemble is indication enough.)

Supreme Test

While the original scoring calls for flute, two oboes, two bassoons, and so on, the doublings of the Mozart orchestra here established a felicity that both salutes the period yet preserves a modern sonority. And the conducting, one of the supreme tests of the civilized artist, combines dignity and sweetness, ardor and refinement. It is a captivating treatment.

Unlike less experienced Mozart conductors, Mr. Leinsdorf doesn't take his allegros at a Rossini pace; they don't sound rushed. His approach to Mozart is closely akin to that of Beecham. He offers an illusion of bravura movement, and the gallant style through unhurried phrasings that allow one to comprehend the subtleties of the inner voices while the design rapidly unfolds.

The work, in short, discloses spirit, but does not emphasize martial vigor. Hence, when the pages of the andante cantabile are reached, as outright an exclamation of tragic dilemma as Mozart ever uttered, one is prepared for the alternations of mood; while the minuet and fugato finale assume a steadily mounting firmness rising toward grandeur. Mr. Leinsdorf does it by absolute control of proportion. The clean and sparkling tone, the dynamic contrasts are articulated through the kind of limpid art that conceals art.

Polar Extreme

Bartok's Concerto for Orchestra, so closely associated with the Boston Symphony and Serge Koussevitsky, whose commissioning of the score represented one of the creative gestures of a noble career, is at a polar extreme, and Mr. Leinsdorf endowed it with a dazzling intensity. The instrumental clusters of the great opus ultima bristle with a darkling energy, an homage to life as the shadows gather.

Mr. Leinsdorf's approach is bold, yet it is necessary to create the misterioso atmosphere of the "night music' of the third movement, too; and again this is a question of precision.

When Thomas Schippers did the score here in 1961, the qualities of his conception were not unlike those one hears on the splendid Bernstein recording: an astringent, rhythmic youthfulness. Mr. Leinsdorf tends to more mellow and romantic ideas; one hears in the Concerto the Strauss to whom Bartok paid tribute in his youth. But while this maturity floods the music, it retains the strong balance of its outline, the eloquence of a mighty shape.

The audience greeted the performance with cheers, and Mr. Leinsdorf shared the applause with the horns, the winds and the choirs who contributed so much to the coloristic texture.

Definite Change

The "Pelleas" indicates how denitely the Boston has changed, for the delicacy of the French cadence is also permeated by weightier contrasts. One assumes the conductor assembled the excerpts, an engaging plan since they occur during operatic intervals when nearly everyone chatters. I liked the performance, which had a scrupulous and urbane design; but it is virtually impossible to disentangle the opera's music and words for full concert hall effectiveness.

Next weekend Erich Leinsdorf will feature the Chorus Pro Musica under Alfred Nash Patterson in Stravinsky's "Symphonie de Psaumes"; Mahler's First Symphony, in D major and Bach's

Boston Symphony Concert: Mozart, Debussy, Bartok

THE BOSTON SYMPHONY ORCHESTRA, under the direction of Erich Leinsdorf, gave the third program of the 82d season yesterday afternoon at Symphony Hall. The program: Symphony No. 41, in C major, "Jupiter," K.551, Mozart; "Pelleas et Melisande, Drame lyrique," instrumental excerpts, Debussy; and Concerto for Orchestra, Bartok.

By KEVIN KELLY

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In the glittering shape of the remainder of the symphony, it reminded me of a single dull prism on an otherwise exquisitely wrought chandelier. The brilliance really didn't shine until the Andante cantabile when the performance became pellucid in its variant shade of light and dark.

The lively minuet, which develops with rather surprising significance, was neatly played and the full fugal writing of the finale was expressively revealed. The orchestral sound was clear and bright, the overall performance sensitive and forceful.

In the excerpts from Debussy's lyric drama "Pelleas et Melisande," from the torpid myth of Maeterlinck, the musicians attained perfect balance among the varied elements of the score. Leinsdorf's interpretation does not sacrifice drama for mere delicacy but merges the two into a credible symphonic atmosphere. The score is elaborately interwoven, a tapestry of themes but, despite evocative loveliness and Wagnerian poetics it is a repetitive bore, every note a nuance, every sigh a climax. The performance was highly expert, intensely articulated, and, given Debussy, almost convincing.

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The Friday-Saturday concerts next week will include Bach's Cantata No. 18, "Gleich wie der Regen und Schnee vom Himmel fallt (Sinfonia and Chorale), in its first performance at these concerts; Stravinsky's "Symphonie de Psaumes," for Orchestra with Chorus; Mahler's Symphony in D major, No. 1. The Chorus, pro Musica will sing the Bach and Stravinsky.

(Cyrus Durgin, drama and music critic of The Globe, is recovering from a slight heart attack. He will return to his desk within a few weeks.)

SHOWTHROUGH

EIGHTY-SECOND SEASON • NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE

Third Program

FRIDAY AFTERNOON, OCTOBER 5, *at* 2:15 *o'clock*

SATURDAY EVENING, OCTOBER 6, *at* 8:30 *o'clock*

MOZART ..... Symphony No. 41, in C major, "Jupiter," K. 551

I. Allegro vivace
II. Andante cantabile
III. Minuetto: Allegretto
IV. Finale: Allegro molto

DEBUSSY ..... "Pelléas et Mélisande, Drame lyrique," Instrumental excerpts

Act I: Prelude; Interlude (Scenes 1 - 2); Interlude (Scenes 2 - 3)
Act II: Interlude (Scenes 1 - 2); Interlude (Scenes 2 - 3); Close
Act III: Interlude (Scenes 1 - 2); Interlude (Scenes 2 - 3)
Act IV: Interlude (Scenes 2 - 3)
Act V: Prelude and Close

INTERMISSION

BARTÓK ..... Concerto for Orchestra

I. Andante non troppo; allegro vivace
II. Giuoco delle coppie: Allegro scherzando
III. Elegy: Andante non troppo
IV. Intermezzo interrotto: Allegretto
V. Finale: Presto

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

RCA VICTOR RECORDS

Herald (m)
BOSTON, Mass.
Circ. 177,889
OCT 6 1962

[127]

The Symphony

Magical 'Jupiter' Clear and Crisp

By ROBERT TAYLOR

Mr. Leinsdorf has offered another resplendent program—a magical performance of the "Jupiter," an able reading of the debatable instrumental excerpts from "Pelleas," and a powerful conception of Bartok's colossal Concerto for Orchestra. The Boston Symphony and its new conductor were again in admirable estate yesterday.

The program displayed striking coherence, relating representative works from three periods. The "Pelleas" Suite isn't representative enough, I think, and comes from the most integrated fusion of text and tone in opera: but no matter. What counts at this pair of concerts is purely instrumental masterworks at each end.

Even Mr. Leinsdorf's renown as a Mozart specialist didn't quite prepare for the clarity and crispness of the "Jupiter." It strikes a harmonious balance between historical fidelity and the contemporary resources Mozart would have undoubtedly employed in modern performance. (His delight in the Mannheim ensemble is indication enough.)

Supreme Test

While the original scoring calls for flute, two oboes, two bassoons, and so on, the doublings of the Mozart orchestra here established a felicity that both satisfies the period yet preserves a modern sonority. And the conducting, one of the supreme tests of the civilized artist, combines dignity and sweetness, ardor and refinement. It is a captivating treatment.

conductors, Mr. Leinsdorf doesn't take his allegros at a Rossini pace; they don't sound rushed. His approach to Mozart is closely akin to that of Beecham. He offers an illusion of bravura movement, and the gallant style through unhurried phrasings that allow one to comprehend the subtleties of the inner voices while the design rapidly unfolds.

The work, in short, discloses spirit, but does not emphasize martial vigor. Hence, when the pages of the andante cantabile are reached, as outright an exclamation of tragic dilemma as Mozart ever uttered, one is prepared for the alternations of mood; while the minuet and fugato finale assume a steadily mounting firmness rising toward grandeur. Mr. Leinsdorf does it by absolute control of proportion. The clean and sparkling tone, the dynamic contrasts are articulated through the kind of limpid art that conceals art.

Polar Extreme

Bartok's Concerto for Orchestra, so closely associated with the Boston Symphony and Serge Koussevitsky, whose commissioning of the score represented one of the creative gestures of a period, is at a polar extreme, and Mr. Leinsdorf endowed it with a dazzling intensity. The instrumental clusters of the great opus ultima bristle with a darkling energy, an homage to life as the shadows gather.

Mr. Leinsdorf's approach is bold, yet it is necessary to create the misterioso atmosphere of the "night music" of the third movement, too; and again this is a question of precision.

When Thomas Schippers did the score here in 1961, the qualities of his conception were not unlike those one hears on the splendid Bernstein recording: an astringent, rhythmic youthfulness. Mr. Leinsdorf tends to more mellow and romantic ideas; one hears in the Concerto the fondness to whom Bartok paid tribute in his youth. But while this maturity floods the music, it retains the strong balance of its outline, the eloquence of a mighty shape.

The audience greeted the performance with cheers, and Mr. Leinsdorf shared the applause with the horns, the winds and the choirs who contributed so much to the coloristic texture.

Definite Change

The "Pelleas" indicates how decidedly the Boston has changed, for the delicacy of the French cadences is also permeated by weightier contrasts. One assumes the conductor assembled the excerpts, an engaging plan since they occur during operatic intervals when nearly everyone chatters. I liked the performance, which hadn't scrupulous and unflagging dexterity but it is virtually impossible to disentangle the concrete music and words for full concert hall effectiveness.

Next weekend Erich Leinsdorf will feature the Chorus Pro Musica under Alfred Nash Patterson in Stravinsky's "Symphonie de Psaumes"; Mahler's First Symphony, in D major and Bach's

Morning Globe
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OCT 6 1962

Boston Symphony Concert: Mozart, Debussy, Bartok

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 194,917

OCT 6 1962

Leinsdorf, Mozart, and Rhythmic Relativity

Pre-Munchian vs. Post-Munchian Tempi

By Harold Rogers

It perhaps comes with some surprise that Mozart, like Schubert, turned out a symphony "of heavenly length"—or so one might believe upon hearing Erich Leinsdorf's traversal of the "Jupiter" yesterday afternoon. One doesn't think of Mozart in terms of prolixity—the "Jupiter," in fact, has not an unnecessary note—yet it was long, uncommonly long, long enough to stir a question or two.

Have the Boston Symphony's listeners, by means of Charles Munch's tightened rhythms, been educated over a period of 13 years to a pace that is unrealistic, to tempi undreamed of by Mozart or by other composers in earlier days? Is Mr. Leinsdorf now returning us to a pace more in accord with the markings on the score, thus setting up contrasts that make normal time values seem abnormally lengthened? Of is Mr. Leinsdorf simply taking the music too slow?

Only metronome tests can give us the answer, and even then we should have to consider the variables and imponderables bound up in a psychological sense of relativity. Pre-Munchian Mozart probably seemed not half so slow as post-Munchian Mozart, and we must be careful not to lay the blame, at least at this early date, on Mr. Leinsdorf's podium.

* * *

But slow as it was—or slow as it seemed—the "Jupiter" was not unpleasantly prolonged. Good Mozart, well played, is a joy at any length; and it was well played: nothing dazzling, nothing to set you shouting, yet carefully thought over, sane, balanced, with moments in the Minuetto and in the Finale that rose to something that might be called a pitch of excitement.

The orchestra now sounds more suave than ever; and if Mr. Leinsdorf is not careful, the orchestra will become as suave as the Philadelphia. The Philadelphians can sweep you off to a dreamland of silken tone—all veneer and no viscera — while the Bostonians have had fire within as well as without.

* * *

Yet we have been able to observe enough of Mr. Leinsdorf's musical mentality during these past three weeks to see that he seeks the inner glow as well as the outer sheen. There is nothing wrong with a suave tone so long as it doesn't become merely suave and nothing more, and a suave tone is clearly called for in the instrumental excerpts from Debussy's opera, "Pelléas et Mélisande."

Here Mr. Leinsdorf shaped the shimmering moods with a loving touch; the music again evoked the never land of Maeterlinck's imagining, peopled with legendary beings whose longing for light seems forever shrouded in darkness. The conductor underlined the longing, the sweetness, the heartache, the heartease.

And as for brilliance, Symphony Hall was flooded with radiant sound when Mr. Leinsdorf came to Bartók's Concerto for Orchestra. No subtle turn was overlooked; each touch of poesy was heightened, each nuance given its full value.

When we came to the Intermezzo interrotto Mr. Leinsdorf made the most of the fun: the trumpets tittered, carried away by the jollity of the can-can; and the final Presto pressed on magnificently to a resounding conclusion.

SHOWTHROUGH

First Program

SUNDAY AFTERNOON, OCTOBER 7, *at* 3:00 *o'clock*

PROKOFIEV ..... Overture to "War and Peace" (Opera after Leo Tolstoi), *Op.* 91

PISTON ..... Symphony No. 7

I. Con moto
II. Adagio pastorale
III. Allegro festevole

STRAUSS ..... *Till Eulenspiegel's Merry Pranks, After the Old-fashioned, Roguish Manner — in Rondo Form, *Op.* 28

INTERMISSION

BEETHOVEN ..... *Symphony No. 3, in E-flat major, "Eroica," *Op.* 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

BALDWIN PIANO

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EIGHTY-SECOND SEASON • NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE

First Program

TUESDAY EVENING, SEPTEMBER 25, *at* 8:30 *o'clock*

PROKOFIEV ..... Overture to "War and Peace" (Opera after Leo Tolstoi), *Op.* 91

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BALDWIN PIANO

*RCA VICTOR RECORDS

First Program

MONDAY EVENING, OCTOBER 15, *at* 8:30 *o'clock*

BRAHMS ..... Variations on a Theme of Haydn, *Op.* 56a

STRAVINSKY ..... "Symphonie de Psaumes," for Orchestra with Chorus

I. Psalm XXVIII (Verses 13 and 14)
II. Psalm XXXIX (Verses 2, 3 and 4)
III. Psalm CL (Entire)

INTERMISSION

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CHORUS PRO MUSICA
ALFRED NASH PATTERSON, Conductor

BALDWIN PIANO

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Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
OCT 15 1962

With Pro Musica Monday

Boston Symphony Offers 4 Concerts

The Boston Symphony Orchestra will present four concerts in Symphony Hall this week. Concerts will be given on Monday and Tuesday evenings, Friday afternoon and Saturday evening.

The first concert of the season in the annual Monday evening series will be tomorrow. For this program Erich Leinsdorf, music director, has chosen Brahms' Variations on a Theme by Haydn; Stravinsky's "Symphony of Psalms"; and the Symphony No. 3, "Eroica," by Beethoven.

In the performance of the "Symphony of Psalms" the Boston Symphony Orchestra will be joined by the Chorus pro Musica, prepared by Alfred Nash Patterson, director.

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Erich Leinsdorf will conduct the orchestra in performances of Robert Schumann's Symphony No. 4, in D major, and the Symphony No. 10 by Shostakovitch at the concerts on Friday and Saturday.

The Schumann work is that last symphony to be written by that composer, and for these performances Mr. Leinsdorf will use an orchestration by Gustav Mahler. The work by Dmitri Shostakovitch will be performed by the Boston Sympohny for the first time at these concerts. It received its premiere performance in Leningrad on Dec. 17, 1953.

Other concerts this week listed in Places to Go, Things to See, Pages 6-7, TV Tabloid Section.

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SHOWTHROUGH

BOSTON 4 V

EIGHTY-SECOND SEASON • NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE

Fourth Program

FRIDAY AFTERNOON, OCTOBER 12, *at* 2:15 *o'clock*

SATURDAY EVENING, OCTOBER 13, *at* 8:30 *o'clock*

BACH . . . . . Cantata No. 18, "Gleich wie der Regen und Schnee vom Himmel fällt (Sinfonia and Chorale)

(First performance at these concerts)

STRAVINSKY . . . . . "Symphonie de Psaumes," for Orchestra with Chorus

I. Psalm XXVIII (Verses 13 and 14)
II. Psalm XXXIX (Verses 2, 3 and 4)
III. Psalm CL (Entire)

INTERMISSION

MAHLER . . . . . Symphony in D major, No. 1

I. Langsam. Schleppend wie ein Naturlaut
II. Kräftig bewegt, doch nicht zu schnell
III. Feierlich und gemessen, ohne zu schleppen
IV. Stürmisch bewegt

CHORUS PRO MUSICA
ALFRED NASH PATTERSON, Conductor

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

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BOSTON, Mass.
Weekly Circ. 34,490
OCT 11 1962

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: MOZART, DEBUSSY, BARTOK

After Mr. Leinsdorf's first concert as permanent conductor of the orchestra, I would have given him a very satisfactory B+. Two concerts later I am prepared to raise the grade to A. In terms of beauty of sound, clarity of line, delicacy of balance, refinement of detail and liveliness of spirit, one could have asked for little more.

The offerings of the program again were solid and conservative, but they made it possible for Mr. Leinsdorf to continue the demonstration of his command over a broad scope of styles. This clearly appears to be the programmatic pattern, at least for a substantial proportion of this opening season.

The first work last week-end was Mozart's Jupiter Symphony. As Schumann's famous dictum puts it, this is one of those marvelous creations about which there is nothing more to be said. Mr. Leinsdorf's interpretation was exquisitely classical — measured, unhurried, dry, without suggestion of sentimentality. He even played the repeats, which caused the work to run about three-quarters of an hour, about the length of the "Eroica". Opinions vary about these things, of course, and there were some, I know, who found such an approach tedious or remote or both. To most, though, the performance must only have been an unusually rich experience.

The first half concluded with five instrumental excerpts from Debussy's "Pelleas et Melisande". As is fairly well known, among the other unique aspects of the Debussy-Maeterlinck masterpiece is the fact that the twelve scenes that comprise the five acts of the opera are connected by orchestral interludes which are played while the curtain is closed. The usual thing to do at a performance of the opera is to complain that because of the chatter of the audience the interludes cannot be heard. When Pierre Monteux performed some of them here several years ago, somebody remarked that it was like being served exquisite sauce without the meat. The observation seemed sound at that time and seems equally sound today. For somehow the haunting, evanescent quality of "Pelleas et Melisande" is apprehended only within its entire context. This is not, however, in any way to gainsay the caliber of the rendition, which could easily take its place in the great French tradition here.

The final work was Bartok's Concerto for Orchestra. In a very real sense this piece is the orchestra's own, for it was commissioned by the Koussevitsky Music Foundation nearly twenty years ago in memory of Natalie Koussevitsky. The Concerto, it is fair to say, during that time has established itself as one of the very great modern orchestral classics. The fast range of its moods, the gorgeousness of its orchestral hues and the fascinating varieties of texture provide a stunning vehicle for the conductor who is up to it, and who has the forces to cope with its demands. Here, for the first time, Mr. Leinsdorf could place on display his capacity for sheer virtuosity. That capacity turned out to be immense and the men responded magnificently. The cheers, which were unusually prolonged, were well merited all around.

This week-end brings the season's first choral works. Mr. Leinsdorf will conduct Bach's Cantata No. 18 and Stravinsky's Symphony of Psalms. The assisting forces will be the chorus Pro Musica. The other scheduled work is the First Symphony of Mahler.

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SMART SET By ROSE WALSH

Psalms Symphony Concert Highlight

Dedicated to "the glory of God" and first performed by the Boston Symphony Orchestra on Dec. 19, 1930, Igor Stravinsky's "Symphony of Psalms" will be the highlight on the program of this afternoon's Boston Symphony concert at Symphony Hall.

It was commissioned by Serge Koussevitsky for the 50th anniversary of the B.S.O. and its initial performance here was six days after the world premiere in Brussels.

Today and at tomorrow evening's concert, the orchestra, Erich Leinsdorf, conducting, will be joined by the Chorus Pro Musica, conducted by Alfred Nash Patterson. A reception for the Chorus, its founder and conductor will be held at the Midtown Motor Inn before the Pre - Symphony Luncheon.

One of the outstanding choral groups in the country, the Boston Chorus Pro-Musica is a unique volunteer group of about 120 singers who give freely of their time and energies to put on stirring performances.

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OCT 6 1962

Boston Symphony Will Play Bach, Stravinsky, Mahler

The Boston Symphony Orchestra, under Erich Leinsdorf, will be joined by the Chorus pro Musica, in Igor Stravinsky's "Symphony of Psalms" at the concerts on Friday (2:15) and Saturday (8:30). The "Symphony of Psalms" was commissioned by Serge Koussevitzky for the 50th anniversary of the Boston Symphony. Dedicated to "the Glory of God," it was first performed by the orchestra Dec. 19, 1930, six days after the world premiere in Brussels.

This program will begin with the first performance by the Boston Symphony of the Sinfonia and Chorale from Bach's Cantata No. 18. It will also include Gustav Mahler's Symphony No. 1 in D minor, "Titan."

This afternoon at 3 o'clock the orchestra will present the first concert in the annual Sunday series. This program will include Prokofiev's Overture to "War and Peace"; the Symphony No. 7 by Piston; Strauss' "Till Eulenspiegel"; and the Symphony No. 3 by Beethoven.

The orchestra's 81st season in Cambridge will open Tuesday evening at 8:30 in Sanders Theater. Leinsdorf will conduct Piston's Symphony No. 7, Mozart's Symphony No. 41, "Jupiter"; Debussy's "Prelude to the Afternoon of a Faun"; and Bartok's Concerto for Orchestra.

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OCT 5 1962

Orchestra, Chorus Prepare Stravinsky 'Symphony Of Psalms'

The Chorus Pro Musica will join the Boston Symphony Orchestra Oct. 12 and 13 for a performance of Igor Stravinsky's "Symphony of Psalms."

Commissioned by Serge Koussivitsky for the orchestra's 50th anniversary, the work was performed there Dec. 19, 1930, six days after the world premiere in Brussels.

The program, to be given at 2:15 o'clock on Oct. 12 and at 3:30 p.m. on Oct. 13, will begin with the orchestra's first performance of the Sinfonia and Chorale from Bach's Cantata No. 18. The orchestra will then give Gustav Mahler's Symphony No. 1, the "Titan."

The orchestra will hold its first open rehearsal this season Oct. 11 at 7:30 p.m.

There will be eight rehearsals in this season's series, presented especially for students in the Boston area. Tickets for unreserved seats, at a subscription price of twelve dollars, are available at the box office.

SHOWTHROUGH

BOSTON 4

EIGHTY-SECOND SEASON • NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE

Fourth Program

FRIDAY AFTERNOON, OCTOBER 12, *at* 2:15 *o'clock*

SATURDAY EVENING, OCTOBER 13, *at* 8:30 *o'clock*

BACH.....Cantata No. 18, "Gleich wie der Regen und Schnee vom Himmel fällt (Sinfonia and Chorale)

(First performance at these concerts)

STRAVINSKY.....**"Symphonie de Psaumes," for Orchestra with Chorus**

I. Psalm XXVIII (Verses 13 and 14)
II. Psalm XXXIX (Verses 2, 3 and 4)
III. Psalm CL (Entire)

INTERMISSION

MAHLER.....Symphony in D major, No. 1

I. Langsam. Schleppend wie ein Naturlaut
II. Kräftig bewegt, doch nicht zu schnell
III. Feierlich und gemessen, ohne zu schleppen
IV. Stürmisch bewegt

CHORUS PRO MUSICA
ALFRED NASH PATTERSON, Conductor

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

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BOSTON, Mass.
Weekly Circ. 34,490
OCT 11 1962

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: MOZART, DEBUSSY, BARTOK

After Mr. Leinsdorf's first concert as permanent conductor of the orchestra, I would have given him a very satisfactory B+. Two concerts later I am prepared to raise the grade to A. In terms of beauty of sound, clarity of line, delicacy of balance, refinement of detail and liveliness of spirit, one could have asked for little more.

The offerings of the program again were solid and conservative, but they made it possible for Mr. Leinsdorf to continue the demonstration of his command over a broad scope of styles. This clearly appears to be the programmatic pattern, at least for a substantial proportion of this opening season.

The first work last week-end was Mozart's Jupiter Symphony. As Schumann's famous dictum puts it, this is one of those marvelous creations about which there is nothing more to be said. Mr. Leinsdorf's interpretation was exquisitely classical — measured, unhurried, dry, without suggestion of sentimentality. He even played the repeats, which caused the work to run about three-quarters of an hour, about the length of the "Eroica". Opinions vary about these things, of course, and there were some, I know, who found such an approach tedious or remote or both. To most, though, the performance must only have been an unusually rich experience.

The first half concluded with five instrumental excerpts from Debussy's "Pelleas et Melisande". As is fairly well known, among the other unique aspects of the Debussy-Maeterlinck masterpiece is the fact that the twelve scenes that comprise the five acts of the opera are connected by orchestral interludes which are played while the curtain is closed. The usual thing to do at a performance of the opera is to complain that because of the chatter of the audience the interludes cannot be heard. When Pierre Monteux performed some of them here several years ago, somebody remarked that it was like being served exquisite sauce without the meat. The observation seemed sound at that time and seems equally sound today. For somehow the haunting, evanescent quality of "Pelleas et Melisande" is apprehended only within its entire context. This is not, however, in any way to gainsay the caliber of the rendition, which could easily take its place in the great French tradition here.

The final work was Bartok's Concerto for Orchestra. In a very real sense this piece is the orchestra's own, for it was commissioned by the Koussevitsky Music Foundation nearly twenty years ago in memory of Natalie Koussevitsky. The Concerto, it is fair to say, during that time has established itself as one of the very great modern orchestral classics. The fast range of its moods, the gorgeousness of its orchestral hues and the fascinating varieties of texture provide a stunning vehicle for the conductor who is up to it, and who has the forces to cope with its demands. Here, for the first time, Mr. Leinsdorf could place on display his capacity for sheer virtuosity. That capacity turned out to be immense and the men responded magnificently. The cheers, which were unusually prolonged, were well merited all around.

This week-end brings the season's first choral works. Mr. Leinsdorf will conduct Bach's Cantata No. 18 and Stravinsky's Symphony of Psalms. The assisting forces will be the chorus Pro Musica. The other scheduled work is the First Symphony of Mahler.

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OCT 1[illegible] 1962

SMART SET By ROSE WALSH

Psalms Symphony Concert Highlight

Dedicated to "the glory of God" and first performed by the Boston Symphony Orchestra on Dec. 19, 1930, Igor Stravinsky's "Symphony of Psalms" will be the highlight on the program of this afternoon's Boston Symphony concert at Symphony Hall.

It was commissioned by Serge Koussevitsky for the 50th anniversary of the B.S.O. and its initial performance here was six days after the world premiere in Brussels.

Today and at tomorrow evening's concert, the orchestra, Erich Leinsdorf, conducting, will be joined by the Chorus Pro Musica, conducted by Alfred Nash Patterson. A reception for the Chorus, its founder and conductor will be held at the Midtown Motor Inn before the Pro - Symphony Luncheon.

One of the outstanding choral groups in the country, the Boston Chorus Pro-Musica is a unique volunteer group of about 120 singers who give freely of their time and energies to put on stirring perfor[illegible]

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QUINCY, Mass.
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OCT 5 1962

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917

OCT 1962

Chorus Pro Musica Joins in Bach, Stravinsky

By Harold Rogers

Within a brief four weeks Erich Leinsdorf has made the Boston Symphony Orchestra his own. There is no question—judging by his superlative performance of the Mahler First yesterday afternoon—that he has won over his musicians; and there is also no question — this, perhaps, is even more important—that he has won over his listeners. No longer does an atmosphere prevail of "let's wait and see." The waiting is over. We have seen.

The Boston Symphony has become an orchestra of marvelous transparency, tightly reined, its manifold forces held in a measured balance quite different from anything many of us recall having heard before. Restraint is the keyword, yet it is not a restraint to be linked with a reactionary approach. There is no lassitude. It is a restraint against which active emotions are constantly forcing themselves to the surface. Mr. Leinsdorf knows—and how well he knows—the power that is gained through restraint. Now a mezzo-forte is enough to make the blood leap, a triple-forte enough to lift one from his seat.

* * *

His handling of the Mahler Symphony No. 1 calls for a panegyric; yet there are no words — and there never are —that can do justice to great music, greatly played. There were those rich textures of gossamer lightness, against which the melodies and countermelodies entwine their lyrical way. There was the redolence of Viennese nostalgia, with the suspense of a sigh, the gaiety of a waltzing turn, the softness of candlelight.

And the mock funeral march —what a marvel of mystery as it came to light through Mr. Leinsdorf's sculpting hands! How sweetly sang out those wonderful tunes that also turn up in "Des Knaben Wunderhorn"!

* * *

Perhaps the final movement is less interesting as a whole than the three preceding, yet the wonder again comes to light as the themes are plucked from earlier magical moments and restated. When Mr. Leinsdorf built the finale into an incandescent climax, the audience burst forth with its own radiant performance—cheers, applause, and a rising ovation.

There is no doubt about it: Bostonians have taken their new conductor to their hearts.

* * *

Mr. Leinsdorf opened with Bach's Cantata No. 18, consisting of a sinfonia and chorale, and followed it with Stravinsky's "Symphonie de Psaumes."

For these two works Mr. Leinsdorf had the assistance of Boston's virtuosic choral group, the Chorus pro Musica, which he placed in an unusual grouping to the left of the stage.

Here again one could not help being impressed by the restraint of the interpretation. There was an extraordinary clarity that can be managed only by control of intelligence and a carefully listening ear. Mr. Leinsdorf conducts with the kind of focused listening that draws his audience into an active musical and emotional experience.

The Stravinsky score was thereby elucidated in an aura of sheer loveliness, the choral tone buoyant and bright. Alfred Nash Patterson, the Chorus pro Musica's conductor, was duly applauded for his share in the preparation of the Bach and Stravinsky.

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Morning Globe
BOSTON, Mass.
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OCT 13

Mahler's First Receives Ovation at Symphony Hall

THE BOSTON SYMPHONY ORCHESTRA, under direction of Erich Leinsdorf, gave 4th program of the 82nd season Friday afternoon at Symphony Hall. The concert included Bach's Cantata No. 18, "Gleich wie der Regen und Schnee von Himmel fallt" (Sinfonia and Chorale) (First performance at these concerts); Stravinsky's "Symphony of Psalms," for Orchestra & Chorus, with Chorus pro Musica (Alfred Nash Paterson, director) assisting in both works; and the Symphony in D major, No. 1, by Mahler.

By KEVIN KELLY

The frost is out of Symphony Hall.

At the conclusion of Mahler's First Symphony Friday afternoon Erich Leinsdorf and the Boston Symphony Orchestra were greeted by a standing ovation, a prolonged thunder of approval that swept everything before it. For once it did not rumble only from the enthusiastic quarter of the gallery, but rose as a unified shout from the entire Hall.

It was the kind of welcome expected for Mr. Leinsdorf's debut four weeks ago when it was equally justified. Anyway, the point is that it came, and it was an eloquent moment of testimony.

The Mahler First, which takes about 45 minutes in performance, is slowly developed, richly textured, skillfully orchestrated, and unabashedly emotional—in other words typically Mahleresque. Its symphonic line follows the heritage of Beethoven with the additional resource of Wagner. The structure is loose and the freedom allows an alternation of the simple and the complex.

There are moments in the symphony that seem arbitrary, unnecessarily extended, and over-elaborated, but even these have a certain grandeur. And the whole, particularly the final peroration, is a stunning collection of all the parts.

Bruno Walter has called the Symphony "Mahler's 'Werther' . . . the mood of his soul, engendered by memory and present feeling." As a creative expression of a personal experience it moves from clear and vibrant lyricism to a "Funeral March in the Manner of Callot" and the final staggering climax upon climax.

In this section, in particular, the full force of the Boston Symphony, point by point, was held in strong control by Leinsdorf. The dynamic range was enormous and covered with deceptive ease. All the fascinating contrasts between wispish sound and massive sonorities was persuasively detailed. Most certainly a magnificent performance.

The afternoon opened with the first performance at these concerts of the Sinfonia and Chorale to Bach's Cantata No. 18, "Gleich wie der Regen und Schnee von Himmel fallt," with the Chorale sung by the Chorus pro Musica. The Chaconne introduction of the Sinfonia was beautifully played, with the sounds of the flutes clear and lovely, the violas vibrant and warm. The choral work was sturdy with good tone and considerable vitality.

The cold, religious austerity of Stravinsky's "Symphony of Psalms," which followed, was effectively delivered. Stravinsky's text is from the Vulgate, with three psalms selected for each movement. The first is a prayer for help, the second a proclamation of salvation, and third a song of praise and Thanksgiving to the Lord. In matters of tone, nuance and balance the chorus was excellent. They sing with an innate dignity that is immensely impressive.

The balance Leinsdorf achieved between Chorus and orchestra was exact.

Next week's program will include Schumann's Symphony No. 4 and the Shostakovich 10th.

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Herald (m)
BOSTON, Mass.
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OCT 13 1962

The Symphony

Leinsdorf Gives Bach Dedicated Performance

By ROBERT TAYLOR

Call no conductor sensitive in the highest degree to musical impressions until you have heard him in Mozart and Bach.

If one may paraphrase Shaw, esterday's Symphony concert emonstrated the maxim. Folwing Mr. Leinsdorf's inspired Jupiter" last week, the Bach antata 18, presented for the first me at these concerts, received uch a dedicated performance om the Chorus Pro Musica, the onductor and the orchestra, that e rest of the program sound- relatively coarse-grained.

There was an exceedingly precise interpretation of Stravinsky's austere Symphony of Psalms, and a brilliant conception of Mahler's First Symphony. The former, however, a cerebral re-statement of the religious spirit in Bach's Cantata, coming immediately afterward, makes an effect of pallid vocalizing.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the fourth program of the 82nd season yesterday in Symphony Hall. The Chorus Pro Musica was prepared under the direction of Alfred Nash Patterson. The program will be repeated tonight at 8:30:

Cantata No. 18,
"Gleich wie der Regen und Schnee vom Himmel fallt" . . . . . J. S. Bach
"Symphonie de Psaumes" . . . . Stravinsky
Symphony in D major, No. 1 . . . . . Mahler

core Spotty

Mr. Leinsdorf does a superb Mahler First, which is all that ne can ask; he received cheers ustly bestowed. But the score tself does not stand the test of ime. It is spotty, ranging from he sublimity of the huntsman's uneral march to the ridiculous inal crescendo that transpires with enough bombast and diabolic riangle tingling to turn the '1812,' by comparison, into a whisper of restraint.

Make no mistake, though, Erich Leinsdorf understands every bar, the accurate execution of every note. The modelling of this absorbing concert held continual intelligence and clarity. In the Cantata 18, so seldom encountered (an example of the glories of Bach our major orchestras leave too often unheard) conscientious style attained a profound and energetic spiritual strength.

Tonal Balance

Partly this stemmed from the conductor's handling of his forces; his tempos which establish grandeur yet eschew slow pomposity. The chorus forms a pie-shaped wedge at stage right, the tip pointing toward the intersection of Huntington Avenue. The arrangement looks visually cramped, but, magnificently justified by tonal balance, allows the listener to hear the choral texture emphatically.

The singers do not have to project over an orchestra. Their resonance has the quality of the choir loft without cathedral echo. The intonation of the vocalists, the delicate pianissimos, achieve vibrant grace and integrated sound. The performance of the Chorus Pro Musica, to my mind the peerless chorale of New England, showed expressive splendor once more. While I should not diminish the contribution of those student choruses whose ties with Symphony are hallowed by tradition and a need for public performance, I submit that singing Bach properly demands the services of musicians accustomed to close-knit ensemble over a period of years.

Major Work

The Symphony of Psalms, commissioned for the Orchestra's 50th year, may be considered one of Stravinsky's major works. Here it was cancelled by context. The composer avoids seductive tone, to be sure, but what he can't avoid, I think, his own sophistication, permeates the music. The nobility present is very much of this earth. The vivid performances of my experience come from talents less concerned with a scrupulous and spare outline—like Mr. Leinsdorf's yesterday—than with producing luscious choral patterns.

In short, one is extremely aware of the characteristic Stravinsky-ian melodic-rhythmic designs shifting from one beat of the measure to the other. Which for me is scarcely the attitude of meditation. The Chorus again sang with wondrous subtlety, and at the conclusion Alfred Nash Patterson, the director, shared applause with Mr. Leinsdorf.

The results of careful preparation, eveness, unbroken flow, distinguished Mahler's Symphony in yesterday's performance. The shadings of excellence in the instrumental tone, enhanced the score. Mr. Leinsdorf gave us a tone poem par excellence. If only we did not have to take it so seriously—but the genius of Mahler in the funeral march, the muted cymbals, the gypsy frenzy, the ironic mockery, forces one to accept the entire symphony on the same plane.

Thus it becomes a derivative piece marked by sustained passages of intense originality. Exciting and good fun, steeped in coloristic brilliance, gipsy with melodrama, the music makes its way, and then astounds by the inspiration of the ideas in one movement, falling away to conventional loudness and depletion at the close.

A great work; if only we did not have to take it so seriously . . .

Next weekend Mr. Leinsdorf presents the local premiere of Shostakovitch's Symphony No. 10, in E minor, Op. 93; and Schumann's Symphony No. 4, in D minor, Op. 120.

BOSTON 5

Fifth Program

FRIDAY AFTERNOON, OCTOBER 19, *at* 2:15 *o'clock*

SATURDAY EVENING, OCTOBER 20, *at* 8:30 *o'clock*

SCHUMANN . . . . . Symphony No. 4, in D minor, *Op.* 120

I. Ziemlich langsam; Lebhaft
II. Romanze: Ziemlich langsam
III. Scherzo: Lebhaft
IV. Langsam; Lebhaft

(Played without pause)

INTERMISSION

SHOSTAKOVITCH . . . . . Symphony No. 10, in E minor, *Op.* 93

I. Moderato
II. Allegro
III. Allegretto
IV. Andante; Allegro

(First performance at these concerts)

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

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Morning Globe
BOSTON, Mass.
Circ. 192,118
OCT 20 1962

Leinsdorf Triumphs With Shostakovitch

THE BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf music director, performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the fifth program in the Friday–Saturday series. The program consisted of the Fourth Symphony, in D minor, by Schumann, and the Symphony No. 10, in E minor (first time in these series) by Shostakovitch.

By CYRUS DURGIN

Erich Leinsdorf triumphed with the Symphony No. 10 by Dmitri Shostakovitch in its first performance by the Boston Symphony Orchestra yesterday afternoon. One had not expected that a work from would sound warmer, more vivid in color or intense of passion than a romantic score from the mid-19th Century, like the D minor by Schumann.

Yet this was precisely the situation yesterday, and the dominant reason seemed to be not the essential character of either work but the nature of Ieinsdorf's conducting. Shostaflovitch seemed to stimulate his imagination and release his energies. Schumann, contrariwise, had the effect of constraining Leinsdorf within a mood of quasi-classical austerity and laggard tempi.

Tempo cannot be identical with all conductors in the same work, though it should be approximate. There is a small margin for personal inclination, altogether legitimate, and this margin found Leinsdorf at the slower end. Lebhaft (animated) with him was really lebhaft only in the latter portion of Schumann's finale; the same tempo marking in the first and third movements meant something much slower.

Nor was the conductor susceptible to the emotional ardors of Schumann, though he was most careful to make all as clear as possible, and consistent in style. That he used in part a thinning-out-of-doubled-notes revision made by Gustav Mahler, was of academic interest. The difference between Schuman as Bostonians are accustomed to hear him, was not in the actual sound but in the intellectualized reading.

But the long, involved Shostakovitch No. 10, with its huge orchestra, difficult and virtuosic orchestration, aroused Leinsdorf's powers, and the result was a truly brilliant tapestry of colors and rhythms, accents and sweeping lines. And all, mind you, with a fabulous clarity of balance between the instrumental sections.

Shostakovitch has been quoted low on the symphonic market for some years, at least in this country. The Seventh and Eighth Symphonies were massive, even bloated, and full of war-induced febrilities; the Ninth was expert but lightweight.

To my mind, the Tenth restores Shostakovitch to the eminence established by his Fifth and Sixth Symphonies. The avant garde boys may sneer at its tonal harmonic style, and maintain that Shostakovitch manifests dissonances not much ahead of, let us say, "Le Sacre du Printemps" or "The Scythian Suite." All the same, No. 10 sounds well, it is good listening and a substantial symphonic structure. We shall do well to hear it again.

This writer, hearing the Boston Symphony for the first time since Leinsdorf became its artistic head, discovered what great changes have been wrought in just a few weeks. The ensemble is more precise, the quality of solo work more integrated with the orchestral whole, the sections better blended in a general tone quality which may be described as "international".

The Boston Symphony string tone is still in flux, however, for I suspect that those sections have yet to be transformed into the consistent depth and dark richness which showed only at times yesterday. The addition of a ninth doublebass, together with the conductor's interest in bass quality, have made a much stronger foundation.

The next several months will be of extraordinary interest, as Leinsdorf unfolds the varied aspects of his batonless technic and his interpretive approach to a broad repertory.

Thi coming week the Orchestra will make its first trip of the season to New York and other cities. Richard Burgin will conduct Nov. 2 and 3. His program: Preamble for a Solmiere), Copland; Charles Ives: Symphony No. 2; Boris Blacher: Variations on a Theme by Paganini; Strauss: "Death and Transfiguration."

C5 Monitor Oct 20, 1962

f Shostakovitch at Symph

Leinsdorf Conducts the Tenth Symphony

By Harold Rogers

Perhaps two long Shostakovitch symphonies within 24 hours are a bit more than even the hardiest music lover would care to digest, yet that is what some of us were compelled to do between 8:30 Thursday night and 4 o'clock Friday afternoon. The diet was not unpalatable nor even unpleasant; it was just a lot of heavy eating with little or no dessert.

No less an orchestra than the Leningrad Philharmonic gave us the Shostakovitch Eighth while paying Boston its first visit on Thursday night, and the Boston Symphony is bringing us the Tenth this weekend. One sometimes wonders by what means, diplomatic or otherwise, such interesting junctures occur in the programing of two major orchestras. Yet whether by happenstance or intention, some of us now know a lot more about Shostakovitch in his more recent creative years.

* * *

If the Eighth Symphony of 1943 was a protracted searching of the composer's anguished soul, the Tenth Symphony of a decade later reveals, one gratefully discovers, an improved state of affairs. Not that there were no alarums in Erich Leinsdorf's reading of the Tenth yesterday; there were several explosions to heighten the tension and rouse the heart for battle.

But the prevailing mood of the Tenth is quite different from that of the Eighth. Both, of course, are intensely personal statements by this greatest of living Soviet composers, yet the Tenth finds him considerably more optimistic, at times even reveling in something that could be called joy.

His opening Moderato establishes a lyrical longing, a mood of wondering, seeking, never finding, that is broken by a climax of shrieking havoc, after which the introspection again takes over.

The Allegro abruptly plunges into one of those militaristic action scenes for which Shostakovitch is famous. Here he establishes a good trot, replete with drum rolls, cymbal crashes, trumpet fanfares. Even Mr. Leinsdorf assumed an equestrian posture.

* * *

For the Allegretto the composer gives us a slightly grotesque little waltz, restrained, economical, with lovely horn calls; yet this, too, evolves into something strong, stirring, and strident.

The final Andante opens with a pastoral melody by the oboe; then, as the tempo turns into an Allegro, the music skitters along trippingly, joyously, even with a measure of humor.

Perhaps the Boston Symphony did not bring off the Tenth with the same precision displayed by the Leningrad in the Eighth; yet the Russians have long lived with this music, while the Bostonians were playing it for the first time.

Mr. Leinsdorf opened with an unusually clear traversal of the Schumann Fourth, the clearest within memory. In part he used Gustav Mahler's arrangement, which doubtless did something to eliminate its usual muddy character; but it would seem that the clarity was due mainly to Mr. Leinsdorf's method of handling the orchestra, of displaying certain elements in the light while placing others in the shade.

Music Club Meeting

BOSTON 5

EIGHTY-SECOND SEASON • NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE

Fifth Program

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SATURDAY EVENING, OCTOBER 20, *at* 8:30 *o'clock*

SCHUMANN . . . . . Symphony No. 4, in D minor, *Op.* 120

I. Ziemlich langsam; Lebhaft
II. Romanze: Ziemlich langsam
III. Scherzo: Lebhaft
IV. Langsam; Lebhaft

(Played without pause)

INTERMISSION

SHOSTAKOVITCH . . . . . Symphony No. 10, in E minor, *Op.* 93

I. Moderato
II. Allegro
III. Allegretto
IV. Andante; Allegro

(First performance at these concerts)

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

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Morning Globe
BOSTON, Mass.
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OCT 20 1962

Leinsdorf Triumphs With Shostakovitch

THE BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf music director, performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the fifth program in the Friday–Saturday series. The program consisted of the Fourth Symphony, in D minor, by Schumann, and the Symphony No. 10, in E minor (first time in these series) by Shostakovitch.

By CYRUS DURGIN

Erich Leinsdorf triumphed with the Symphony No. 10 by Dmitri Shostakovitch in its first performance by the Boston Symphony Orchestra yesterday afternoon. One had not expected that a work from would sound warmer, more vivid in color or intense of passion than a romantic score from the mid-19th Century, like the D minor by Schumann.

Yet this was precisely the situation yesterday, and the dominant reason seemed to be not the essential character of either work but the nature of Leinsdorf's conducting. Shostakovitch seemed to stimulate his imagination and release his energies. Schumann, contrariwise, had the effect of constraining Leinsdorf within a mood of quasi-classical austerity and laggard tempi.

Tempo cannot be identical with all conductors in the same work, though it should be approximate. There is a small margin for personal inclination, altogether legitimate, and this margin found Leinsdorf at the slower end. Lebhaft (animated) with him was really lebhaft only in the latter portion of Schumann's finale; the same tempo marking in the first and third movements meant something much slower.

Nor was the conductor susceptible to the emotional ardors of Schumann, though he was most careful to make all as clear as possible, and consistent in style. That he used in part a thinning-out-of-doubled-notes revision made by Gustav Mahler, was of academic interest. The difference between Schuman a Bostonians are accustomed t hear him, was not in the actua sound but in the intellectu alized reading.

But the long, involved Shostakovitch No. 10, with its huge orchestra, difficult and virtuosic orchestration, aroused Leinsdorf's powers, and the result was a truly brilliant tapestry of colors and rhythms, accents and sweeping lines. And all, mind you, with a fabulous clarity of balance between the instrumental sections.

Shostakovitch has been quoted low on the symphonic market for some years, at least in this country. The Seventh and Eighth Symphonies were massive, even bloated, and full of war-induced febrilities; the Ninth was expert but lightweight.

To my mind, the Tenth restores Shostakovitch to the eminence established by his Fifth and Sixth Symphonies. The avant garde boys may sneer at its tonal harmonic style, and maintain that Shostakovitch manifests dissonances not much ahead of, let us say, "Le Sacre du Printemps" or "The Scythian Suite." All the same, No. 10 sounds well, it is good listening and a substantial symphonic structure. We shall do well to hear it again.

This writer, hearing the Boston Symphony for the first time since Leinsdorf became its artistic head, discovered what great changes have been wrought in just a few weeks. The ensemble is more precise, the quality of solo work more integrated with the orchestral whole, the sections better blended in a general tone quality which may be described as "international".

The Boston Symphony string tone is still in flux, however, for I suspect that those sections have yet to be transformed into the consistent depth and dark richness which showed only at times yesterday. The addition of a ninth doublebass, together with the conductor's interest in bass quality, have made a much stronger foundation.

The next several months will be of extraordinary interest as Leinsdorf unfolds the varied aspects of his batonless technic and his interpretive approach to a broad repertory.

Thi coming week the Orchestra will make its first trip of the season to New York and other cities. Richard Burgin will conduct Novi 2 and 3. His program: Preamble for a Solmiere) Copland; Charles Ives: Symphony No. 2; Boris Blacher: Variations on a Theme by Paganini; Strauss: "Death and Transfiguration."

Shostakovitch at Sympho

Leinsdorf Conducts the Tenth Symphony

By Harold Rogers

Perhaps two long Shostakovitch symphonies within 24 hours are a bit more than even the hardiest music lover would care to digest, yet that is what some of us were compelled to do between 8:30 Thursday night and 4 o'clock Friday afternoon. The diet was not unpalatable nor even unpleasant; it was just a lot of heavy eating with little or no dessert.

No less an orchestra than the Leningrad Philharmonic gave us the Shostakovitch Eighth while paying Boston its first visit on Thursday night, and the Boston Symphony is bringing us the Tenth this weekend. One sometimes wonders by what means, diplomatic or otherwise, such interesting junctures occur in the programing of two major orchestras. Yet whether by happenstance or intention, some of us now know a lot more about Shostakovitch in his more recent creative years.

If the Eighth Symphony of 1943 was a protracted searching of the composer's anguished soul, the Tenth Symphony of a decade later reveals, one gratefully discovers, an improved state of affairs. Not that there were no alarums in Erich Leinsdorf's reading of the Tenth yesterday; there were several explosions to heighten the tension and rouse the heart for battle.

But the prevailing mood of the Tenth is quite different from that of the Eighth. Both, of course, are intensely personal statements by this greatest of living Soviet composers, yet the Tenth finds him considerably more optimistic, at times even reveling in something that could be called joy.

His opening Moderato establishes a lyrical longing, a mood of wondering, seeking, never finding, that is broken by a climax of shrieking havoc, after which the introspection again takes over.

The Allegro abruptly plunges into one of those militaristic action scenes for which Shostakovitch is famous. Here he establishes a good trot, replete with drum rolls, cymbal crashes, trumpet fanfares. Even Mr. Leinsdorf assumed an equestrian posture.

For the Allegretto the composer gives us a slightly grotesque little waltz, restrained, economical, with lovely horn calls; yet this, too, evolves into something strong, stirring, and strident.

The final Andante opens with a pastoral melody by the oboe; then, as the tempo turns into an Allegro, the music skitters along trippingly, joyously, even with a measure of humor.

Perhaps the Boston Symphony did not bring off the Tenth with the same precision displayed by the Leningrad in the Eighth, yet the Russians have long lived with this music, while the Bostonians were playing it for the first time.

Mr. Leinsdorf opened with an unusually clear traversal of the Schumann Fourth, the clearest within memory. In part he used Gustav Mahler's arrangement, which doubtless did something to eliminate its usual muddy character; but it would seem that the clarity was due mainly to Mr. Leinsdorf's method of handling the orchestra, of displaying certain elements in the light while placing others in the shade.

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With the BSO

Leinsdorf Getting Better Sound

By ALLAN SLY

There is no longer any doubt about it—the Boston Symphony sounds better. Particularly the upper strings are much tidier and more incandescent and at one point last weekend gave Mr. Leinsdorf the most extended decrescendo I have ever heard or expect to hear. There was also a sotto voce passage that defied description. The woodwind ensemble is cleaner, the brass better proportioned. But all of these adjustments have occurred as Mr. Leinsdorf has aimed at the heart of the work in hand. There is no hint of the showcase; one's attention is drawn to the essence of a composition, so much so, in fact, that this listener finds the conductor's individuality still eclipsed rather than revealed.

The admirable Virgil Thomson once wrote on what he called musical caesarism, of which there has always been plenty in New York. Mr. Leinsdorf's tight rein is not to be equated with such a quality. The BSO's new sound is still one of aspiration; so much so that a few mishaps among the chorus of horns can be taken in stride as though one's aim exceed's one's grasp.

The Schumann Symphony No. 4 (really the second in order of composition) sent us scurrying through Mr. Burk's program notes less we lose the advantages of knowing which version of the symphony was being played. It seems Brahms, Weingartner, Mahler and others have been in the act, and Schumann himself had second thoughts. Those BSO subscribers who like to regard a work of art in the round, as it were, had an unusually interesting time sorting out their impressions of a resoundingly beautiful work, conceived while the world was still young and performed as though it still were. An unexpected fringe benefit that accrued was that by laying Schumann's four movements end to end (as he wished) latecomers were excluded until the conclusion. We were thus spared the usual parade between movements—with its inevitable excitation of guilty truculence and sardonic complacency throughout the house. One's heart bleeds for the latecomer but one's artistic conscience is drawn more to the matter at hand, which after all is unhindered, uninterrupted, unhandicapped attention to an evancement experience. For the most part the audience seems to see it this way. It is more attentive than formerly.

The Shostakovitch tenth is another expansive piece of self-revelation. It is as though the composer were reporting a lengthy episode of his emotional life as he confronts his world—a world, no doubt, even less malleable to his desires, less accommodating, than our world is to us. In fact the Soviet creative artist's deportment, vis-a-vis his communicable environment, stems from factors only dimly guessed at by us. This all adds interest, if also some bafflement, as a Shostakovitch work unrolls itself. Is it indeed us he is addressing in the first place? Is the signal getting through to us or do we lack certain emotional clues?

Possibly, while this music carries enormous entertainment validity, its true character and artistic purpose are revealed only to those who steep themselves in its performance. Mr. Leinsdorf and the BSO appear to have assimilated its musical essence. Their lucid and well-paced delivery of it gives us the maximum chance of understanding it. But I am not convinced that we do, ultimately. Perhaps we have partly lost the knack of being simple in our musical pleasures; certainly it is unusual nowadays for a composer to turn his fecund inventiveness to the task of expressing romantically a long personal drama. But Shostakovich does so, with consummate assurance, and last weekend's performance must be saluted as a resoundingly effective one.

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The Symphony

An Enchanting Schumann, An Intense Shostakovitch

By ROBERT TAYLOR

Double S: Schumann and Shostakovitch—yesterday's Symphony offered an enchanting performance of the former, an intense interpretation of the latter's blocky, bombastic, over-weighted and undeniably interesting Tenth Symphony.

If the laurels belonged to Erich Leinsdorf and the Boston Symphony, they were equally distributed among the romantic pantheon of Schumann's Fourth. We have not heard such fluent and cohesive Schumann playing in Symphony Hall for many seasons. Once again Erich Leinsdorf proved masterly in the standard repertoire.

Tonal Opulence

The Shostakovitch was another matter, though not because of the reading, which displayed steadily mounting drive and excitement. Compared to Eugene Mravinsky's treatment, available on records, Mr. Leinsdorf's ideas are more dramatic. The bold outline of his Shostakovitch Tenth parallels Dimitropoulos with, it seems to me, an added tonal opulence.

But the Symphony does not sustain itself. The opening movement is diffuse, the second owes much to Prokofieff and to the early Shostakovitch whom one may speak of, confidently, as a different personality from the artistic camp follower of a recent decade.

The third movement, featuring the French and English horns over a thrumming pizzicato accompaniment that suddenly explodes into ensemble savagery, is urgently profound, and the work ends in a brilliantly controlled contrast of rapid strings, a haunting bassoon solo and a triple fortissimo.

Admirable Grasp

This ambitious statement exists on the epic scale, recalling, also, Shostakovitch's devotion to Beethoven as the onlie true begetter of the revolutionary spirit. One encounters superb workmanship throughout; the orchestration declares the composer's admirable grasp of the instrumental capacities. Aside from technical pros and cons, however, the symphony strikes me as exceedingly old-fashioned in its style.

The only prior live performance of my experience (The Conservatory Orchestra, 1960) left an identical reaction. At that time I noted the following comment in this space, a comment this rehearing does not affect:

"The Tenth bears scant relationship to contemporary musical expression. The ponderous harmonies contain vivid moments, and the score achieves spasmodic grandeur. The idiom is broad and fustian with a kind of Victorian eloquence. Time and again one discovers felicities: clarinet against the periodic pulse of strings, fiery Khatchaturian minor modes, sweeping proclamations of brass. Ultimately, though, the relentless heroism becomes a tiring stance. The Tenth is a finely-wrought chunk of Social Realism."

In short, this music is the equivalent of the Soviet ideal as expressed, say, in gigantic Millet-influenced paintings dealing with the visual glories of the collective farm and factory, or in beetling statues of Lenin in a frock coat. Such statement may, indeed, involve elements of technical insight. They are so divorced, nevertheless, from my relation to contemporary life that for all their skill they appear fraudulent.

Inspired Version

Particularly so, when pitted against an inspired version of Schumann's Fourth, which speaks the authentic romantic accent of its age. Schumann's ineptitude as an orchestrator is well-known. It could not be detected in Mr. Leinsdorf's clear, graceful, flowing account.

Many normally obscure lines materialized in his limpid phrasing. The thematic material, which elsewhere too often comes forward as though the conductor were treating the separate compartments of Brahms' Variations on a Theme by Haydn, maintained a subtle unity. His interpretation understates.

Mr. Leinsdorf does not need to emphasize the supple melodic contour. He has the supreme gift in the Schumann genre: tact. Here the songful and the tender, the pale but exquisite colorations, possess an unforced dynamic proportion. Here is a definition for that often abused, dim epithet, beauty.

Next week the orchestra goes on tour. Richard Burgin will conduct the concerts of Nov. 2 and 3: Copland's "Preamble for a Solemn Occasion," Ives's Symphony No. 2; Blacher's Variations on a Theme by Paganini, Op. 26, and Strauss's "Death and Transfiguration," Op. 24.

The Program

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the fifth program of the 82nd season yesterday in Symphony Hall. The program will be repeated tonight at 8:30:

Symphony No. 4, in D minor, Op. 120 — Schumann
Symphony No. 10, in E minor, Op. 93 — Shostakovitch

NORTHAMPTON

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Boston Symphony Plays At Smith On Monday

Telephone reservations may still be made for tickets remaining in the Smith College concert course and chamber music course.

The first concert in the former course will be given Monday at 8.15 p. m. in John M. Greene Hall, Northampton, by the Boston Symphony Orchestra under its new director, Erich Leinsdorf. Reservations may be picked up on the day of the concert at the John M. Greene box office between 9 and 12, 2 and 5, and immediately preceding the concert from 7 to 8.15.

The symphony of the evening is the new Seventh Symphony by Walter Piston, which won the 1962 Pulitzer Prize. On Monday at 5 in Sage Hall, Room 5, Professor Emeritus Arthur Ware Locke of Smith College will discuss this symphony. The public is invited to attend.

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News (e)
SPRINGFIELD, Mass.
Circ. 101,245
OCT 17 1962

BOSTON SYMPHONY CONCERT MONDAY

NORTHAMPTON—The Boston Symphony Orchestra under the direction of Eric Leinsdorf will open the concert course at Smith College with a performance in John M. Green Hall Monday, the 22d at 8.15.

The program will consist of the Piston Seventh Symphony (first Northampton performance), the Bartok Concerto for orchestra, the Brahms Haydn Variations and Debussy's "Afternoon of a Faun."

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Hampshire Gazette (e)
NORTHAMPTON,
Mass.
Circ. 13,067
OCT 23 1962

New Symphony Conductor Hailed In Concert Here

No better tribute could have been paid to the Boston Symphony and its new conductor, Erich Leinsdorf, appearing at John M. Greene Hall last evening, than the hushed silence occurring at the finish of every number. Even the thunderous applause from a captivated audience at the close of the program was not as significant of its complete approval for Mr. Leinsdorf's new, and so far, eminently successful association with the incomparable Boston Symphony.

It seemed that each individual, unusually attentive, was aware of the keynote of the evening, listening, in its fullest sense. Not only was this engendered by their critical interest in the orchestra's newest director, but by that director himself. One couldn't watch Mr. Leinsdorf without being drawn into the magic circle of aural sensitivity he creates with each composer's work, unfolding new dimensions in familiar writings.

Conducting without a baton, Mr. Leinsdorf's directions were vivid and evocative, his head moving significantly, independent of his hands, anticipating every entrance and nuance, sometimes the leading emphasis was on the main theme, and at others one felt the fine drawing and spelling out of sub themes, accompaniment and tonal coloring.

The program started with Brahms' Variations on a Theme by Haydn, with second desk players taking the wind parts, ably, though a bit uncertainly in spots, each variation concisely finished. Debussy's lovely Prelude to "The Afternoon of a Faun," inspired by Stephen Mallarme's pastoral poem of the same name, was performed with breath-taking quality by the orchestra and Doriot Anthony Dwyer's matchless flute.

Commissioned by the Philadelphia Orchestra, awarded a Pulitzer Prize in music, in 1962, Walter Piston's unusually orchestrated Seventh Symphony brought the program's first half to a resounding close. Another instance of breath-taking beauty was the second movement, an adagio pastorale.

In grand contrast to the Piston was the final work, Bartok's Concerto for Orchestra, articulate, exciting and impressive following the composer's words, "The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sterness of the first movement and the lugubrious death song of the third, to the life assertion of the last."

Sharing the stupendous applause with the wind and brass choirs, and finally the whole orchestra, Mr. Leinsdorf, without the traditional bows, gave himself to the audience with modest and warm pleasure. He has said that one of the important facts in his mind, bringing him to Boston was that he didn't have to be a "bricklayer." "I don't have to build," he said.

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Hub Orchestra in 'Hamp Scores Under Leinsdorf

By R. C. HAMMERICH

NORTHAMPTON—One of the questions holding the interest of music lovers this season is what does the Boston Symphony Orchestra sound like with its new director, Erich Leinsdorf, at the tiller?

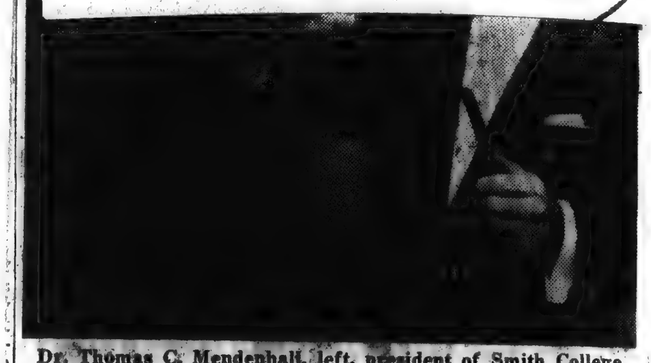
Called Magnificent

Well, in John M. Greene Hall Monday night for the first concert in the Smith College Series it sounded magnificent.

Leinsdorf has a businesslike, no-nonsense manner. Without music and without a baton Monday night he drew a clean precision from the musicians which allowed the middle voices, the subordinate tones and melodies, to be heard clearly.

This year, its 82d, the orchestra shows a few personnel changes. There is a new violin player, a new cello and two new bass players. Also, Joseph Silverstein has moved up to become concertmaster replacing Richard Burgin, who retains his post as associate conductor. Burgin recently was appointed

See HUB ORCHESTRA Page Seven



Dr. Thomas C. Mendenhall, left, president of Smith College, greets Erich Leinsdorf, new conductor of Boston Symphony Orchestra, before Monday night's concert in John M. Greene Hall, Northampton, inaugurating the annual Smith Concert Series. It was Leinsdorf's first appearance in Western Massachusetts since he took over the orchestra from the retiring Dr. Charles Munch.

Hub Orchestra

Continued From Page 1

conductor of the Boston University Orchestra, also.

Aside from Leinsdorf's first appearance in Western Massachusetts with the orchestra, the concert offered another first in this area, a performance of Walter Piston's "Seventh Symphony."

Wins Pulitzer Prize

This symphony was commissioned by the Philadelphia Orchestra, has won the 1962 Pulitzer Prize and was first performed in Philadelphia Feb. 10. Monday night it received its sixth performance by the Boston Orchestra.

It is an impressive work of dense orchestration, inner subtleties and only slight hints of old conventionality.

There are no strong contrasts such as appear in the Bartok concerto which came after intermission.

Aside from modern dissonance, with which it abounds, one of its more striking attributes is a rhythmic imbalance which has its own regular pattern, an offbeat which is off in the same way repeatedly.

Urbane, Polished

Among many notable passages is a quiet one late in the third movement. It is not of structural importance, but it makes entertaining use of a cymbal, a wood block, a tambourine and a Chinese gong. Monday night it was delicate and delightful.

Piston's music is urbane and polished. He likes sophisticated fugues and syncopation.

The program opened with Brahm's "Variations On a Theme of Haydn," played elegantly and meticulously.

There are signs that the name of this piece will be changed to "Variations On the St. Anthony Chorale," because recent discoveries by musicologists indicate that the theme doesn't come from Haydn but from one of his pupils, probably Ignaz Playel.

Wonderful Music

Either way, Brahms made it wonderful music.

Debussy's prelude to Mallarme's poem, "Afternoon of a Faun," which followed the Brahms, was his first important work, and it established his reputation in the music world.

The faun is a mythological goat. He wakes up in the woods and tries to remember whether the three lovely nymphs who visited him were real or a dream. But it is a nice, warm afternoon, so he goes back to sleep.

Debussy's music recreates the atmosphere of the glen with fluid, rhapsodic, quiet sounds that seem to have no definiteness, on rhythm. They are celestial, and, at the end, they just dissolve in silence.

Bartok's "concerto for orchestra," which followed intermission, was commissioned for the Boston Symphony by Serge Koussevitsky for $1000 when Bartok was destitute and ill with leukemia in a New York hospital.

The commission gave him enough courage to get out of bed and go to work, but in 1943 it was his last completed work. He died two years later.

It is full of violent and primitive harmony and irregular rhythms, complex chords in clusters such as might be made by striking the keyboard with a flat hand.

But it shows the hope the commission gave him. The atmosphere moves almost imperceptibly from the tragic to a sense of optimism.

The orchestra climbed aboard busses after the concert to go to New Haven for a performance tonight. Wednesday it plays in Philharmonic Hall at Lincoln Center in New York, Thursday in Brooklyn and Friday again in Philharmonic Hall.

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Conductor Greeted

Dr. Thomas C. Mendenhall, left, president of Smith College, greets Erich Leinsdorf, new conductor of Boston Symphony Orchestra, before Monday night's concert in John M. Greene Hall, Northampton, inaugurating the annual Smith Concert Series. It was Leinsdorf's first appearance in Western Massachusetts since he took over the orchestra from the retiring Dr. Charles Munch.

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NEW YORK TOUR. 1

NEW HAVEN I

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OCT 23 1962

Boston Symphony At Woolsey Hall In Concert Tonight

The Boston Symphony Orchestra will make the first of its two annual seasonal appearances here tonight in Woolsey Hall. The event will be the second in the current Woolsey Hall series under the auspices of the Yale School of Music.

Erich Leinsdorf, who has succeeded Charles Munch as music director of the famed 110-piece symphonic body, will be on the podium for his first appearance on the local concert platform.

Tonight's program will open with Bach's Sinfonia and Chorale, Cantata 18, followed by Brahms' Variations on a Theme of Haydn, Op. 56a. Next will be heard Piston's Symphony 7, and, after intermission, Bartok's Concerto for Orchestra will conclude the musical offering.

The second visit of the Boston Symphony here this season will be on Jan. 8. Other events on the current sold-out Woolsey series schedule are Van Cliburn, the Robert Shaw Chorale, Netherlands Chamber Orchestra and Isaac Stern.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal-Courier (m)
NEW HAVEN, Conn.
Circ. 28,412
OCT 24 1962

Music In Review

New Boston Conductor Welcomed At Woolsey

New Haven symphony enthusiasts gave a long, warm welcome to the Boston Symphony Orchestra's new conductor, Erich Leinsdorf, last night in Woolsey Hall, in the orchestra's first appearance here in many years without Charles Munch.

Leinsdorf comes to the Boston after a distinguished career in his native Austria and with many fine orchestras and opera companies in this country and abroad. His technique is that of the perfectionist and his work last night thrilled his audience.

He opened the conert in a new way, with only a small number of the members required for Bach's beautiful and mystical Cantata, inspired by the Book of Isaiah. Brahms' interesting Variations on the Theme of Haydn, Op. 56A, followed the Bach work, with the full orchestra interpreting the wide range of moods in masterful fashion and bringing the work to a glorious and dramatic climax.

Leinsdorf uses no baton but his expressive hands bespeak an eloquence that inspires his men to the highest achievement. His reading of the Brahms was emotional but with the artist's regard for technical perfection.

Harvard's Walter Piston was represented by his very American Symphony No. 7, in direct musical contrast to the dramatic Concerto for Orchestra by Bartok, which ended the fine concert.

In the Bartok work Leinsdorf gave rich color to the curious moods and rhythms which enrich the concerto. At its conlcusion he insisted that each choir or group which emphasized certain movements of the concerto, acknowledge the applause of the audience.

There were many cries of "bravo" and it could be said that it was an enthusiastic welcome for the members of the orchestra as well as a warm greeting to the new conductor.

F.R.J.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Register (e)
NEW HAVEN, Conn.
Circ. 101,244
OCT 24 1962

LEINSDORF DEBUT WITH BOSTONIANS WELL RECEIVED

The Boston Symphony presented its new conductor, Erich Leinsdorf, to a Woolsey Hall audience Tuesday evening. So it was that this second event of the Woolsey series marked the beginning of another era in the history of the orchestra's concerts here. And judging from the way listeners applauded at the close of the program, they are quite pleased with the successor to Charles Munch.

Leinsdorf made a most impressive debut here, to say the least. First, off, he uses neither scores nor a baton. His conducting mannerisms display no taint of showmanship and while he has a distinct flair and magnetism on the podium, his sole concern is with the musicians and the performance. His hands perform wonders in every aspect of his important role; his beat is sure, his cues are unmistakable, and he molds the musical substance and line with all the skill of a master sculptor.

Of course, conducting without score is becoming "fashionable" these days and hardly worth mentioning in regard to the standard repertory. But the situation is a bit different here. Walter Piston's Symphony No. 7, one of the works in this program, received its premiere only last February. Yet Leinsdorf conducted this music as though he had known it for many years. This feat was indeed a rarity!

The Piston work in this first increased stature in the minds of many, particularly those who are familiar with his earlier music. And this, despite the fact that the new symphony is in an advanced harmonic idiom for the composer though some conservative by avant guarde standards. In characteristic style, the work exudes craftsmanship, thematic ingenuity, imaginative development, and dramatic perception. The symphony is superbly orchestrated throughout, equally compelling in the exciting rhythms and recurring sonorous waves of the first and third movements and in the contrasting Adagio pastorale.

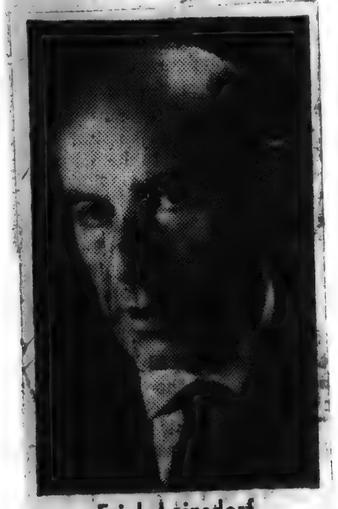
Three "B's" (Bach, Brahms, Bartok) emerged in highly musical fashion. The opening Bach Sinfonia and Chorale (from Cantata No. 18) played by "the chamber ensemble" provided beautifully blended string and wind tones. The full orchestra followed with the Brahms Variations on a Theme of Haydn and it was here that the ensemble's "new look" was delightfully apparent. This listener has never heard a performance of such tonal charm and one in which the smallest details in nuance, phrasing, and dynamics had been worked out with infinite and loving care.

The concluding Bartok Concerto for Orchestra again reminded one of the kind of individual and collective virtuosity found in the Piston performance. It would seem that the Boston musicians are going all out for their new conductor and that he's doing the same for them—and for us!

G. E. A.

NEW YORK

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Circ. 44,384
NOV 24 1962



Erich Leinsdorf

Next Wednesday evening the Boston Symphony orchestra, Erich Leinsdorf, musical director, will play at Philharmonic hall, Lincoln Center, New York. Mr. Leinsdorf as well as the members of the celebrated orchestra are more than just happy or satisfied at being part of the musical medium that is making the newly established center an already history-making spot.

The orchestra will play in the Academy of Music, Brooklyn, N. Y., on Thursday night and on Friday will return to Lincoln Center. Soloist for these concerts will be Geza Anda, pianist. The next Boston concert is scheduled for Monday evening, Dec. 3, at which time Geza Anda will again be the soloist.

Herald NEW YORK Tribune
D. 355,898 S. 451,270
OCT 28 1962

Shostakovitch Is Omitted By Bostonians (No Politics)

By Francis D. Perkins

Dmitri Shostakovitch's 10th Symphony had been originally announced for the second half of the Boston Symphony Orchestra's first Friday night concert in Philharmonic Hall, but the admirable musicians under Erich Leinsdorf's direction played Gustav Mahler's First Symphony instead. This change, however, had nothing to do with the current crisis. Mr. Leinsdorf, consulted during the intermission, explained that one of the Bostonians' series of five New York concerts originally included symphonies by Prokofiev and Shostakovitch and the other symphonies by Mahler and Bruckner, which meant an excess of modern Russian music in one case and Austrian late romantic music in the other. The Shostakovitch work will be played here later this season.

There was, however, music by a noted Russian born composer now of American citizenship, Igor Stravinsky's "Symphonie de Psaumes" in which the choristers were Boston's Chorus Pro Music, which also sang in the chorale which closed the opening sinfonia of Bach's Cantata No. 18, "Gleich wie der Regen."

Throughout the concert, the orchestra's playing was impressive under its new conductor's persuasive leadership; the singers, trained by Alfred Nash Patterson, maintained a high vocal standard in discerning interpretations both in the Bach chorale and the Stravinsky work, which was dedicated to this orchestra on the occasion of its 50th anniversary in 1930. Stravinsky projects the emotions as well as the words of the three psalms of his choice with communicative conviction, now outspokenly and now with reflective subtlety, and these moods were fully reflected. The impression of quiet ecstasy at the close seemed less apparent than when the reviewer first heard it, but this did not seem to be owing to this laudably balanced, clearly wrought and convincing performance.

In the Bach work the Bostonians combined dignity with clearness of detail; the string tone in the opening section was firmly sonorous but not overly opulent. In what there was time to hear of the Mahler symphony, Mr. Leinsdorf's interpretation suggested that he is on terms of full understanding with this music; the exuberance of the first two movements was set forth with vividness and high color, but the performance was not overblown or burdened with exaggerated changes of pace. The concert as a whole suggested that Mr. Leinsdorf's regime should be a notable chapter in the Boston Symphony's history.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 617,250 S. 773,579
OCT 25 1962

ON THE MUSIC BEAT

4 Big Events In One Night

By MILES KASTENDIECK

WHAT A NIGHT on the music beat! Four major events, each important in its own way.

Having decided to look in on them all, I started with "Fledermaus" at the Met, arrived in time for the first part of the Boston Symphony's program in Philharmonic Hall, caught the Shostakovich Eighth Symphony played by the Leningrad Philharmonic in Carnegie Hall, tarried a moment at the City Opera's performance of "The Wings of the Dove" at City Center, and reached the Met for the last act.

Quite an evening, not to be repeated soon again, I hope!

Part of the motive for carrying through this itinerary was to check the drawing power of each attraction. Three full-houses and one good-sized audience indicated that musical life in the big city is certainly thriving.

Erich Leinsdorf saw to it that the Boston Symphony started its regular Wednesday concerts on a contemporary note.

He opened with Piston's Symphony No. 7, played Schumann's Symphony No. 4, then ended with Bartok's "Concerto for Orchestra."

In all probability the modern works fared best, for the Schumann bogged down with slow tempos. Coming to life only in the final movement, it suffered from too much "langsam."

Piston Hallmark

The European "tradition" for deliberate pacing is suspect today in this country. Last night it robbed Schumann of the very essence of his music as we have come to know it. Even the finale failed to give this listener the lift it usually does.

Piston was present to hear his work. It was notably played because the craftsmanship of both composer and conductor coincided so neatly. Its well-bred solidity reflects the conservative tonalism which is the hallmark of Piston's music.

Opportunities to hear the Shostakovich are rare. That last night given by the Leningrad Philharmonic may have been unique: Eugen Mravinsky, to whom it is dedicated, conducted the performance. Now almost 20 years old, it does not impress as even comparable to the Seventh heard recently.

Shostakovich may have visualized the future as beautiful, but to these ears he has not conveyed his feelings convincingly.

Many pages sound like a workout just as though he had suddenly become fascinated with ostinatos.

Other pages, in spite of their lyricism, do not take flight but suggest somber meanings. Incidentally Leinsdorf readers again excelled in virtuoso playing.

NEW YORK, N.Y.
POST
D. 313,349 S. 253,061
OCT 28 1962

Erich Leinsdorf Leads The Boston Symphony

By JAY S. HARRISON

The Boston Symphony Orchestra, performing Friday night at Philharmonic Hall under the direction of Erich Leinsdorf, offered a fascinating demonstration of the virtues and follies of what is generally called "interpretation."

The first part of the program consisted of excerpts from Bach's Cantata No. 18 and Stravinsky's Symphony of Psalms, works that are pure, clear, devout and noble. They require no interpreting at all, and actually balk when their natural expressivity is molested. Unfortunately, Leinsdorf was not content to play the notes as they were set down by their authors. For reasons unknown, he insisted on devising a rendition, by which is meant that he attempted to make the music his own property rather than acknowledging that it was lent to him by its composers.

As a result, the performances told us more about Leinsdorf than they did about either Bach or Stravinsky. In the case of the former, the Cantata emerged as a pulpy and ill-defined pretense to devotion. And in the case of Stravinsky, The Psalm Symphony, written expressly for the Boston Symphony in 1930, was misread altogether.

Stravinsky's Advice

It has ever been Stravinsky's claim—and a just one it is, too—that no man has a right to fiddle, tamper or experiment with his scores. The notes are there, he has said repeatedly, so play them for what they are. Considering the care that goes into a Stravinsky piece, this advice seems both sound and mandatory.

But Leinsdorf, by virtue of his curious musical phraseology and eccentric rhythmic tendencies, turned the number into a shell of itself, made it hollow, false and built of balsam. It is, in actuality, none of these things; indeed, The Symphony of Psalms is one of the great works of our time.

Sensational Mahler

The Mahler First Symphony is not, and yet Leinsdorf interpreted it in such a fashion as to make one believe he was in the presence of a genius, lofty and grand. In point of fact, the Mahler First does need the ministrations of a guiding hand, for without it a conductor is likely to find at his back a dozing audience biting its fingernails in its sleep. But the brilliance, the vigor, the sheer overflow of emotion that marked Leinsdorf's performance was a subject of wonder.

At the work's conclusion the listeners rose out of their seats, as pulled by a massive magnet, to acclaim what was really an incredible reading by a maestro whose way with the romantic repertoire may very well make history.

The New York Times
D. 680,265 S. 1,306,418
OCT 27 1962

LEINSDORF LEADS BOSTON SYMPHONY

Distinctive Touch Shown in Philharmonic Hall Concert

There was nostalgia in the air, as well as promise, as Erich Leinsdorf and the Boston Symphony completed their first pair of New York concerts at Philharmonic Hall last night.

Nostalgia, because Mr. Leinsdorf and the orchestra began with some Bach played in an old-fashioned manner than one had assumed had disappeared from the concert scene. Many, many strings (including the full double bass section), four flutes and all the rest thundered forth the sinfonia from the Cantata No. 18, and then were joined by the full strength of the Chorus Pro Musica in the final chorale.

More respect for Bach's proportions, and for the integrity of his phrasing, is usually shown by even the largest symphony orchestras these days. But time seems to have stopped in Boston.

But then came some fine music-making. Orchestra and chorus joined in a beautifully proportionated, reverent performance of Stravinsky's "Symphony of Psalms." Here there was promise, as once again Mr. Leinsdorf demonstrated what he is doing to the Boston orchestra; refining and clarifying its sound, restoring to it the power to honor line as well as mass. Fine points of Stravinsky's inventive scoring stood out in etched detail; quietly, the work took on sweep and power.

Came the intermission, and then Mahler's First Symphony. This, too, got a fine, respectful performance, unhurried, massive and full of subtle glints. Passages that other conductors choose to vulgarize were brilliant and full, but always in taste.

Mr. Leinsdorf showed at the very outset that he was in no hurry with the work. He even honored the optional repeat in the first movement. The trio in the scherzo was slowed down almost to motionlessness, taking on a lovely Viennese charm.

The third movement was less happy. Here, if any place, a touch of vulgarity is needed. The oboes and E flat clarinet Not so this time; they good manners were almost oppressive.

But it was an interesting performance, and, this last point aside, an eloquent one. A superior mind was obviously at work on this sprawling but lovable work, and some extremely superior playing honored the workings of that mind.

ALAN RICH.

New York World-Telegram and The Sun
D. 463,241 SAT. 175,139
OCT 27 1962 Byfield

Music.

Leinsdorf, Boston Symphony At Philharmonic Hall

By LOUIS BIANCOLLI

An electrifying performance of Mahler's First Symphony by Erich Leinsdorf and the Boston Symphony Orchestra brought loud applause and cheers from a huge throng at Philharmonic Hall last night.

With all due respect to the memory of Bruno Walter and Dimitri Mitropoulos — and to their many successors — I must confess I never heard a better interpretation of this great score.

And, frankly, I never once worried about the acoustics last night. This symphony has passages of shattering power and passages of hushed intimacy. All came through perfectly. The hall was a noble setting for Mahler.

So much for the surroundings and the acoustics. For me the performance was not only Leinsdorf's most compelling to date, bar none, but one of the peaks of recent Boston Symphony history.

Benefit from Chorus

Before continuing with Mahler, let's examine two other fine performances at last night's concert—of Bach's Cantata No. 18, for orchestra and chorus, and Stravinsky's "Symphony of Psalms," for the same combination.

Each benefited enormously from the exalted singing of the Chorus Pro Musica. Though crowded in one corner of the stage, the group intoned phrases with a luminous ease reflecting prime training.

In both works Leinsdorf applied the scholarly mastery that is so obviously his, and yet that is always at the command of a profound emotional and esthetic conviction.

The Stravinsky score shaped up in a mighty thrust of counterpoint and rhythm. Wherever he starts, in the Bible, in Greek tragedy, among the myths, Stravinsky always gets his motor going briskly.

Biography of a Soul

But even this "Symphony of Psalms," compact dynamo that it is, was small stuff beside the Mahler symphony that followed after intermission. There, in four movements, we seemed to hear the biography of a soul in search of itself.

Is there anything so terrifying in the concert hall as the cleavage that slashes spirit and sound between the third and fourth movements? This is the closest thing to hell in music. What follows is surely a glimpse of salvation.

Of much the same background as Mahler, Leinsdorf brought a rich heritage of spiritual and artistic kinship to his reading. Every shade of timing and dynamics, of note and phrase, packed meaning—for him and for us.

That anyone could still reject Mahler after last night's performance seemed inconceivable. The atmosphere at the end was one of triumph and gratitude—gratitude to a great conductor and orchestra for a great revelation.

New York World-Telegram and The Sun
D. 463,241 SAT. 175,139
OCT 25 1962 Byfield

BOSTON SYMPHONY

PHILHARMONIC HALL
Lincoln Center
BOSTON SYMPHONY ORCHESTRA, conductor: Erich Leinsdorf. The program:
Symphony No. 7.....Piston
Symphony No. 4.....Schumann
Concerto for Orchestra.....Bartok

By Paul Henry Lang

Erich Leinsdorf and the Boston Symphony demonstrated last night how a program can be made to serve both public interest and the musical palate. Walter Piston's Seventh Symphony and Schumann's Fourth were spelled by Bartok's Concerto for Orchestra—a good program offering styles that are sufficiently varied to keep one's interest alive throughout the evening.

Mr. Piston's fine symphony was played not just as a gesture towards a native colleague, but with complete devotion. Notably the elegiac and meditative Adagio was very attractive, the strings pouring out the long melodic line while the winds carried on an animated conversation, then all of them uniting in powerful assertive passages. The brilliant finale showed the magnificent versatility of this great orchestra. Mr. Piston's orchestral writing is not paper music; it is at once imaginative and idiomatic. His demands on the orchestra are considerable but always feasible and grateful. Mr. Leinsdorf and his men satisfied the composer's wishes handsomely, but some of the remarkable woodwind playing was lost in the hall.

Schumann was not a symphonist either by instinct or by inclination, but the Beethovian legacy was accepted by the un-symphonic romantics as mandatory, and, with the exception of Chopin, they all wrote symphonies. Schumann's Fourth has beautiful melodies but they come as a relief from the insufficiency of the symphonic process, though at times they serve to interpret the character and thought of a great artist.

Mr. Leinsdorf approached his task with considerable technical skill. All the woodwinds were doubled—but with discrimination—thus permitting the conductor to unravel some of the more strained thematic ruminations; he was less successful with some of the other essentials of this style.

Erich Leinsdorf, conductor.

With the exception of the finale all the tempos were slow, the Romanza in particular sounding labored and mannered. The oboe and violin solos suffered from this static concept; what we heard in the trio were groups of triplets, not a flowing melody. Mr. Leinsdorf has a rather fussy way with final cadences—every note is capitalized. On the other hand, both the introduction to the first and the last movement was beautifully planned and executed.

The Bartok concerto has become one of the most popular pieces of the modern repertory. In it Bartok allowed his wit and gift for sharp musical epigrams to play so dazzingly that the results please even those who are not attuned to 20th century music. Yet this is indeed 20th century music, of our own age, an art clear and purposeful that rejects the twilight luxury of mysteriousness that cannot be explained.

Mr. Leinsdorf and his men captured with sympathy and sensitiveness not only what Bartok has achieved, but also the manner in which it has been achieved, displaying brilliant yet unostentatious virtuosity. The orchestra was luminous; the ensemble work precise, the pianos delectable, and the concertizing groups of instruments beautifully in accord with one another.

The New York Times
D. 680,265 S. 1,306,418
OCT 25 1962 Byfield

Music: Leinsdorf and the Boston

Piston, Schumann and Bartok Works Given

EACH of the orchestras that played for the Lincoln Center for the Performing Arts in its first week had its own season to open. Last night it was the turn of the Boston Symphony, and with the concert it gave at Philharmonic Hall it began its 77th New York season.

Erich Leinsdorf, the new musical director, was on the podium, and the program, having no soloist, let all the spotlight shine on him. He showed he was fully able to support such exposure. It was a concert of exceptional interest.

Erich Leinsdorf

For one thing, there was the new sound of the orchestra. Serge Koussevitzky and Charles Munch, Mr. Leinsdorf's predecessors, were always very fervid in leading the Boston and their style was often driving. Fr. Leinsdorf, on the other hand, tends in slower passages to let sound arise out of silence and to shape it as it emerges. When speed and tension are needed, he achieves them by an almost whiplash precision of movement.

It is obvious, too, that clarity is one of his musical ideals. This includes clarity of texture, clarity of detail, clarity of rhythmn and clarity in the exposure of architectural structure. As a result, the orchestra played with a tonal transparency that was new.

Mr. Leinsdorf's approach also allows individual performers to shine at the same time as it enables massed sections to display their ensemble virtuosity. Because of these factors all three of last night's pieces came off exceedingly well.

The Schumann Fourth Symphony and the Bartók Concerto for Orchestra benefited particularly from the Leinsdorfian approach. And each benefited in a different way.

Schumann has often been criticized as a turgid orchestrator, and in some cases he may be. But this time Mr. Leinsdorf showed that the Fourth Symphony can be beautifully clear. As it unfolded under his sure direction one followed all the lines—in fact, they were so clear that one often rejoiced at how many were running simultaneously. Yet the performance also had pulsing strength and a warm undercurrent of romanticism.

The Bartók Concerto was designed, as its title suggests, to let each instrument have a chance to show the sort of skill expected of a soloist. As Mr. Leinsdorf led it, each instrument or choir had a chance to display such virtuosity. This was because there was no excessive hurrying and the differing dynamic levels were always well adjusted to let each voice be heard through the other.

The other work was Walter Piston's attractive Symphony No. 7, which was commissioned and introduced a little more than a year ago by the Philadelphia Orchestra. It, too, received a beautiful performance, and because of Mr. Leinsdorf's confident grasp, it sounded almost like a classic work that had been long in the repertory.

The composer was in the audience, and he came to the stage to acknowledge the applause. After the Schuman Symphony the members of the orchestra joined the audience in applauding Mr. Leinsdorf. In fact, it was a happy evening all around, for many of the subscribers also greeted each other like old friends.

ROSS PARMENTER.

YORK TIMES, SATURDAY, OCTOBER 27, 1962

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ALAN RICH.

Brooklyn

BROOKLYN, N.Y.
BROOKLYN EAGLE
DAILY - CIRC.N.AVAIL.

OCT 25 1962

Prokofieff's 'War And Peace'

Erich Leinsdorf rehearses Boston Symphony Orchestra for its 75th consecutive season at Brooklyn Academy of Music. Program includes overture to Prokofieff's opera, "War and Peace," Brahms' Variations on a Theme by Haydn, and Mahler's First Symphony at opening concert Thursday

BROOKLYN, N.Y.
BROOKLYN HEIGHTS PRESS
W. 3,900

OCT 18 1962

'The Boston' Is Back-- With a New Maestro

'The Boston' is back.

In what has become an annual institution for music lovers on Brooklyn Heights, the Boston Symphony Orchestra next Thursday will open its 75th season of Brooklyn concerts at the Brooklyn Academy of Music, 30 Lafayette Ave.

The orchestra has a new music director, Erich Leinsdorf, who replaced Charles Munch at the end of last season.

Two seasons ago Mr. Leinsdorf appeared here as a guest conductor of the Boston Symphony during a season of guest engagements. It was his work at this performance, among others that season, that impressed the orchestra's trustees to the point that he was chosen to replace Mr. Munch when the latter retired after 12 years as head of the orchestra.

While he was in his early twenties, Mr. Leinsdorf assisted Bruno Walter and Arturo Toscanini at the Salsburg Festivals, from 1934 to 1938.

He came to the Metropolitan Opera in 1937 as an assistant conductor. Within two years he was appointed chief conductor of German operas.

In 1941 he became music director of the Cleveland Orchestra. After serving in the United States Army during the war, he was named music director of the Rochester Philharmonic. He later left that post to rejoin the "Met" and to take on guest conducting assignments.

The Boston Symphony will appear at the Academy five times this season. Next Thursday's program, which begins at 8:30 P.M., will consist of Prokofiev's overture to his opera "War and Peace," which is based on the Tolstoy novel; "Variations on a Theme by Haydn," by Brahms; and Mahler's Symphony No. 1 in D.

The program was changed earlier this week. As originally announced, it included pieces by Bach, Schumann and Shostakovich.

Erich Leinsdorf

BROOKLYN, N.Y.
BROOKLYN EAGLE
DAILY - CIRC.N.AVAIL.

OCT 29 1962

Society
Guy Pierrepont Says:

A capacity crowd turned out for the opening concert of the Boston Symphony Orchestra at the Brooklyn Academy of Music now in its eighty second season.

Everyone who is anyone filled the auditorium to capacity. All the boxes were occupied and we noticed the following members of the smart set. Mr. and Mrs. Elias J. Audi, Mr. and Mrs. Carl Holzschuler Jr., the Alfred H. Eversons, Mr. and Mrs. Seth Faison, Mr. and Mrs. Theodore Borman, Mr. Gus Vasiliadis, and his wife, Teresa, a provisional member of the Junior League, "Bitsy" McMahon with her mother, Mrs. John Shaw McMahon.

Also the newlywed Dino Veroneses, just back from a Bermuda honeymoon; Dr. and Mrs. Robert Mainzer. Other members of the Women's Committee for the Concerts present were: the John W. Faison's Jr.; Mrs. John R. Bartels, Mrs. Irving G. Idler, Mrs. Lawrence E. Frost; Mr. and Mrs. Walter Bruchhausen, Mr. and Mrs. H. Haughton Bell, the Berton J. Delmhorsts, Dr. and Mrs. Merrill N. Foote.

Also Dr. and Mrs. Warren L. Hafely, Mrs. R. Whitney Gosnell, Mr. and Mrs. J. Victor Herd, Mr. and Mrs. John W. Hoffmann, the John Baily Kings, Mr. and Mrs. J. Frederick Lohman Jr., Mr. and Mrs. Richard S. Maynard, the Carlton D. Masons, Mr. and Mrs. Allan G. Richtmyer, Mr. and Mrs. Hollis K. Thayer, Mr. and Mrs. Franklyn B. Tuttle and Mr. and Mrs. Thomas K. Ware.

BROOKLYN, N.Y.
FLATBUSH LIFE
W. 15,300

PAGE ONE CERTIFIED

SEP 29 1962

Boston Symphony To Play Five Concerts at Academy

Thomas D. Perry, jr., manager of the Boston Symphony Orchestra, has announced that the Orchestra will present over 220 concerts during the 1962-1963 season. Five of these will be played at the Brooklyn Academy of Music on Thursday evenings. The first Brooklyn concert will be given on October 25.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEW YORK NEWS
Sunday, October 21, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BROOKLYN DAILY
Thursday, October 18, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BROOKLYN RECORD
Friday, October 19, 1962

BROOKLYN, N.Y.
BROOKLYN DAILY
D. 40,130

OCT 18 1962

BROOKLYN, N.Y.
RECORD
BAY RIDGE RECORD
W. 9,200

OCT 19 1962

Boston Symphony To Open Season With Leinsdorf

Erich Leinsdorf's debut in Brooklyn as the Music Director of the Boston Symphony Orchestra will occur on Thursday evening, October 25, at the Brooklyn Academy of Music, 30 Lafayette Ave. The noted conductor will present a program of works by Serge Prokofiev, Johannes Brahms and Gustav Mahler.

This is a new program that presents Mahler's Symphony in D, No. 1 (The Titan) as the major work. Viennese Leinsdorf is an acknowledged master in interpreting the work of Mahler, one of the great musical idols of Vienna.

Leinsdorf will open the first program of the five-concert Brooklyn series with the Overture to Prokofiev's opera, "War and Peace," is work based on the Leo Tolstoi novel) which he conducted at his opening concert in Symphony Hall, Boston. Following the Prokofiev, he will direct Brahms' Variations on a Theme by Haydn, concluding the concert with the Mahler First.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEW YORK NEWS
Sunday, October 7, 1962

RIDGEWOOD, N.Y.
LONG ISLAND ADVOCATE
D. 20,100

OCT 5 1962

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 617,250 S. 773,579

OCT 5 1962

FLUSHING, N.Y.
JACKSON HEIGHTS
RECORD
W. 9,500

OCT 11 1962

NEW YORK, N.Y.
ADVOCATE
W. 35,000

OCT 13 1962

NEW YORK, N.Y.
MIRROR
D. 886,367 S. 1,158,921

OCT 14 1962

NEW YORK, N.Y.
POST
D. 313,349 S. 253,061

OCT 5 1962

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 617,250 S. 773,579

SEP 2 1962

RIDGEWOOD, N.Y.
LONG ISLAND ADVOCATE
D. 20,100

OCT 11 1962

NEW YORK, N.Y.
DAILY NEWS
D. 2,006,983 S. 3,147,219

SEP 1 1962

BROOKLYN, N.Y.
BROOKLYN DAILY
D. 40,130

OCT 9 1962

FLUSHING, N.Y.
FRESH MEADOWS
TOWNSMAN
W. 13,750

OCT 11 1962

Symphony Orchestra To Open 75th Season

Under the baton of its new dusic Director, Erich Leinsdorf, the Boston Symphony Orchestra will open its 75th season of Brooklyn concerts on Thursday evening, October 25th, at 8:30 P.M., in the Opera House of the Brooklyn Academy of Music, 30 Lafayette Ave.

A highlight of Brooklyn's cultural and sicial life since 1888, the Boston Symphony Orchestra series of five concerts is firmly woven into the community's activities. The 1962-63 season that begins on October 25 already has a heavy subscription basis, indicating a continuation of capacity houses during the coming year.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

FRESH MEADOWS TOWNSMAN
Thursday, October 11, 1962

BROOKLYN, N.Y.
BROOKLYN EAGLE
DAILY - CIRC.N.AVAIL.

NOV 3 1962

Paul Affelder's music notes:

Leinsdorf Brings Out Best In Boston Unit

What a change Erich Leinsdorf has wrought in the Boston Symphony Orchestra! In only a few short weeks, the new music director has transformed it from an orchestra with a brilliant, almost brittle French sound to one with a warmer, better balanced, extremely refined tone. The new sound was noticeable already when the Bostonians participated in the opening-week concerts at Philharmonic Hall, and it was just as apparent when they began their Brooklyn season at the Academy of Music on Thursday evening.

The principal work on Thursday's program was Gustav Mahler's Symphony No. 1 in D Major, which Leinsdorf interpreted in a unique and interesting fashion.

Mahler himself called this symphony "The Titan," and many conductors like to play on its many contrasts, blowing up the heavier passages. Not so Mr. Leinsdorf. He was inclined to make the softer passages whisper and to scale down the louder ones to more intimate proportions. If this robbed the symphony of some of its storm and passion, it also made more cohesion and sense out of the frequent inconsistencies in the last two movements.

One felt that the conductor was in absolute control of every note, playing, as it were, upon the orchestra and drawing forth some extremely sensitive phrases. An example was the introduction to the first movement, where he had trumpets and horns playing so softly that they seemed to be coming from offstage. It is one of Leinsdorf's most notable achievements with this orchestra that he has been able to control the formerly blatant brasses so well. Only in the last movement did the trumpets get out of hand and bleat forth in their old manner. Some polishing has still to be done, but many wonders have already been accomplished.

Much of the same stylistic refinement was to be heard in the Brahms Variations on a Theme by Haydn, whose finale, itself a miniature set of variations in the form of a passacaglia or chaconne, assumed added nobility from broader tempos.

Debussy's "Afternoon of a Faun," an unexpected but welcome addition to the program, was set forth with great care, perhaps a little too much care. There was more sensitivity than sensuality, though the flute solos by Doriot Anthony Dwyer, as always, were exquisite.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

RIDGEWOOD ADVOCATE
Thursday, October 11, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

QUEENS OBSERVER
Thursday, October 11, 1962

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BOSTON 6.

Third Program

TUESDAY EVENING, OCTOBER 30, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

SIBELIUS . . . . . Symphony No. 2, in D major, *Op.* 43

I. Allegretto
II. Tempo andante ma rubato
III. Vivacissimo; Lento e suave
IV. Finale: Allegro moderato

INTERMISSION

BLACHER . . . . . Variations on a Theme by Paganini, *Op.* 26
(First performance in Boston)

STRAUSS . . . . . "Tod und Verklärung," Tone Poem, *Op.* 24

BALDWIN PIANO

RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,439
OCT 28 1962

Burgin to Conduct Symphony Concert

Richard Burgin, associate conductor of the Boston Symphony Orchestra, will conduct for the first time this season at the Symphony Hall Concerts this week.

Tuesday evening Mr. Burgin will conduct a program opening with Jean Sibelius' Symphony No. 2. Following the intermission Mr. Burgin will conduct the first Boston performance of Boris Blacher's Variations on a Theme by Paganini Op. 26 and Richard Strauss' Death and Transfiguration.

In honor of United Nations Day, Richard Burgin will begin his concerts on Friday and Saturday with the first Boston performance of Aaron Copland's Preamble for a Solemn Occasion.

Charles Ives' Symphony No. 2 and Blacher's Variations on a Theme by Paganini will also be heard at these concerts. Richard Burgin will conclude the Friday-Saturday concerts with Death and Transfiguration by Strauss.

Thursday evening at 7:30 p.m. the second Open Rehearsal of the season will be held in Symphony Hall. These rehearsals are for the benefit of the Boston Symphony Orchestra's Pension Fund. Other concerts this week:

Sun (e)
LOWELL, Mass.
Circ. 44,384
OCT 27 1962

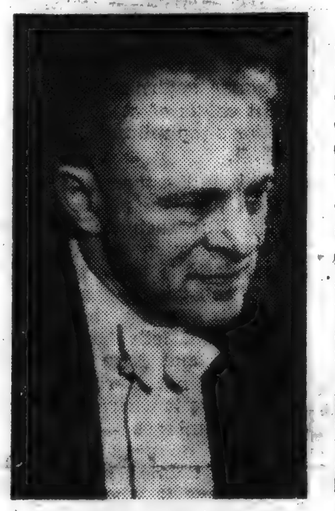
Music

Pianists to Open Groton Concert Series

By Alfred Burke

LOWELL—Duo-pianists Gold and Fizdale will open the 1962-63 Groton Music association concert series tomorrow evening at 8:00 o'clock in Groton school.

Gold and Fizdale have achieved much success during the past few seasons and their recognition has been such that today the duo is regarded as one of the leading piano combines on the international musical scene.



Richard Burgin

Since their graduation at Juilliard, an occasion that marked their introduction to the leading concert halls in America, they have scored in more than one field of endeavor. They have done much to advance the cause of modern classic writers for one thing. Secondly, they have made it possible for several composers to grow in the eyes of critics and concert devotees alike. A pleasant and unusual result of all of this has been the appreciation shown by such composers as Barber, Milhaud and Poulenc. This appreciation has been in the form of many new compositions, and all of them dedicated to and to be premiered by Messrs. Gold and Fizdale.

The series will present two more programs in the series. The second is scheduled for Jan. 13, 1963, and featured will be the Juilliard String quartet. The final performance will be in the spring and as a new "twist" to the series, the world of jazz will be ushered in the haloed halls of Groton school. Listed to provide the program will be the Mitchell-Ruff duo.

Richard Burgin who has retired as concert master of the Boston Symphony orchestra, but has remained as associate conductor, will direct the orchestra for the first time this season next week. Tuesday evening Mr. Burgin will conduct the third program of the Tuesday series. His program will include the Jean Sibelius "Symphony No. 2"; the first Boston performance of Boris Blacher's "Variations" on a theme by Paganini Op. 26, and Richard Strauss'—"Death and Transfiguration."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
OCT 27 1962

Burgin on Symphony Podium Next Week

For the first time this season Richard Burgin, associate conductor of the Boston Symphony Orchestra, will conduct the orchestra at the Symphony Hall concerts next week.

On Tuesday at 8:30 p. m., Mr. Burgin will conduct the Boston Symphony Orchestra in the third program of the Tuesday series. His program will open with Jean Sibelius' Symphony No. 2. Following the intermission Mr. Burgin will conduct the first Boston performance of Boris Blacher's Variations on a Theme by Paganini Op. 26 and Richard Strauss' Death and Transfiguration.

Mr. Burgin, in honor of United Nations Day, will begin his concerts on Friday and Saturday with the first Boston performance of Aaron Copland's Preamble for a Solemn Occasion. This was first performed by the Boston Symphony Orchestra, Leonard Bernstein conducting, in New York's Carnegie Hall on Dec. 10, 1949, the first anniversary of the adoption of the Declaration of Human Rights by the United Nations.

Charles Ives' Symphony No. 2 and Blacher's Variations on a Theme by Paganini will be heard for the first time at these concerts. Mr. Burgin will conclude the Friday-Saturday concerts with Death and Transfiguration by Strauss.

Thursday at 7:30 p. m., the second Open Rehearsal of the season will be held in Symphony Hall. These rehearsals are for the benefit of the Boston Symphony Orchestra's Pension Fund.

Sixth Program

FRIDAY AFTERNOON, NOVEMBER 2, *at* 2:15 *o'clock*

SATURDAY EVENING, NOVEMBER 3, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

COPLAND . . . . . Preamble for a Solemn Occasion
(First performance in Boston)

IVES . . . . . Symphony No. 2

I. Andante moderato
II. Allegro
III. Adagio cantabile
IV. Lento maestoso
V. Allegro molto vivace
(First performance at these concerts)

INTERMISSION

BLACHER . . . . . Variations on a Theme by Paganini, *Op.* 26
(First performance in this series)

STRAUSS . . . . . "Tod und Verklärung," Tone Poem, *Op.* 24

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO

RCA VICTOR RECORDS

BOSTON 6.

EIGHTY-SECOND SEASON • NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE

Third Program

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(First performance in Boston)

STRAUSS ..... "Tod und Verklärung," Tone Poem, *Op.* 24

BALDWIN PIANO RCA VICTOR RECORDS

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BALDWIN PIANO RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Sunday Herald
BOSTON, Mass.
Circ. 289,439
OCT 28 1962

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Sun (e)
LOWELL, Mass.
Circ. 44,284
OCT 27 1962

Music

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By Alfred Burke

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Richard Burgin

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New England Newsclip Agency, Inc.
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BOSTON, Mass.
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OCT 27 1962

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Sunday Globe
BOSTON, Mass.
Circ. 445,834

Burgin Conducts Symphony

Richard Burgin will make his first appearances of the season as associate conductor of the Boston Symphony Orchestra in Symphony Hall this week. At the end of last season Mr. Burgin retired as concertmaster of the orchestra but retained his post of associate conductor.

Tuesday evening at 8:30 Mr. Burgin will present Sibelius' Symphony No. 2, in D major; Boris Blacher's Variations on a Theme by Paganini, Op. 26 (first time in Boston), and "Death and Transfiguration" by Richard Strauss.

At the concerts of Friday at 2:15 and Saturday at 8:30, Mr. Burgin will begin with Aaron Copland's "Preamble for a Solemn Occasion" (first time in Boston), and the Second Symphony by Charles Ives (first performance at these concerts). The works of Blacher and Strauss will end the concerts.

BOSTON, MASS.
GLOBE (EVENING)
D, 147,750

NOV 3 1962

Burgin Leads Symphony In Variety of Moderns

THE BOSTON SYMPHONY ORCHESTRA performed in Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the sixth program of the Friday-Saturday series. Richard Burgin, associate conductor, presented Preamble for a Solemn Occasion (first time in Boston), Aaron Copland; Symphony No. 2 (first time at these concerts), Charles Ives; Variations on a Theme by Paganini, Op. 26 (first time in these series), Boris Blacher; "Death and Transfiguration," Strauss.

By CYRUS DURGIN

Richard Burgin gave us a rich, varied and rather wonderful program of moderns, with Strauss' "Death and Transfiguration" as high-caloric dessert, at the Boston Symphony concert yesterday afternoon. It was almost more than we could digest in an afternoon.

Well, call them moderns, even though some academics may question the strict legality of the term. Modern was the position all his life of the largely unknown Ives, who died in 1954, aged a few months under 80. Copland at 62, and Blacher at 59, are alive and at work, though rapidly becoming elder statesmen.

This modern music we heard yesterday is real music, pure if by no means simple, the produce of real musical brains, imaginations and skills. It sounds ordered and agreeable, and attracts the ear. Upon closer acquaintance it may well arouse that warmth and pleasure we call heart.

Ives wrote much more adventurous music than his Second Symphony, but for a man of 27 this is an altogether remarkable work. For one thing it has a sense of formal logic and symmetry; for another it is a very clever long essay in counterpoint, and I said counterpoint, not animated harmony. In the course of its five movements, European methods, manners and devices were joined to a free-wheeling Yankee insouciance.

Ives had the temerity to counterpoint with German-style symphonic themes, all manner of fragmentary quotations of American tunes, from "Columbia, the Gem of the Ocean" to "America, the Beautiful," with two phrases from the Reveille bugle call tossed in just before the final cadence chords. Think what that would have sounded like—had it been performed—in 1901!

Blacher's Paganini Variations astonished and pleased this listener, who had been prepared for a drenching in 12-tone pepper-and-vinegar. Far from it! The 16 Variations (most so run together it is hard to count them as they pass) are harmonically tart, but not sour, and they have true vivacity and constant motion.

The great fascination about these Variations is twofold: rhythmic complexity and the glint of massed and single instrumental colors. Blacher, having stated the theme to be varied—the same one of the 24th Violin Caprice that Brahms and Rachmaninoff, among others, found so useful—swings far out in his varying. So far that, for the remainder the work only an occasional, fleeting suggestion of the theme reappears. The orchestral technic is really brilliant.

Copland's Preamble is a fittingly grave, imposing and fanfarish piece (with contrasting lyricism in the middle) for a ceremonial occasion, a solemn one, that is. It is authentic Copland, intelligible music, if not the best he ever wrote. Let us look this gift horse calmly in the dental structures and conclude it will be useful for certain chores.

Burgin, this week making his first appearances of the season as associate conductor, was greeted with the special affection he has commanded these many years As conductor he was at his finest, with a long and very difficult program, dealing with the moderns admirably, and concluding with a glorious performance of "Death and Transfiguration."

Burgin was generous in sharing the applause with the Orchestra. After Ives' Symphony, he singled out first cellist Mayes and hornists Yancich and McConathy for notable solo work, and after Blacher, he brought forward first clarinet Cioffi. Both works also afforded solo display for the new concertmaster, Joseph Silverstein, who played beautifully but, I thought, a little too delicately.

Next week Erich Leinsdorf will return. He will present Schubert's "Unfinished" Symphony; Bartok's Second Piano Concerto (first time in Boston) with Geza Anda as soloist, and the Suite of incidental music Mendelssohn wrote for "A Midsummer Night's Dream," with chorus and soloists.

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Herald (m)
BOSTON, Mass.
Circ. 177,105

NOV 3 1962

The Symphony

Ives Work Offers Stirring Program

By ROBERT TAYLOR

Charles Ives's Symphony No. 2, which Richard Burgin revived in a second performance yesterday, hails Columbia, recalls those amber waves of grain, skips to my Lou, echoes the clear high cornet of the village bandstand at dusk, the reveries of the parlor organist, the pride of a native son.

In short, it is a statement wholly in the American grain, a symphonic patriotic panorama. Created by the composer, then still a Yale undergraduate, the music makes one of the most concrete anr tangible of utterances. Ives's stature as a speculative, abstract innovator exerts perhaps more influence today than his Whitmanesque character: but his content and style are inseparable.

Not for Long

Here the pattern of the work seems simple, the intent plain. Still—as one of the characters in Fitzgerald's "The Last Tycoon" remarks—Americans may be out in the open, but not for long. The harmonic tissue and melodic outline are unconventional. Out of the brooding prelude mount the hymnal tunes of the 70's and 80's, mingling with barn dance fiddles, folk quotations, and, ultimately, a coda that invokes every star spangled Glorious Fourth, fire laddies' parade and box social from sea to shining sea.

This cracker barrel material could easily become jingoistic after the manner of merely competent arrangers of national melodies; or it could be quaint; from a man of brittle sophistication it might invoke Dr. Johnson's views on the last refuge of scoundrels. The listener responds, however, through sheer originality. To translate these tunes which everyone knows, and which have acquired extra-musical associations, to establish an individual vision, represents a feat of sweeping power.

Enormous Impact

The juxtaposition of unrelated themes is certainly no novelty today, though when Ives wrote, the revolutionary aspect loomed large. The work also reveals the fact that Ives, striving to divorce himself from the European tradition, was yet influenced by the musical climate of his period, unconsciously absorbed.

The scoring exhibits Wagner's enormous impact on the age, and is not as skillfully executed as the other elements of the design. I wouldn't give the symphony as high a rank in Ives's canon as the "Three Places In New England," but it affords a stirring, remarkable experience nontheless.

One welcomes the return of Mr. Burgin as guest. Not only does he arrange striking programs and maintain a distinguished level of leadership; he also embodies an ideal of nearly a half-century's service, the dedication of an artist to the meaning of the Boston Symphony. It was a pleasure to hear him in his initial appearance as associate conductor, following his retirement as concertmaster last spring.

The Symphony

The Boston Symphony Orchestra, Richard Burgin conducting, presented the sixth program of the 82nd season yesterday in Symphony Hall. The program will be repeated tonight at 8:30.

Preamble for a Solemn Occasion ..... Copland
Symphony No. 2 ..... Ives
Variations on a Theme by Paganini, Op. 26 ..... Blacher
"Tod und Verklarung," Tone Poem, Op. 24 ..... Strauss

Besides Ives's idiomatic score, he brought us the first Boston performance of Aaron Copland's Preamble for a Solemn Occasion, which emerged as an occasional piece of high quality. There is weight and substance deftly apportioned in the Preamble, fashioned for the first anniversary of the Declaration of Human Rights by the United Nations. The means are simple, and instead of the nervous serial syntax with which Copland opened the Lincoln Center recently, the composer uses a relatively orthodox vocabulary. The cumulative seniority seems somehow more appropriate to affairs of state.

Limp, Contrived

I'm afraid I found the Blacher variations of Paganini's theme, which Brahms and Rachmaninoff treated so inventively (not to mention Paganini himself) limp and contrived. The 18 variations on the 24th Caprice unfold with a spongy dissonant texture; Joseph Silverstein's statement of the caprice forms the only redeeming feature.

After the ponderous pedantries of Blacher, "Death and Transfiguration": the Transfiguration due not only to Strauss's genius, but to Mr. Burgin's persuasive account, articulated in a tempo gentle enough to allow the massive angelic sweep at the climax. This was conducting that expressed a lifetime's intimacy with the structure and shading of the musical form. All the more impressive, too, by lack of estentation.

Next week Mr. Leinsdorf has scheduled the first Boston performance of Bartok's Concerto No. 2 for Piano and Orchestra, Geza Anda soloist, Mendelssohn's Overture (Op. 21) and Incidental Music to "A Midsummer Night's Dream," Op. 61, complete, with The New England Conservatory Chorus; Schubert's "Unfinished" Symphony in B minor, round off the program.

MONDAY 2

Second Program

MONDAY EVENING, NOVEMBER 5, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

COPLAND ..... Preamble for a Solemn Occasion

IVES ..... Symphony No. 2

I. Andante moderato
II. Allegro
III. Adagio cantabile
IV. Lento maestoso
V. Allegro molto vivace

INTERMISSION

BLACHER ..... Variations on a Theme by Paganini, *Op.* 26

STRAUSS ..... "Tod und Verklärung," Tone Poem, *Op.* 24

BALDWIN PIANO

RCA VICTOR RECORDS

PROVIDENCE 2

PROVIDENCE, R.I.
JOURNAL
D. 61,910 S. 191,554

NOV 7 1962 Buffalo

Music Last Night

Boston Symphony Presents Second Concert in Series

By RUTH TRIPP

The Boston Symphony Orchestra played the second concert of its series last evening at Veterans Memorial Auditorium. Erich Leinsdorf conducted the program which included Schumann's Symphony No. 4 and the controversial Symphony No. 10 by Shostakovitch. Two more interestingly paired works could scarcely be imagined. The musicians once again proved that there is untold wealth of tonal contrast in this fine organization. Their inspired playing did full justice to the two composers and to the keen musical intelligence of their conductor.

More than 100 years separates these two symphonies. Yet there is similarity in the manner of assembling the materials. Schumann's themes, all elegance and grace, were short and intricately threaded together. Many beautiful passages for solo instruments were heard and many subtleties of rhythmic play were used. Warmth of expression and emotional appeal characterized the Schumann era. Schumann says over again what he has liked to say and somehow the repetitive sections are somewhat like a paragraph constructed according to the old rules of rhetoric.

The Shostakovitch writing is in short thematic bits. He, too, likes short sentences for solo instruments. His writing is as stark and blunt as some of the present day prose and it might also be said, nearly as inscrutable, at times. Yet admiration for the total effect produced is bound to follow such an interpretation as we heard. Erich Leinsdorf seemed to convey the feeling that Shostakovitch was on the march again with originality and inspiration.

Too much can not be said for the sectional excellence of the music. Never was there so ineffable a tone from a French horn or so perfect a duo by piccolo and flute. Woodwind ensembles were striking in their beauty of tone and the string section played as one instrument at each level of tone in its composite quartet. Percussion was at its most emphatic best and the entire concert was an amazing demonstration of interpretative skill.

What wonderful fortune to have heard music a century apart so amazingly related. Erich Leinsdorf, conducting without a score throughout the program, has, by now, given us ample proof of his musicianship. He was recalled several times and shared the applause generously with his musicians who had starred in the various solo bits and then with the entire orchestra. The evening was a very exciting one.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Journal (m)
PROVIDENCE, R. I.
Circ. 61,910
NOV 7 1962

Music Last Night

Boston Symphony Presents Second Concert in Series

By RUTH TRIPP

The Boston Symphony Orchestra played the second concert of its series last evening at Veterans Memorial Auditorium. Erich Leinsdorf conducted the program which included Schumann's Symphony No. 4 and the controversial Symphony No. 10 by Shostakovitch. Two more interestingly paired works could scarcely be imagined. The musicians once again proved that there is untold wealth of tonal contrast in this fine organization. Their inspired playing did full justice to the two composers and to the keen musical intelligence of their conductor.

More than 100 years separates these two symphonies. Yet there is similarity in the manner of assembling the materials. Schumann's themes, all elegance and grace, were short and intricately threaded together. Many beautiful passages for solo instruments were heard and many subtleties of rhythmic play were used. Warmth of expression and emotional appeal characterized the Schumann era. Schumann says over again what he has liked to say and somehow the repetitive sections are somewhat like a paragraph constructed according to the old rules of rhetoric.

The Shostakovitch writing is in short thematic bits. He, too, likes short sentences for solo instruments. His writing is as stark and blunt as some of the present day prose and it might also be said, nearly as inscrutable, at times. Yet admiration for the total effect produced is bound to follow such an interpretation as we heard. Erich Leinsdorf seemed to convey the feeling that Shostakovitch was on the march again with originality and inspiration.

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What wonderful fortune to have heard music a century apart so amazingly related. Erich Leinsdorf, conducting without a score throughout the program, has, by now, given us ample proof of his musicianship. He was recalled several times and shared the applause generously with his musicians who had starred in the various solo bits and then with the entire orchestra. The evening was a very exciting one.

PAWTUCKET, R.I.
TIMES
D. 38,197

NOV 7 1962 Buffalo

Music In Review

Boston Symphony Director Acclaimed At R. I. Concert

Again the Boston Symphony Orchestra proved its superb quality in a most expressive playing of Schumann's "Symphony No. 4 in D-Minor" under the direction of Erich Leinsdorf last night in Veterans Memorial Auditorium, Providence. And their performance of Shostakovitch's "Symphony No. 10 in E-Minor" was something to remember for days to come.

✦✦✦

ERICH LEINSDORF has the gift of commanding eloquent expression from the men he directs and the rise and fall of force and volume in the first movement of the Schumann symphony produced floods of enchanting sound, contrasted and balanced with delicacy and sheer beauty. The romantic second movement began with a full-voiced announcement by the brasses which was taken over by the gentle woodwinds singing the serenade, and then embellished in the solo violin.

The scherzo, third movement, seemed to mockingly deride the beauty of the preceding movement but provided a beauty of its own. And the finale was an inverted recapitulation of the first movement that brought prolonged applause, enough for three curtain calls for Leinsdorf.

✦✦✦

THE SHOSTAKOVITCH was puzzling as to theme and purpose, and the modern harmonics were harsh and often dissonant yet there was an infectious enthusiasm among the musicians that was imparted to the audience. Some of Leinsdorf's podium antics are distracting to the listener, if he pays too much notice to them, but they have the ability to bring out the best playing of the orchestra groups. And his control of contrast makes for pleasant listening. The two symphonies comprised the complete program and it was musical fare that made a worthwhile evening.

C.H.L.

SHOWTHROUGH

BOSTON 7

Seventh Program

FRIDAY AFTERNOON, NOVEMBER 9, *at* 2:15 *o'clock*

SATURDAY EVENING, NOVEMBER 10, *at* 8:30 *o'clock*

SCHUBERT . . . . . Symphony in B minor, "Unfinished"
I. Allegro moderato
II. Andante con moto

BARTÓK . . . . . Concerto No. 2 for Piano and Orchestra
I. Allegro
II. Adagio
III. Allegro molto

(First performance in Boston)

SOLOIST
GEZA ANDA

INTERMISSION

MENDELSSOHN . . . . . Overture (*Op.* 21), and Incidental Music to "A Midsummer Night's Dream," *Op.* 61

Overture
Scherzo
Fairy March
Song with chorus
Intermezzo
Nocturne
Fanfare
A Dance of Rustics (Bergomask)
Wedding March
Finale

Soprano: ARLENE SAUNDERS
Mezzo-soprano: HELEN VANNI
Speaker: INGA SWENSON

NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DE VARON, Director

Mr. ANDA plays the Steinway Piano

These concerts will end about 4:15 o'clock on Friday Afternoon; 10:30 o'clock on Saturday Evening.

BALDWIN PIANO

RCA VICTOR RECORDS

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Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
NOV 5 1962

GEZA ANDA

Eric Leinsdorf, director, in preparing the Mendelssohn Suite, reread the Shakespeare play and found it so enhanced his enjoyment of the music that he has invited the actress Inge Swenson to read several excerpts between sections of the Suite as part of the Symphony Hall performance. Leinsdorf's vocal soloists for this performance will be Arlene Saunders, soprano, Helen Vanni, mezzo-soprano, with the New England Conservatory Chorus, Lorna Cooke deVaron, director.

Richard Burgin, associate conductor, will conclude a week of concerts with the Orchestra tomorrow evening. Mr. Burgin's program will be Copland's "Preamble for a Solemn Occasion," Charles Ives' Symphony No. 2, the first performance at these concerts of "Variations on a Theme of Paganini" by Boris Blacher, and "Death and Transfiguration" by Richard Strauss.

Tuesday evening the Boston Symphony Orchestra will make its second appearance of the season in Providence.

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Sunday Globe
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Circ. 445,834
NOV 4 1962

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BOSTON, MASS.
GLOBE (MORNING)
D. 192,118 S. 445,834
NOV 4 1962

Sunday Herald
BOSTON, Mass.
Circ. 289,439
NOV 4 1962

Concert Calendar For Week

The Boston Symphony Orchestra will present the first Boston performance of Bela Bartok's Piano Concerto No. 2 at the Friday-Saturday concerts this week in Symphony Hall.

Geza Anda will make his first appearance with the Orchestra as soloist in the concerto. The Friday-Saturday programs will begin with the Symphony No. 8, "Unfinished," by Schubert and conclude with a performance of Mendelssohn's Suite of Incidental Music to "A Midsummer Night's Dream."

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Circ. 44,384
NOV 3 1962

Erich Leinsdorf, music director of the Boston Symphony orchestra, in preparing the Mendelssohn Suite, reread the Shakespeare play and found it so enhanced his enjoyment of the music that he has invited the actress Inge Swenson to read several excerpts between sections of the Suite as part of the program. Mr. Leinsdorf's vocal soloists for this performance includes Arlene Saunders, soprano; Helen Vanni, mezzo-soprano, and the New England Conservatory of Music chorus, Lorna Cooke deVaron, director.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
NOV 8 1962

Geza Anda will appear in the Boston première of Bartók's Piano Concerto No. 2 at the weekend Symphony Hall concerts by the Boston Symphony Orchestra.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 192,118
NOV 8 1962

HUNGARIAN PIANIST Geza Anda will be soloist in the Second Piano Concerto of Bela Bartok which will be given its first performance by the Boston Symphony Orchestra, at the Friday-Saturday concerts this week in Symphony Hall. Erich Leinsdorf will conduct.

SHOWTHROUGH

Boston 117

EIGHTY-SECOND SEASON • NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE

Seventh Program

FRIDAY AFTERNOON, NOVEMBER 9, *at* 2:15 *o'clock*

SATURDAY EVENING, NOVEMBER 10, *at* 8:30 *o'clock*

SCHUBERT ..... Symphony in B minor, "Unfinished"

I. Allegro moderato
II. Andante con moto

BARTÓK ..... Concerto No. 2 for Piano and Orchestra

I. Allegro
II. Adagio
III. Allegro molto

(First performance in Boston)

SOLOIST
GEZA ANDA

INTERMISSION

MENDELSSOHN ..... Overture (*Op.* 21), and Incidental Music to "A Midsummer Night's Dream," *Op.* 61

Overture
Scherzo
Fairy March
Song with chorus
Intermezzo
Nocturne
Fanfare
A Dance of Rustics (Bergomask)
Wedding March
Finale

Soprano: ARLENE SAUNDERS
Mezzo-soprano: HELEN VANNI
Speaker: INGA SWENSON

NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DE VARON, Director

Mr. ANDA plays the Steinway Piano

These concerts will end about 4:15 o'clock on Friday Afternoon; 10:30 o'clock on Saturday Evening.

BALDWIN PIANO — RCA VICTOR RECORDS

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Sun (e)
LOWELL, Mass.
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New England Newsclip Agency, Inc.
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Christian Science Monitor (e)
BOSTON, Mass.
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NOV 8 1962

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 192,118
NOV 8 1962

HUNGARIAN PIANIST Geza Anda will be soloist in the Second Piano Concerto of Bela Bartok which will be given its first performance by the Boston Symphony Orchestra, at the Friday-Saturday concerts this week in Symphony Hall. Eric Leinsdorf will conduct.

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Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
NOV 5 1962

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Sunday Globe
BOSTON, Mass.
Circ. [illegible]
1962

BOSTON, MASS.
GLOBE (MORNING)
D. 192,118 S. 445,834
NOV 4 1962

Sunday Herald
BOSTON, Mass.
Circ. 289,439
NOV 4 1962

Concert Calendar For Week

The Boston Symphony Orchestra will present the first Boston performance of Bela Bartok's Piano Concerto No. 2 at the Friday-Saturday concerts this week in Symphony Hall.

Geza Anda will make his first appearance with the Orchestra as soloist in the concerto. The Friday-Saturday programs will begin with the Symphony No. 8, "Unfinished," by Schubert and conclude with a performance of Mendelssohn's Suite of Incidental Music to "A Midsummer Night's Dream."

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Tuesday evening the Boston Symphony Orchestra will make its second appearance of the season in Providence.

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Traveler (e)
BOSTON, Mass.
Circ. 162,363
NOV 9 1962

At Symphony

The Boston Symphony Orchestra will present the first Boston performance of Bela Bartok's Piano Concerto No. 2 today, tomorrow and Sunday, with Geza Anda making his debut with the orchestra as soloist.

The Friday - Saturday programs will include Schubert's Symphony No. 8, "Unfinished," and Mendelssohn's Suite of Incidental Music to "A Midsummer Night's Dream." Actress Inge Swenson will be speaker for the Mendelssohn, with Arlene Saundrrs, soprano, Helen Vanni, mezzo-soprano, and the New England Conservatory

Sunday's concert will begin promptly at 3 P.M., since it will be transmitted by the trans-Atlantic cable to England and broadcast by the British Broadcasting Corporation. The Boston Symphony is representing North America in the series for the BBC Home Service's 40th Anniversary Week.

The Schumann Symphony No. 4, a 33-minute work, will be played first on the program and is played without pause. Also scheduled are Piston's Symphony No. 7, the Bartolk Piano zconcerto with Geza Anda and Mendelssohn's Scherzo and Wedding March from "A Midsummer Night's Dream."

The orchestra will also be seen Sunday on television as part of NBC's "Report on the National Cultural Center." Filmed in color at ySmphony Hall Oct. 19, it will show Erich Leinsdorf conducting the final movement of Walter Piston's Symphony No. 7.

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Herald (m)
BOSTON, Mass.
Circ. 177,105
NOV 10 1962

The Symphony

Symmetry Rests On Its Contrasts

By ROBERT TAYLOR

Every work of art contains a law, a balance of forces. The symmetry of this weekend's symphony program depends on contrasts of light and shade, fragiles and solids, presenting a profile not unlike the slender span of a suspension bridge buttressed by massive pilings.

The underpinning supplied by Bartok's gruff and granitic Concerto, brilliantly modelled by the piano soloist, Geza Anda, supported the spidery arch of Schubert's "Unfinished" and "A Midsummer Night's Dream." the Mendelssohn interludes to

The latter made a striking and novel presentation of this music so seldom heard entire, and which, indeed, has not been done complete here since April 13, 1894, in the regime of Emil Paur. Mr. Leinsdorf, editing the score for concert performance, selected the Overture and nine of the 13 incidental moods, employing a small chorus of women's voices and a narrator for the Shakespearean text.

Wave Length

But the Bartok, too, receives infrequent hearing, and its significance to contemporary musical literature is greater. It no longer seems as revolutionary as it did for the 1931 audience conditioned to the late romantic wave length. Neither does it seem to merit the exaggerated rhetoric of its partisans ("the highest pinnacle of pure music").

Rather, with the passage of time, it becomes an imaginative modern score remarkable for innovation and rhythmic resource, but melodically spare and achieving impact through the adroit manipulation of surface instead of profound statement.

Granted, a concerto is a showpiece; and Bartok's also displays emotional deeps. His treatment of the solo voice isn't empty bravura and maintains a thematic relation to the orchestra. Nevertheless, the ultimate contour is virtuosic: the barbaric, tumultuous sturm und drang of the opening (which dispenses with strings), the dialogue between piano and tympani (competing in terms of percussion), and the growling bass drum accompaniment of the last movement, all create an atmosphere of feverish stress.

It is no mean feat to clothe the classical concerto in such a 20th century garb, yet the final effect seems diffuse and relying on technical invention as an ideal end. The gypsy melos and contrapuntal development have the kind of uncanny skill that calls attention to itself.

These reservations did not extend to the playing of Mr. Anda, whose wiry attacks, propulsive vigor and lean phrasings disclosed a formidable talent. Despite the frenzied digital demands his tone avoided the hard or brittle; he projected dramatic passions and an interior lyricism in a style of contemporaneity, and his lack of the mechanical bespoke his interpretive breadth.

In Mendelssohn's "Midsummer Night's Dream" music, the little chorus of women was stationed at upper stage right, while Miss Inga Swenson read the play's passages down front, sitting beside a lectern. An extraordinarily handsome girl, she looked for all the world like a Tenniel Alice, in accord with the musical period, and her articulation of the text was clear, crisp and delightful. She is an accomplished actress, but should be warned that in the wide-open spaces of Symphony Hall gesture seldom conveys the intimacy of gesture in the legitimate theater; it needs operatic stances; and that would be out of character.

The New England Conservatory chorus sang with a lovely, transparent texture, and the soloists, Arlene Saunders, and Helen Vanni, contributed admirable vocal work, nicely focussed and tonally engaging. The score, of course, is light, sugary perhaps; but you shall hear no demurrer here otherwise. Was there ever a more haunting and suggestive translation from a literary source, ranging from the golden horns of the faery nocturne to the now-traditional Wedding March? One is grateful for Mr. Leinsdorf's efforts: the result I found delectable.

Not Laggard

And his reading of the "Unfinished" as well. It is slow, but not laggard, and the cumulative structure radiant with detail. The dynamic facility and long, discreet tempos offer a dignity and richness this score needs if it is not to sound slushy. Mr. Leinsdorf's expressive patterns furnished graciousness and ease.

Next weekend Joseph de Pasquale will be the viola soloist in the first Boston performance of Milhaud's Concerto. Mr. Leinsdorf has also scheduled Haydn's Symphony in D major, No. 96, and Schonberg's orchestral arrangement of Brahms's Quartet for Piano and Strings, in G minor, Op. 25.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the seventh program of the 82nd season yesterday in Symphony Hall. Geza Anda, piano, was the Bartok soloist. The New England Conservatory Chorus was prepared under the direction of Lorna Cooke de Varon. Arlene Saunders, soprano, Helen Vanni, mezzo-soprano, were the Mendelssohn soloists; and Inga Swenson was the speaker. The program will be repeated tonight at 8:30:

Symphony in B minor, "Unfinished" ..... Schubert
Concerto No. 2, for Piano and Orchestra ..... Bartok
Overture (Op. 21), and Incidental Music to "A Midsummer Night's Dream" (Op. 61) ..... Mendelssohn

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 192,118
NOV 10 1962

Symphony: Mendelssohn's 'Dream'; Anda in Bartok

By CYRUS DURGIN

THE BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf, music director, performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the seventh program of the Friday-Saturday series. Schubert: "Unfinished" Symphony; Bela Bartok: Piano Concerto No. 2 (first performance in Boston), Geza Anda soloist (Boston debut); Mendelssohn: "Overture and Incidental Music to Shakespeare's "A Midsummer Night's Dream." Assisting: Arlene Saunders, soprano; Helen Vanni, mezzo-soprano; Inga Swenson, speaker; 24 female members of the New England Conservatory Chorus, prepared by Lorna Cooke de Varon.

Erich Leinsdorf promised us a "total repertory" in his first three or so years as music director of the Boston Symphony Orchestra, and he is making good. Already he has begun to explore neglected areas, and this week he goes a little further.

Bela Bartok's formidable Second Piano Concerto receives first local performance with Hungarian-born Geza Anda making his Boston debut as soloist. From Mendelssohn, Leinsdorf selected 10 of the numbers from the score to "A Midsummer Night's Dream," most of them unheard in years.

Bartok's fiercely difficult and glittering Concerto, 31 years old last month, is likely to continue a rarity, and for good reason: only the best orchestras and biggest keyboard virtuosi can play it! To all others it will remain distant and unattainable. In the prodigious Geza Anda, whose muscles have the fortune to be governed by mind and heart full of music, the work likely has an ideal proponent.

First movement and last to go at giddy speed, bristle with digital and harmonic involvements, rhythmical complexities and cross-accents, keeping 10 fingers conjuring what would occupy 20. The tissue of the work is highly sophisticated, percussive and plangent, thoroughly concealing the origin of any folk material that went into its facture. In the orchestra, the percussion figure importantly and a conductor is faced with split-second accuracy in beat and cues.

Yesterday Leinsdorf, Anda and the Boston Symphony made it a victory of expertise, brilliant to the point of stunning.

Leinsdorf is the first Boston Symphony conductor since Pierre Monteux with as much —or even more—experience of theater as symphonic hall. The fact is important with certain scores, the "Midsummer Night's Dream" Suite among them. Yesterday's success was built upon this double command. He selected certain speeches of Titania, Puck, Bottom and the others to be spoken by actress Inge Swensen, between numbers and in some cases over the music—what used to be called "melodrama" and is in our theater today a vanished art.

Miss Swenson spoke beguilingly, but not very clearly. Tonight's broadcasts, microphones available to increase her voice as it could not be amplified in Symphony Hall, no doubt will show improvement.

The speeches would hardly illuminate one not knowing "A Midsummer Night's Dream" but they did help decisively to establish and intensify mood qualities of theater music. The two-dozen Conservatory girls sang with fine delicacy, and the solo work of Arlene Saunders and Helen Vanni was important to the sum total.

The expert hand of the theater musician was in the spectacular effect of the Wedding March—fresh and powerful in all its length and the splendor of full orchestra; in the sense of processional the march conveyed; in the sudden return to the violin shimmerings of Oberon and Titania's fairly realm, in the drama of spoken lines against music. If Leinsdorf is willing to go further into this present terra incognita of music, we may have more memorable pleasures ahead.

Just one sentence is left to commit to the record that Schubert's "Unfinished" Symphony (apart from an unaccountable doublebass rasp in the very opening phrase) was a glorious threnody, lustered with that beauty which emanates from a great orchestra and a conductor for whom the right tempo, the felicitous style and utmost polish are as vital as breathing.

Next week Leinsdorf will conduct Haydn's Symphony in D major, No. 96; Milhaud's Viola Concerto with Joseph De Pasquale as soloist, and Schoenberg's orchestral arrangement of Brahms' G minor Piano Quartet.

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SUNDAY 2

Second Program

SUNDAY AFTERNOON, NOVEMBER 11, *at* 3:00 *o'clock*

SCHUMANN ..... Symphony No. 4, in D minor, *Op.* 120

I. Ziemlich langsam; Lebhaft
II. Romanze: Ziemlich langsam
III. Scherzo: Lebhaft
IV. Langsam; Lebhaft

(Played without pause)

PISTON ..... Symphony No. 7

I. Con moto
II. Adagio pastorale
III. Allegro festevole

INTERMISSION

BARTÓK ..... Concerto No. 2 for Piano and Orchestra

I. Allegro
II. Adagio
III. Allegro molto

MENDELSSOHN ..... Scherzo and Wedding March from the Incidental Music to "A Midsummer Night's Dream," *Op.* 61

SOLOIST
GEZA ANDA
MR. ANDA plays the Steinway Piano

BALDWIN PIANO RCA VICTOR RECORDS

BOSTON, 8

EIGHTY-SECOND SEASON • NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE

Eighth Program

FRIDAY AFTERNOON, NOVEMBER 16, *at* 2:15 *o'clock*

SATURDAY EVENING, NOVEMBER 17, *at* 8:30 *o'clock*

HAYDN ..... Symphony in D major, No. 96

I. Adagio; Allegro
II. Andante
III. Menuetto
IV. Finale: Allegro vivace

(First performance at these concerts)

MILHAUD ..... Concerto for Viola and Orchestra

I. Animé
II. Lent
III. Souple et animé
IV. Vif

(First performance in Boston)

INTERMISSION

BRAHMS ..... Quartet for Piano and Strings, in G minor, *Op.* 25
(Arranged for Orchestra by Arnold Schoenberg)

I. Allegro
II. Allegro ma non tanto
III. Andante con moto
IV. Rondo alla Zingarese

SOLOIST
JOSEPH DE PASQUALE

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

[457]

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Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
NOV 16 1962

By Boris and Milton

Joseph de Pasquale will be soloist in the Boston première of Milhaud's Viola Concerto at the Boston Symphony concerts this afternoon, Saturday and Tuesday evenings.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
NOV 17 1962

Joseph de Pasquale Symphony Soloist

Violist Heard in Boston Première of Milhaud Concerto

By Harold Rogers

The program featured by Erich Leinsdorf at the Boston Symphony's weekend concerts has its plums and its pleasantries. Nothing adds up to anything truly great; there isn't much to shake a listener to the bottom of his emotional boots; and little remains to feed the fires of controversy.

It all amounts to good listening, what with Haydn's Symphony in D major, No. 96 (given its first performance by the Boston Symphony yesterday afternoon), Milhaud's Viola Concerto of 1929 (given its Boston première), and a Brahms-Schoenberg hybrid that has been heard here about once every 10 years for the past three decades, and that, perhaps, is about enough.

The Haydn took its gentlemanly way, as was to be expected; Mr. Leinsdorf reduced the orchestra and guided his players through a reading marked by classical balance and grace. The Milhaud was a little less gentlemanly, as were the French Six during the late 1920's; but his naughtiness of that time is tame by today's standards: the four sections moved along pertly or insinuatingly; each was short, shining, and sweet enough for most ears.

Joseph de Pasquale, the orchestra's first viola, was the suave soloist. With élan he carried off the business that Milhaud had assigned him, work enough for any musician and too much for most. Yet Mr. de Pasquale has a flawless ear; intonation poses for him no evident problems; with a cool head and a warm heart he tossed off accelerated passages with facile fingers.

There are those who favor transcriptions, and those who don't; generally those who favor them are the people who make them or the artists for whom the transcriptions provide another vehicle for expression. Stokowski is certainly in favor of his grandiloquent transcriptions of Bach, and the Busoni piano transcriptions still afford some awesome moments in the recital hall.

The Respighi transcription of Bach's Prelude and Fugue in D major is an unhappy affair at best, yet it is trotted out from time to time at Symphony Hall where it grinds its ponderous way from first to last. And there are those who rightly point out that Bach himself was his own best transcriber; he had no compunction in taking a good harpsichord concerto and recasting it for the violin or some other instrument.

The answer, I suppose, is whether or not the transcription truly works without doing the composed any injustice in the process. What Schoenberg has done for Brahms in transcribing the Quartet for Piano and Strings, Op. 25, contains no rank injustices; it is plain that Schoenberg was trying his best to emulate the way that Brahms had handled the orchestra.

But perhaps Schoenberg was at times a little more verbose than Brahms would have been; there is not always the translucence of a Brahms orchestration, though the colors are remarkably true. Whatever the reason, the results do not measure up to one of the Brahms symphonies; most chamber works are not conceived in symphonic terms, though many of Brahms' chamber compositions come closer to being symphonic than happens to be the case with other composers.

Yet if the piece has its tedious parts, it became radiantly alive from time to time in Mr. Leinsdorf's hands. Few would care to resist the charms of the waltzing second movement, the full parade regalia of the third, or the swirling gypsy rhythms of the fourth.

BOSTON, MASS.
HERALD
D 177,899 S. 289,439
NOV 11 1962

Concert Calendar For Week

At its Friday-Saturday concerts this week the Boston Symphony Orchestra will present the first Boston performances of the Viola Concerto by Darius Milhaud. Joseph de Pasquale, the orchestra's solo violist, will be the soloist for these performances.

The Friday-Saturday programs will begin with Haydn's Symphony No. 96, which will be heard for the first time at these concerts. Brahms' Piano Quartet, Op. 25, arranged for orchestra by Schoenberg, will complete the program.

The Boston Symphony Orchestra will be in Sanders Theatre on Tuesday for the second concert of the Cambridge series. Director Erich Leinsdorf will begin the Sanders Theatre concert with Brahms' Variations on a Theme by Hayden, which will be followed by a performance of Mendelssohn's Suite of Incidental Music to "A Midsummer Night's Dream."

The Suite will include the Overture, Scherzo, Nocturne, and Wedding March. Mendelssohn's music will be supplemented by excerpts from Shakespeare's play spoken by the actress Inga Swenson. Following the intermission Mr. Leinsdorf will conduct the orchestra in Schumann's Symphony No. 4 and "Till Eulenspiegel" by Strauss.

Today's Boston Symphony Orchestra concert in Symphony Hall will be transmitted by the trans-Atlantic cable to England and broadcast by the British Broadcasting Corporation as a part of its Home Service's 40th Anniversary Week. Today's concert will begin promptly at 3 o'clock.

Other concerts this week include:

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 445,834
NOV 11 1962

Milhaud Viola Concerto, De Pasquale as Soloist

Joseph De Pasquale, first violist of the Boston Symphony Orchestra, will be soloist in the Boston performances of the Viola Concerto by Darius Milhaud at the concerts in Symphony Hall, Friday at 2:15 p.m. and Saturday evening at 8:30. Erich Leinsdorf will conduct. The work was composed in 1929.

The program will begin with what is announced as first performance at these concerts of Haydn's Symphony No. 96, and will end with the orchestral transcription of the Piano Quartet, Op. 25, by Brahms.

Other Boston Symphony concerts of the week:

This afternoon at 3, Symphony Hall, Leinsdorf conducting. Schumann: Symphony No. 4; Piston: Symphony No. 7; Bartok: Piano Concerto No. 2, Geza Anda soloist; Mendelssohn: Scherzo and Wedding March from "A Midsummer Night's Dream."

Tuesday at 8:30 p.m., Sanders Theater, Cambridge, Leinsdorf conducting. Brahms: Variations on a Theme by Haydn; Mendelssohn: Overture, Scherzo, Nocturne and Wedding March from "A Midsummer Night's Dream", Inga Swenson, speaker; Schumann: Symphony No. 4; Strauss: "Till Eulenspiegel".

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,500
NOV 8 1962

Milhaud Concerto

The Boston Symphony Orchestra will give the first local performance of Darius Milhaud's viola concerto next Friday at 2:15 p.m. Joseph de Pasquale, the orchestra's solo violist, will be featured in the new work Nov. 16 and Nov. 17 at 8:30 p.m.

BOSTON 8 1/2

EIGHTY-SECOND SEASON • NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE

Eighth Program

FRIDAY AFTERNOON, NOVEMBER 16, *at* 2:15 *o'clock*

SATURDAY EVENING, NOVEMBER 17, *at* 8:30 *o'clock*

HAYDN . . . . . Symphony in D major, No. 96

I. Adagio; Allegro
II. Andante
III. Menuetto
IV. Finale: Allegro vivace

(First performance at these concerts)

MILHAUD . . . . . Concerto for Viola and Orchestra

I. Animé
II. Lent
III. Souple et animé
IV. Vif

(First performance in Boston)

INTERMISSION

BRAHMS . . . . . Quartet for Piano and Strings, in G minor, *Op.* 25
(Arranged for Orchestra by Arnold Schoenberg)

I. Allegro
II. Allegro ma non tanto
III. Andante con moto
IV. Rondo alla Zingarese

SOLOIST
JOSEPH DE PASQUALE

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

[457]

BOSTON, MASS.
HERALD
D 177,889 S. 288,439

NOV 11 1962

Concert Calendar For Week

At its Friday-Saturday concert this week the Boston Symphony Orchestra will present the first Boston performances of the Viola Concerto by Darius Milhaud. Joseph de Pasquale, the orchestra's solo violist, will be the soloist for these performances.

The Friday-Saturday program will begin with Haydn's Symphony No. 96, which will be heard for the first time at these concerts. Brahms' Piano Quartet, Op. 25, arranged for orchestra by Schoenberg, will complete the program.

The Boston Symphony Orchestra will be in Sanders Theatre on Tuesday for the second concert of the Cambridge series. Director Erich Leinsdorf will begin the Sanders Theatre concert with Brahms' Variations on a Theme by Hayden, which will be followed by a performance of Mendelssohn's Suite of Incidental Music to "A Midsummer Night's Dream."

The Suite will include the Overture, Scherzo, Nocturne, and Wedding March. Mendelssohn's music will be supplemented by excerpts from Shakespeare's play spoken by the actress Inga Swenson. Following the intermission Mr. Leinsdorf will conduct the orchestra in Schumann's Symphony No. 4 and "Till Eulenspiegel" by Strauss.

Today's Boston Symphony Orchestra concert in Symphony Hall will be transmitted by the trans-Atlantic cable to England and broadcast by the British Broadcasting Corporation as a part of its Home Service's 40th Anniversary Week. Today's concert will begin promptly at 3 o'clock.

Other concerts this week include

BOSTON, MASS.
Circ. 445,624
NOV 11 1962

Milhaud Viola Concerto, De Pasquale as Soloist

Joseph De Pasquale, first violist of the Boston Symphony Orchestra, will be soloist in the Boston performances of the Viola Concerto by Darius Milhaud at the concerts in Symphony Hall, Friday at 2:15 p.m. and Saturday evening at 8:30. Erich Leinsdorf will conduct. The work was composed in 1929.

The program will begin with what is announced as first performance at these concerts of Haydn's Symphony No. 96, and will end with the orchestral transcription of the Piano Quartet, Op. 25, by Brahms.

Other Boston Symphony concerts of the week:

This afternoon at 3, Symphony Hall, Leinsdorf conducting. Schumann: Symphony No. 4; Pistoni Symphony No. 7; Bartok: Piano Concerto No. 2, Geza Anda soloist; Mendelssohn: Scherzo and Wedding March from "A Midsummer Night's Dream."

Tuesday at 8:30 p.m., Sanders Theater, Cambridge, Leinsdorf conducting. Brahms: Variations on a Theme by Haydn; Mendelssohn: Overture, Scherzo, Nocturne and Wedding March from "A Midsummer Night's Dream"; Inga Swensen, speaker; Schumann: Symphony No. 4; Strauss: "Till Eulenspiegel".

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,500
NOV 8 1962

Milhaud Concerto

The Boston Symphony Orchestra will give the first local performance of Darius Milhaud's viola concerto next Friday at 2:15 p.m. Joseph de Pasquale, the orchestra's solo violist, will be featured in the new work Nov. 16 and Nov. 17 at 8:30 p.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
NOV 10 1962

By Boris and Milton

Joseph de Pasquale will be soloist in the Boston premiere of Milhaud's Viola Concerto at the Boston Symphony concerts this afternoon, Saturday and Tuesday evenings.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
NOV 17 1962

Joseph de Pasquale Symphony Soloist

Violist Heard in Boston Première of Milhaud Concerto

By Harold Rogers

The program featured by Erich Leinsdorf at the Boston Symphony's weekend concerts has its plums and its pleasantries. Nothing adds up to anything truly great; there isn't much to shake a listener to the bottom of his emotional boots; and little remains to feed the fires of controversy.

It all amounts to good listening, what with Haydn's Symphony in D major, No. 96 (given its first performance by the Boston Symphony yesterday afternoon), Milhaud's Viola Concerto of 1929 (given its Boston première), and a Brahms-Schoenberg hybrid that has been heard here about once every 10 years for the past three decades, and that, perhaps, is about enough.

The Haydn took its gentlemanly way, as was to be expected; Mr. Leinsdorf reduced the orchestra and guided his players through a reading marked by classical balance and grace. The Milhaud was a little less gentlemanly, as were the French-Six during the late 1920's; but his naughtiness of that time is tame by today's standards: the four sections moved along pertly or insinuatingly; each was short, shining, and sweet enough for most ears.

Joseph de Pasquale, the orchestra's first viola, was the suave soloist. With élan he carried off the business that Milhaud had assigned him, work enough for any musician and too much for most. Yet Mr. de Pasquale has a flawless ear; intonation poses for him no evident problems; with a cool head and a warm heart he tossed off accelerated passages with facile fingers.

There are those who favor transcriptions, and those who don't; generally those who favor them are the people who make them or the artists for whom the transcriptions provide another vehicle for expression. Stokowski is certainly in favor of his grandiloquent transcriptions of Bach, and the Busoni piano transcriptions still afford some awesome moments in the recital hall.

The Respighi transcription of Bach's Prelude and Fugue in D major is an unhappy affair at best, yet it is trotted out from time to time at Symphony Hall where it grinds its ponderous way from first to last. And there are those who rightly point out that Bach himself was his own best transcriber; he had no compunction in taking a good harpsichord concerto and recasting it for the violin or some other instrument.

The answer, I suppose, is whether or not the transcription truly works without doing the composed any injustice in the process. What Schoenberg has done for Brahms in transcribing the Quartet for Piano and Strings, Op. 25, contains no rank injustices; it is plain that Schoenberg was trying his best to emulate the way that Brahms had handled the orchestra.

But perhaps Schoenberg was at times a little more verbose than Brahms would have been; there is not always the translucence of a Brahms orchestration, though the colors are remarkably true. Whatever the reason, the results do not measure up to one of the Brahms symphonies; most chamber works are not conceived in symphonic terms, though many of Brahms' chamber compositions come closer to being symphonic than happens to be the case with other composers.

Yet if the piece has its tedious parts, it became radiantly alive from time to time in Mr. Leinsdorf's hands. Few would care to resist the charms of the waltzing second movement, the full parade regalia of the third, or the swirling gypsy rhythms of the fourth.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 177,889
NOV 17 1962

The Symphony

Program Almost In Own Category

By ROBERT TAYLOR

"Brahms's Fifth Symphony"—as Erich Leinsdorf has fondly referred to Schoenberg's orchestral transcription of the Piano Quartet in G Minor, Op. 25—the first BSO performance of Haydn's Symphony No. 96, and the Boston premiere of Milhaud's viola concerto: a program this weekend, rich beyond the dreams of musical avarice.

Indeed, among the eight programs Mr. Leinsdorf has presented this season I am tempted to place this one, if possible, in special category of superlative. Not only was it splendidly organized and executed, with a brilliant solo account from Joseph de Pasquale, the orchestra's first violist, but each item bore unusual creative significance.

Prolific Genius

The so-called "Miracle" Symphony of Haydn, for example, bespoke a genius so prolific that only in 1962 are we encountering one of his finest scores played by an orchestra of the Boston's caliber. Milhaud's Concerto, introduced nearly 33 years ago, comprises a generous contribution to the sparse modern literature for viola, (and why haven't we heard it sooner?) And the Schoenberg-Brahms collaboration was announced by Mr. Leinsdorf as one of his cherished projects before the season began. Undoubtedly, it will appear in records before long.

Of course, Haydn's No. 96, which present-day scholarship has placed at the head of the London series once presumed to begin with the "Oxford," was offered by The Harvard Musical Association as long ago as 1869. But for inexplicable reasons, the work has long been in the shadow of the "Clock", the "Military" and the other symphonies of this period. So astute a critic as Tovey preferred 102 and 104 to 96. Despite the neglect, however, the music abounds in orchestral felicities on Haydn's highest level.

Crisp Outlook

One suspects, perhaps wrongly, that the dynamics require a singular temperament, a cosmopolitan conductor of peerless urbanity, and anything less means disaster, —a conductor on the order of Thomas Beecham, or Mr. Leinsdorf who shares much of the same crisp international outlook.

The delicacy and refinement of the Haydn orchestra, whose dimensions maintained an expressive balance (the symphony is innocent of clarinets), conveyed a crystalline benignity. The pace combined suavity and drama without spelling out those astonishing points like the key transitions in which Haydn still sounds so contemporary.

The Milhaud Concerto reflects the characteristic intimacy and gentle, nostalgic line of the composer in a restrained structure affording the soloist ample opportunity. Although the demands are not ostentatious, the player needs virtuosity and the tastefulness of assured modesty to boot. Joseph de Pasquale seemed to me an ideal exponent.

His authority cannot be faulted; the nuances of his tone and touch, the accuracy of his stops and bowing, assert rank in a world aristocracy of his instrument. Milhaud, however, insists on a more profound insight than technic will supply; and Mr. de Pasquale accomodated himself to the sensitive lyric profile. He demonstrated that big effects and bombast do not always coincide. His fastidious art, encompassing almost the entire solo viola range, once again offered an exquisite statement.

Songful Dignity

Schoenberg's transcription may not please either the fanatic Brahmins or the 12-tone scholastics who don't find enough of their man in the music as the case may be. It is, rather, an extraordinary work in its own right, joining Brahms's noble, songful dignity with Schoenberg's mastery of orchestration. As a pure musical experience it realizes a startling impact. Few partnerships so separated by time and temperament, have attained such rhapsodic rapport.

The G Minor Piano Quartet in its original form is almost never heard in concert, and the transcription to orchestra alters only the form. The spirit remains. The gain in color, weight and texture actually heightens the music; the role of the clarinet and woodwinds, central to the conception, strikingly pays homage to the Brahms orchestra without attempting drudging reproduction.

Time and again Schoenberg dazzles us with the way he has been able to translate the original mood into today's instrumental idiom. He does not let us forget the original scale, as in the finale, when for a wistful moment, violin, 'cello and viola dialogue soars against the ensemble. The transcription, which Mr. Leinsdorf treated eloquently, reminds us that Brahms himself was constantly recasting his works in other mediums.

Next week Mr. Leinsdorf has scheduled Alvin Ettler's Concerto for Wind Quintet and Orchestra; Schoenberg's "Verklarte Nacht" and Beethoven's Symphony No. 5, in C Minor, Op. 67.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the eighth program of the 82nd season yesterday in Symphony Hall. Joseph de Pasquale, viola, was the soloist. The program will be repeated tonight at 8:30.

Symphony in D major, No. 96 ..... Haydn
Concerto for Viola and Orchestra ..... Milhaud
Quartet for Piano and Strings in G Minor, Op. 25, arr. for orchestra by Schoenberg ..... Brahms

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 192,118
NOV 17 1962

De Pasquale Is Soloist In Milhaud at Symphony

THE BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf music director, performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the eighth program of the Friday-Saturday series. Haydn: Symphony in D major, No. 96 (first time at these concerts); Milhaud: Viola Concerto No. 1 (first time in Boston), Joseph de Pasquale soloist; Brahms: Piano Quartet in G minor, orchestrated by Arnold Schoenberg.

By CYRUS DURGIN

Considered as news, the middle portion of the Boston Symphony concert yesterday was the more important: first performance here of the Milhaud Viola Concerto No. 1, with the Orchestra's first violist, Joseph de Pasquale giving a brilliant account of the solo part.

The Concerto is a merciless demand upon a violist's technic, working him inexorably, though to glittering effect, in the course of the four short movements. The soloist seems to go his own way, thematically and in the matter of key sequences, while the smallish orchestra (foundationed by four double-basses and tuba) go 'round in circles, never really arriving anywhere.

Since Erich Leinsdorf is a remarkable scholar among the conducting virtuosi, and since Milhaud knows exactly what effects he wishes to produce and beyond doubt hears them in his inward ear, the sound we experienced yesterday quite as doubtless was correct. But, to my mind, not interesting. In the solo part, yes, even piquant in the rush of chords, figurations, accents and what that late King of Siam learned to include as et cetera, et cetera, et cetera.

Yet from so keen a technician as Milhaud, one seldom has heard an orchestral background so muddled and sluggish. It is as if an amateur at mixing paints had the usual result of arriving at what the more candid among American artists describe as tobacco-juice brown. One can understand why this work has been so long arriving here, having been written in 1920. Requiescat, et cetera, et cetera, et cetera.

Sensitivity, Beauty

It is a little surprising that the first of the dozen great symphonies by Haydn known as "the Salomon symphonies" should not have turned up at these concerts until now. All the more credit, then, to Leinsdorf, for performing it—and performing it with such sensitivity of style and beauty of sound.

Here he reduced the strings in all categories, the double-basses down to four (would five have been a little better?), and, I do believe, with that scholarly imaginative projection into the past which is very important to him, attempted to gauge how the work might have sounded when it was new. Here was no delicate-porcelain treatment, but it was most carefully proportioned. Vigor was not stifled, nor was it uninhibited.

As conducting and playing technic, this Haydn performance left me overwhelmed with admiration for Leinsdorf and the Orchestra. Just as a small example, toward the end of the andante, those successive entrances, upon trills, of flutes, oboes and bassoons, followed by the quiet little chromatic passage from the double-basses—sheer wizardry!

To Brahms' G minor Piano Quartet, in the super-colossal orchestration of Arnold Schoenberg it remained to provide the high excitement of the afternoon. That a man with the revolutionary temperament Schoenberg possessed should have looked to the Romantic past and wrought so romantic and gorgeous an arrangement, is an enigma among mysteries.

Although the same charge may be brought against it that the purists bring against Bach transcriptions—that it is not Brahms, and to be sure it isn't —the skill here was consummate.

At the opening, the winds sound like a large organ; in the first movement Schoenberg got the real timbre of Brahms' own orchestration, the andante he managed to have sound like Richard Strauss. In the Hungarian gypsy finale, Schoenberg, that wry mechanic of the 12-tone system, made a great high-colored and bejewelled tonal fabric. Leinsdorf's performance, concluding with a real, galloping furioso, left you limp.

Next week: Schoenberg's "Transfigured Night"; Alvin Etler's revised Concerto for Wind Quintet, and Beethoven's Fifth Symphony. Leinsdorf will conduct.

STAGE IN TOWN

PLYMOUTH CONCERT

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Enterprise & Times (e)
BROCKTON, Mass.
Circ. 44,471
NOV 17 1962

Spooner Concert Fund Brings Boston Symphony to Plymouth

Noted Orchestra Opens Concert Series for Town

The Boston Symphony Orchestra and its brilliant new director, Eric Leinsdorf, will be in Plymouth on Monday evening, Nov. 19, to give the first in the series of free public concerts arranged for under the will of James Spooner, lifetime resident of the town. The concert will be at 8:30 in Plymouth Memorial Hall.

Mr. Leinsdorf has been acclaimed by critics and patrons alike for concerts given in Boston and at the new Lincoln Centre, New York City, since his appointment as leader of the world-famous Boston Symphony.

Mr. Spooner, whose generosity made this concert and others of highest musical quality possible, was a member of various musical organizations in Plymouth and active in bringing musical groups to the Plymouth area. He also presented numerous musicales in his home, now one of the town's historical homes and museums.

The Plymouth National Bank, trustee under Mr. Spooner's will, is in charge of arrangements for the concerts. On the advisory committee assisting in the many details entailed in such an important project are Philip S. Barnes, Harold Boyer and Alfred Volta. Charles H. Randall, Jr., of the bank is trustee of the Spooner Concert Fund.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 51,367
NOV 11 1962

Plymouth Slates 1st Spooner Concert

Special to The Standard-Times

PLYMOUTH, Nov. 10—Musical patron, athlete and quiet philanthropist when he lived, the late James Spooner, who died in 1954 at 86, will long be remembered in Plymouth.

Under terms of his will he left an estate of some $200,000, the income to be used in benefactions for the people of Plymouth. A portion of this amount was designated for an unusual purpose . . . to provide a musical heritage for coming generations in his town.

Concerts Offered

The Spooner Public Concert Fund will be used for "the purpose of providing for and defraying the expenses of high-grade public concerts in Plymouth to which the public shall be admitted without charge."

Mr. Spooner expressed the hope that the Boston Symphony Orchestra might be brought to Plymouth from time to time, as well as grand opera singers and other musicians of distinction.

Charles H. Randall Jr., trust officer of Plymouth National Bank, trustee of the Spooner will, assisted by Alfred A. Volta, Phillip S. Barnes and Harold A. Boyer have arranged for the first of the concerts which will ultimately be presented around Thanksgiving each year. The initial offering will be the Boston Symphony Orchestra which is scheduled for Memorial Hall at 8:30 p. m. Nov. 19.

More than 100 instruments under the direction of Erich Leinsdorf will bring to Plymouth natives, the same special source of pleasure it brought to Mr. Spooner. For many years he was paymaster of Plymouth Cordage Company and played the french horn in the company band.

A descendant of William Spooner, who arrived in Plymouth from Colchester, Essex, England, early in 1637, Mr. Spooner was the son of James Walter and Frona (Smith) Spooner. He was educated in Plymouth schools and graduated from Plymouth High School with the Class of 1887.

Generous Spirit

Unmarried, thrifty, meticulous in manner, devoted to his parents and exemplifying in his life, high moral standards and a generous spirit, Mr. Spooner enjoyed skiing, swimming, figure skating and was an accomplished dancer.

He is especially remembered for his many kindnesses to and interest in young people. Many high school graduates recall Class Night when Mr. Spooner, congratulating the student, pressed a $10 gold piece into his hand.

It was his habit to accompany

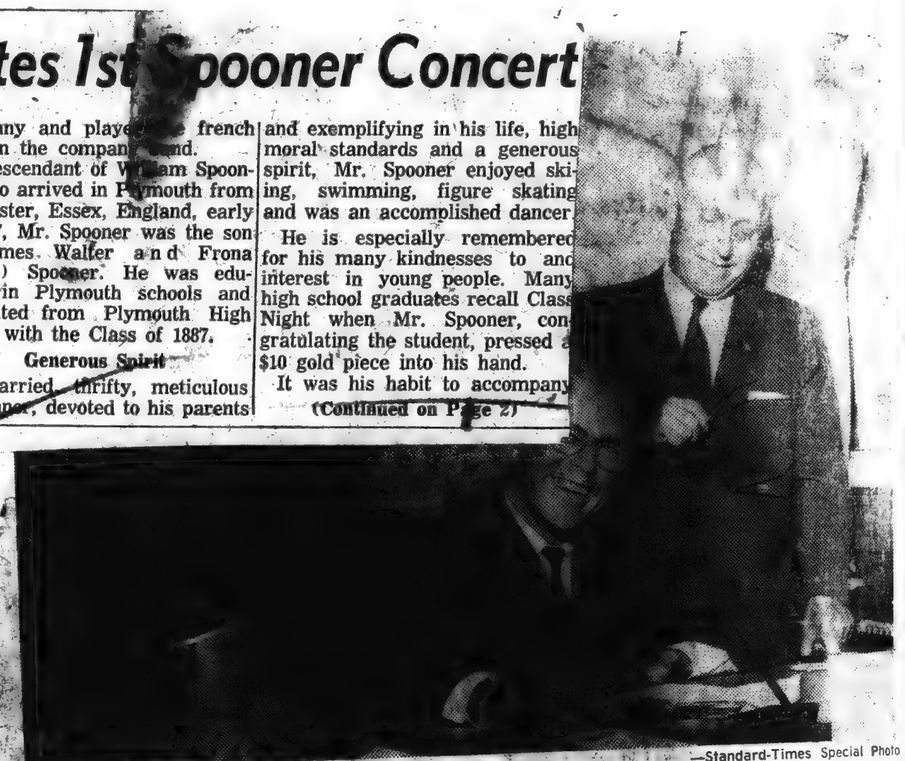
(Continued on Page 2)

r the pro- hurch and His at the ns of e will usic in eet, ac- accord- be pre- sed as to be use."

rian So- ins the um open Summer addition e town, by one two cen- any fine furniture, Anne pe-

1,700 free cert were outh resi- ere quick- y located will mail the first come, first served basis, as long as the supply lasts. Children under 12 were not allowed to make application and only two tickets will be sent to each family.

Cost of this initial program, an estimated $7,000, will be absorbed by the Spooner Public Concert Fund, Mr. Randall said.



—Standard-Times Special Photo

PLYMOUTH PLANNERS completing details for the appearance of Boston Symphony Orchestra, here Nov. 19, are, left to right, Alfred A. Volta, Charles H. Randall Jr., seated, and Harold A. Boyer. The musical treat, free to the first 1,700 who filed applications for tickets early this week is presented under the will of James Spooner Plymouth benefactor, who died in 1954. The performance marks the first annual concert, bring fine music to residents here.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 64,012
NOV 19 1962

Plymouth Concert Set for Tonight

Special to The Standard-Times

PLYMOUTH, Nov. 19 — Erich Leinsdorf will conduct the Boston Symphony Orchestra in a Memorial Hall concert at 8:30 tonight. Mr. Leinsdorf is the orchestra's musical director.

On the program are Milhaud's "Concerto for Viola and Orchestra," with Joseph de Pasquale, soloist; Mozart's "Symphony in C Major," Debussy's "Afternoon of a Faun," and incidental music to "A Mid-Summer Night's Dream" by Mendelssohn.

Approximately 1,700 free tickets have been distributed. The program is sponsored by the James Spooner Memorial Fund.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Enterprise & Times (e)
BROCKTON, Mass.
Circ. 44,471
OCT 8 1962

* * *

The Plymouth National Bank, trustee under the will of James Spooner, announced that arrangements are being completed for the first free public concert to be given under the provisions of a trust set up by Mr. Spooner's will. The Boston Symphony Orchestra has been engaged for this initial concert which will be held in Plymouth Memorial Hall at 8:30 P. M. on Nov. 19. The Boston Symphony under the brilliant leadership of its new director, Erich Leinsdorf, has received rave notices from New York music critics on its recent concert in New York's new Lincoln Center. It has long been outstanding among the world's great symphonic orchestras. James Spooner, a lifetime resident of Plymouth, provided in his will that the income from a portion of his estate be used to provide free public concerts in Plymouth and specifically referred to the Boston Symphony as an example of the quality of performance which he wished his trust to provide. During his lifetime, Mr. Spooner was a member of numerous Plymouth musical organizations, and he was active in promoting musical entertainment in Plymouth. The trust department of The Plymouth National Bank has been assisted in handling the many details in arranging for the concert by an advisory committee consisting of Philip S. Barnes, Harold Boyer and Alfred Volta.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,439
NOV 4 1962

BOSTON SYMPHONY CONCERT IN PLYMOUTH UNDER WILL

On Monday, Nov. 19 the Boston Symphony Orchestra will give an evening concert presented under the provisions of a trust set up under the will of James Spooner, a lifetime resident of Plymouth.

Mr. Spooner, who died in 1954, was an ardent music enthusiast and an active member of numerous musical organizations. He directed in his will that the income from a portion of his estate be used to provide free public concerts in Plymouth.

His will specifically referred to the Boston Symphony as an example of the quality of performance which he wished to have presented to the people of Plymouth.

The Plymouth National Bank, trustee under Mr. Spooner's will, has selected Thanksgiving week for the first concert. It is hoped that the concert can become an annual event each succeeding Thanksgiving week as an addition to the numerous local activities honoring the first Thanksgiving of the Pilgrims.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Enterprise & Times (e)
BROCKTON, Mass.
Circ. 44,471
OCT 6 1962

SYMPHONY CONCERT

The Boston Symphony Orchestra of more than 100 pieces, is to come to Plymouth Nov. 19 and give a free concert in Memorial Building. It will do so under the terms of the will of James Spooner, who left a part of his fortune to be used to provide public concerts in Plymouth of the highest grade and specifically cited the Boston Symphony as an example of high quality.

Plymouth National Bank, trustee under terms of the Spooner will, will soon announce plans for distribution of tickets. There will be about 1,700 seats available. The complete cost will be paid from the Spooner fund and will total in excess of $7,000.

DESIGNS BOOTS

CONCERT

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Enterprise & Times (e)
BROCKTON, Mass.
Circ. 44,471

...n't What

...ing twenties, the Model ...henever repairs were ne... ...er, today's sleek miracles ...echanics using speciali... ...y's cars.

...get repair services ar... ...where factory-trained t... ...neers who desi... ...o designed it ar... ...atch jobs. Get... ...s; clean your... ...the carbureto... ...els; $7.50 or... ...battery c... ...uretor, and adj... ...eights.

...pooner Concert Set

(Continued from Page 1)

groups of young people, as his guests, to musical events in Boston and he made it possible for a number of young folks to get a musical education, by offering financial assistance.

Music Served

He also made provision for the enrichment of the musical program of the First Parish Church at regular Sunday services and occasional vesper concerts. His words, "It is my desire that the church shall have musicians of the highest order, so there will be a real contribution to music in Plymouth."

His home at 27 North Street, together with its contents, according to his will, were "to be preserved, maintained and used as relics of antiquity . . . to be known as the Spooner House."

The Plymouth Antiquarian Society owns and maintains the Spooner House as a museum open to the public during Summer months. It is a worthy addition to the museums of the town, showing a house occupied by one family for more than two centuries. It contained many fine examples of antique furniture, especially of the Queen Anne period.

1,700 Seats

Applications for some 1,700 free seats at the Nov. 19 concert were made available to Plymouth residents last week. They were quickly filled at four centrally located banks. The committee will mail tickets to applicants, on the first come, first served basis, as long as the supply lasts. Children under 12 were not allowed to make application and only two tickets will be sent to each family.

Cost of this initial program, an estimated $7,000, will be absorbed by the Spooner Public Concert Fund, Mr. Randall said.

—Standard-Times Special Photo

PLYMOUTH PLANNERS completing details for the appearance of Boston Symphony Orchestra, here Nov. 19, are, left to right, Alfred A. Volta, Charles H. Randall Jr., seated, and Harold A. Boyer. The musical treat, free to the first 1,700 who filed applications for tickets early this week is presented under the will of James Spooner Plymouth benefactor, who died in 1954. The performance marks the first annual concert, bring fine music to residents here.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,439
NOV 4 1962

BOSTON SYMPHONY CONCERT IN PLYMOUTH UNDER WILL

On Monday, Nov. 19 the Boston Symphony Orchestra will give an evening concert presented under the provisions of a trust set up under the will of James Spooner, a lifetime resident of Plymouth.

Mr. Spooner, who died in 1954, was an ardent music enthusiast and an active member of numerous musical organizations. He directed in his will that the income from a portion of his estate be used to provide free public concerts in Plymouth.

His will specifically referred to the Boston Symphony as an example of the quality of performance which he wished to have presented to the people of Plymouth.

The Plymouth National Bank, trustee under Mr. Spooner's will, has selected Thanksgiving week for the first concert. It is hoped that the concert can become an annual event each succeeding Thanksgiving week as an addition to the numerous local activities honoring the first Thanksgiving of the Pilgrims.

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Box 2078, Boston 6 • RIchmond 2-4200
Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 64,012
NOV 19 1962

Plymouth Concert Set for Tonight

Special to The Standard-Times

PLYMOUTH, Nov. 19 — Erich Leinsdorf will conduct the Boston Symphony Orchestra in a Memorial Hall concert at 8:30 tonight. Mr. Leinsdorf is the orchestra's musical director.

On the program are Milhaud's "Concerto for Viola and Orchestra," with Joseph de Pasquale, soloist; Mozart's "Symphony in C Major," Debussy's "Afternoon of a Faun," and incidental music to "A Mid-Summer Night's Dream" by Mendelssohn.

Approximately 1,700 free tickets have been distributed. The program is sponsored by the James Spooner Memorial Fund.

New England Newsclip Agency, Inc.
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Enterprise & Times (e)
BROCKTON, Mass.
Circ. 44,471
OCT 9 1962

* * *

The Plymouth National Bank, trustee under the will of James Spooner, announced that arrangements are being completed for the first free public concert to be given under the provisions of a trust set up by Mr. Spooner's will. The Boston Symphony Orchestra has been engaged for this initial concert which will be held in Plymouth Memorial Hall at 8:30 P. M. on Nov. 19. The Boston Symphony under the brilliant leadership of its new director, Erich Leinsdorf, has received rave notices from New York music critics on its recent concert in New York's new Lincoln Center. It has long been outstanding among the world's great symphonic orchestras. James Spooner, a lifetime resident of Plymouth, provided in his will that the income from a portion of his estate be used to provide free public concerts in Plymouth and specifically referred to the Boston Symphony as an example of the quality of performance which he wished his trust to provide. During his lifetime, Mr. Spooner was a member of numerous Plymouth musical organizations, and he was active in promoting musical entertainment in Plymouth. The trust department of The Plymouth National Bank has been assisted in handling the many details in arranging for the concert by an advisory committee consisting of Philip S. Barnes, Harold Boyer and Alfred Volta.

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Enterprise & Times (e)
BROCKTON, Mass.
Circ. 44,471
OCT 6 1962

SYMPHONY CONCERT

The Boston Symphony Orchestra of more than 100 pieces, is to come to Plymouth Nov. 19 and give a free concert in Memorial Building. It will do so under the terms of the will of James Spooner, who left a part of his fortune to be used to provide public concerts in Plymouth of the highest grade and specifically cited the Boston Symphony as an example of high quality.

Plymouth National Bank, trustee under terms of the Spooner will, will soon announce plans for distribution of tickets. There will be about 1,700 seats available. The complete cost will be paid from the Spooner fund and will total in excess of $7,000.

RESIGNS POST

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917

OCT 31 1962

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NOV 19

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Journal (m)
PROVIDENCE, R. I.
Circ. 61,910

NOV 19 1962

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Bulletin (e)
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Circ. 143,970

NOV 19 1962

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Old Colony Memorial
PLYMOUTH, Mass.
Weekly Circ. 6,172

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NOV 19 1962

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Old Colony Memorial
PLYMOUTH, Mass.
Weekly Circ. 6,371

NOV 21 1962

Spooner Concert Enchants Packed Audience of 2200

"Superb" was the general comment made Monday night by the audience of 2200 in Memorial Hall following the first James Spooner Concert, performed by the world-famed Boston Symphony Orchestra.

The highly appreciative audience called the distinguished Conductor Erich Leinsdorf back three times at the conclusion of the hour and a half program.

Every seat in the hall, including those on the floor as well as the first and second balconies, was occupied. Previous demand for tickets was overwhelming according to statements made by the Spooner Concert Fund trustees.

The concert amply fullfilled its promise of being one of the greatest entertainments in the history of the town.

Ellis W. Brewster, director of the Plymouth National Bank which was made trustee under Mr. Spooner's will, made the introductory speech:

"I want to welcome you all to the first of the James Spooner concerts in Plymouth. Mr. Spooner would be delighted to see this large audience. It is just the sort of thing he hoped for.

"I speak to you as an old friend of Jimmy Spooner and for the Plymouth National Bank for whom as trustee under Mr. Spooner's will, is given the responsibility of these concerts.

"And in making the arrangements the bank wishes to acknowledge the great help of the committee, Philip S. Barnes, Harold A. Boyer and Alfred A. Volta.

(Continued on Page 6)

ERICH LEINSDORF, CONDUCTOR BOSTON SYMPHONY

Thanks to him, a wonderful evening . . .

(Continued from Page 1)

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"Beautiful music, musicians of the highest order," to use his expressions in his will were close to his heart. And it seemed that there could be no more fitting way to begin these concerts than with the Boston Symphony Orchestra which Mr. Spooner mentioned in particular.

"Therefore I turn the program over to them and present the conductor of the orchestra, Mr. Erich Leinsdorf."

The program included Mozart's' Symphony No. 41, in C major, "Jupiter," K. 551; Milhaud's concerto for viola and orchestra with Joseph de Pasquale as soloist; Debussy's "Prelude to Afternoon of a Faun" and Mendelssohn's "Incidental Music to A Midsummer Night's Dream," Op. 61.

The Plymouth audience, like the thousands of others who have listened to it since it was first played in 1788, were enchanted by the Mozart "Jupiter" symphony.

A special treat, perhaps not adequately appreciated, was Milhaud's viola concerto, beautifully played by Joseph de Pasquale of the orchestra. The acoustics of Memorial Hall, though they offered no problem to the full orchestra, were a little more than the viola alone could overcome.

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Mr. Leinsdorf expressed himself as delighted with Plymouth's warm response to his orchestra's exquisite music. The new director of the Boston Symphony throughout most of his earlier career has been connected with European opera and the Met in New York.

The fee for the orchestra, according to the trustees of the James Spooner Public Concert Fund, was $6500, but other expenses will probably increase this figure to $7000-$7500.

Under the terms of the Spooner will income from a legacy of $200,000 is to be used for three purposes: 20 per cent to support the Spooner House, now maintained under Antiquarian Society auspices; 26⅔ per cent for free public musical programs of various kinds; and 53⅓ per cent for musical programs at the First Parish Church. Other free musical entertainments for Plymoutheans will be provided at intervals as income from the fund appreciates.

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Herald (m)
BOSTON, Mass.
Circ. 177,889

NOV 19 1962

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IMPORTED ORNA
AT 1:3

Hugh Maragby 10.00
Gill's Appliance Center 5.00
The Charm Shop 5.00
Pilgrim Society 5.00
A.L. Ellis Company 10.00
Plymouth Marine Railway 5.00
Bradley Pharmacy 5.00
Stevens the Florist 10.00

Total to Date $540.00

• Among kickoff contributors inadvertently omitted from initial list.

OLD COLONY MEMORIAL

PRINTED AND PUBLISHED EVERY THURSDAY at the Memorial Press, Inc., 21 Middle Street, Plymouth, Mass., U. S. A.

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Concert Enchants 2200

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(Continued from Page 1)

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TUESDAY 4

Fourth Program

TUESDAY EVENING, NOVEMBER 20, at 8:30 *o'clock*

SCHUBERT . . . . . Symphony in B minor, "Unfinished"

I. Allegro moderato
II. Andante con moto

MILHAUD . . . . . Concerto for Viola and Orchestra

I. Animé
II. Lent
III. Souple et animé
IV. Vif

INTERMISSION

SHOSTAKOVITCH . . . . . Symphony No. 10, in E minor, *Op.* 93

I. Moderato
II. Allegro
III. Allegretto
IV. Andante; Allegro

SOLOIST
JOSEPH DE PASQUALE

BALDWIN PIANO

RCA VICTOR RECORDS

BOSTON 9

TY-SECOND SEASON • NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE

Ninth Program

IDAY AFTERNOON, NOVEMBER 23, *at* 2:15 *o'clock*

SATURDAY EVENING, NOVEMBER 24, *at* 8:30 *o'clock*

HOENBERG ..... "Verklärte Nacht" ("Transfigured Night"), String Sextet, *Op.* 4, arranged for String Orchestra

ETLER ..... Concerto for Wind Quintet and Orchestra

I. Maestoso; Allegro moderato
II. Lento
III. Allegro energico

Flute: DORIOT ANTHONY DWYER — Clarinet: GINO CIOFFI
Oboe: RALPH GOMBERG — Bassoon: SHERMAN WALT
Horn: JAMES STAGLIANO

(First performance in Boston)

INTERMISSION

BEETHOVEN ..... *Symphony No. 5, in C minor, *Op.* 67

I. Allegro con brio
II. Andante con moto
III. Allegro; Trio
IV. Allegro

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO — *RCA VICTOR RECORDS

Herald (m)
BOSTON, Mass.
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NOV 24 1962

[521]

The Symphony

New Concerto A Modest Work

By ROBERT TAYLOR

Alvin Etler's new Concerto for Wind Quintet and Orchestra, which had its first Boston performance at yesterday's Symphony concert, is a modest, competent and tidy work.

The composer, who now teaches at Smith College, has addressed himself to the solution of a distinct problem: translating the baroque concerto grosso into modern terms. The form of the concerto grosso consists of a body of solo voices, the 'concertino,' against the main orchestra, the 'ripieno.' Using flute, oboe, clarinet, bassoon and horn, Mr. Etler has produced a statement full of instrumental color and rhythmic ingenuity as his restyling of the tradition of Corelli and Vivaldi.

That he is not wholly successful seems to me due less to an able treatment of shiny sonorities and a harmonic texture shimmering on the edge of atonality; but rather, to our contemporary habits of listening. Thanks to the romantics, we are accustomed to expecting a more distinct identity from solo performers.

Although Doriot Anthony Dwyer, Ralph Gomberg, Gino Cioffi, Sherman Walt and James Stagliano represent the highest standard of orchestral virtuosity, Mr. Etler does not supply much contrast.

Solo Relief

In order to bring out the solo relief, the composer, at the suggestion of Mr. Leinsdorf, has eliminated the woodwinds from the tutti. Nevertheless, the separation is not marked enough. The most striking portions of the concerto fall, indeed, to the main orchestra: the steely harp glissandi of the finale, the jazz syncopations of bongo drums and plucked basses. It is possible to enjoy the score for a craftsmanlike handling of such elements of technique. The appearance of the wind chamber group rouses anticipations that are not fulfilled, however. Mr. Etler, a tall man with horn-rimmed glasses, a Shakespearian forehead and wavy gray-black hair, was on hand for a stage bow.

I'm afraid that Schoenberg's "Verklarte Nacht," has dated sadly since it was last presented at these concerts nearly 30 years ago. The historic importance of the score and its role in the development of the composer merit the revival after such a lapse. Alas, the result is almost purely of antiquarian interest.

Little Contrast

Schoenberg, of course, wrote originally for six instruments, and orchestral magnification does not improve the youthful, ardent post-romantic music. One can hear several influences: the endless chromaticism of Wagner, Strauss-ian chords, the balances of Mahler. Enchanted night, in this derivative context, becomes a long day's journey. Scarcely a ripple of contrast disturbs the continuous development. The profound feelings of the people wandering about in the cold moonlight deny the audience that most therapeutic of night's qualities, sleep.

Mr. Leinsdorf's conception of the Bethoven Fifth is splendidly classic. After the "Eroica," which he presented earlier in the season, it now becomes apparent that his approach to the composer demands flawless articulation and precision; he is cutting away the romantic swaddling around the Beethoven image of the theatrical conductors.

This places the emphasis on the right subject. The danger is obvious; such scrupulous stress on proportion may tend to diminish the heroic. There was nothing flashy about yesterday's performance of the Fifth. The phraseology of every movement was enunciated with extreme care, and the orchestra displayed a luminous transparency of phrase.

Yet Mr. Leinsdorf made it sound incisive and forceful, too. I like the way in which the vivid and brisk tempos heightened the mood and tension, since Beethoven is no less sublime for being direct and clear. In an otherwise dullish concert, here was the highlight.

Next week the orchestra goes on tour, returning Dec. 7 and 8 under Mr. Burgin. The associate conductor has scheduled Stravinsky's "Le Baiser de la Fee" divertimento, and Mahler's Symphony No. 4, in G. major, with Virginia Babikian as the soprano soloist.

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Sunday Globe
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NOV 18 1962

Revised Etler Concerto Scheduled by Symphony

The Boston Symphony Orchestra will present first Boston performances of Alvin Etler's Concerto for Wind Quintet and Orchestra at Symphony Hall Friday at 2:15, and Saturday at 8:30. Erich Leinsdorf, music director, has invited Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; and James Stagliano, French horn, all first desk players of the Orchestra, to be soloists.

Etler is professor of composition at Smith College. His concerto received its world premiere earlier this Autumn by the Japan Philharmonic, and its American premiere by the New York Philharmonic Oct. 25. Since these performances, and in consultation with Leinsdorf, Etler has revised the score with particular emphasis on the balance between orchestra and soloists. Mr. Leinsdorf will conduct the first performance of the revised version.

Also to be heard at these concerts will be Schoenberg's "Verklarte Nacht" ("Transfigured Night"), String Sextet, Op. 24, arranged for string orchestra, and Beethoven's Symphony No 5.

Monday Leinsdorf and the Boston Symphony Orchestra will give an evening concert in Plymouth presented under the provisions of a trust created by the will of James Spooner, a lifelong resident of Plymouth. Spooner's will directed that a portion of the income from his estate be used for a series of free public concerts in Plymouth. He considered the Boston Symphony Orchestra an example of the quality of performance he wished to have presented.

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The concert Tuesday evening at 8:30 in Symphony Hall conducted by Leinsdorf, will include the Milhaud Viola Concerto. Joseph de Pasquale, the Boston Symphony Orchestra's prihcipal violist, will be soloist. Schubert's "Unfinished" Symphony and Shostakovitch's Symphony No. 10 also will be heard.

BOSTON 9

EIGHTY-SECOND SEASON • NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE

Ninth Program

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I. Maestoso; Allegro moderato
II. Lento
III. Allegro energico

Flute: DORIOT ANTHONY DWYER — Clarinet: GINO CIOFFI
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Horn: JAMES STAGLIANO

(First performance in Boston)

INTERMISSION

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III. Allegro; Trio
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BALDWIN PIANO — *RCA VICTOR RECORDS

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Although Doriot Anthony Dwyer, Ralph Gomberg, Gino Cioffi, Sherman Walt and James Stagliano represent the highest standard of orchestral virtuosity, Mr. Etler does not supply much contrast.

Solo Relief

In order to bring out the solo relief, the composer, at the suggestion of Mr. Leinsdorf, has eliminated the woodwinds from the tutti. Nevertheless, the separation is not marked enough. The most striking passions of the concerto fall, indeed, to the main orchestra: the steely harp glissandi of the finale, the jazz syncopations of bongo drums and plucked basses. It is possible to enjoy the score for a craftsmanlike handling of such elements of technique. The appearance of the wind chamber group rouses anticipations that are not fulfilled, however. Mr. Etler, a tall man with horn-rimmed glasses, a Shakespearean forehead and wavy gray hair, was on hand for

... that Schoenberg's ... Nacht," has dated ... was last presented ... nearly 30 years ago. The historic importance of the score and its role in the development of the composer merit the revival after such a lapse. Alas, the result is almost purely of antiquarian interest.

Little Contrast

Schoenberg, of course, wrote ...

post-romantic music. One can hear several influences: the endless chromaticism of Wagner, Strauss-ian chords, the balances of Mahler. Enchanted night, in this derivative context, becomes a long day's journey. Scarcely a ripple of contrast disturbs the continuous development. The profound feelings of the people wandering about in the cold moonlight deny the audience that most therapeutic of night's qualities, sleep.

Mr. Leinsdorf's conception of the Bethoven Fifth is splendidly classic. After the "Eroica," which he presented earlier in the season, it now becomes apparent that his approach to the composer demands flawless articulation and precision; he is cutting away the romantic swaddling around the Beethoven image of the theatrical conductor.

This places the emphasis on the right subject. The danger is obvious; such scrupulous stress on proportion may tend to diminish the heroic. There was nothing flashy about yesterday's performance of the Fifth. The phraseology of every movement was enunciated with extreme care, and the orchestra displayed a luminous transparency of phrase.

Yet Mr. Leinsdorf made it sound incisive and forceful, too. I like the way in which the vivid and brisk tempos heightened the mood and tension, since Beethoven is no less sublime for being correct and clear. In an otherwise stylish concert, here was the highlight.

Next week the orchestra goes on tour, returning Dec. 7 and 8 under Mr. Burgin. The associate conductor has scheduled Stravinsky's "Le Baiser de la Fee" divertimento, and Mahler's Symphony No. 4, in G major, with ...

Herald (m)
SPRINGFIELD, Mass.
Circ. 83,057
NOV 21 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,439
NOV 18 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Sun (e)
LOWELL, Mass.
Circ. 44,384
NOV 17 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 445,834
NOV 18 1962

Revised Etler Concerto Scheduled by Symphony

The Boston Symphony Orchestra will present first Boston performances of Alvin Etler's Concerto for Wind Quintet and Orchestra at Symphony Hall Friday at 2:15, and Saturday at 8:30. Erich Leinsdorf, music director, has invited Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; and James Stagliano, French horn, all first desk players of the Orchestra, to be soloists.

Etler is professor of composition at Smith College. His concerto received its world premiere earlier this Autumn by the Japan Philharmonic, and its American premiere by the New York Philharmonic Oct. 25. Since these performances, and in consultation with Leinsdorf, Etler has revised the score with particular emphasis on the balance between orchestra and soloists. Mr. Leinsdorf will conduct the first performance of the revised version.

Also to be heard at these concerts will be Schoenberg's "Verklarte Nacht" ("Transfigured Night"), String Sextet, Op. 24, arranged for string orchestra, and Beethoven's Symphony No. 5.

Monday Leinsdorf and the Boston Symphony Orchestra will give an evening concert in Plymouth presented under the provisions of a trust created by the will of James Spooner, a lifelong resident of Plymouth. Spooner's will directed that a portion of the income from his estate be used for a series of free public concerts in Plymouth. He considered the Boston Symphony Orchestra an example of the quality of performance he wished to have presented.

The program will include Mozart's Symphony No. 41, Milhaud's Viola Concerto with Joseph de Pasquale soloist; Debussy's "Prelude to The Afternoon of a Faun"; and the Suite of Incidental Music from "A Midsummer Night's Dream", by Mendelssohn.

The concert Tuesday evening at 8:30 in Symphony Hall conducted by Leinsdorf, will include the Milhaud Viola Concerto. Joseph de Pasquale, the Boston Symphony Orchestra's principal violist, will be soloist. Schubert's "Unfinished" Symphony and Shostakovitch's Symphony No. 10 also will be heard.

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Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 34,490
NOV 29 1962

MUSIC IN REVIEW

By GERALD A. BERLIN

B.S.O.: ETLER WIND CONCERTO

Alvin Etler's Concerto for Wind Quintet and Orchestra was the new work on last week's agenda. It would probably, on first listening, have sounded like lively stuff in its own right. But in light of the restraint that characterized and ultimately plagued the other two numbers on the program, Schoenberg's "Verklarte Nacht" and Beethoven's Fifth Symphony, the Etler composition appeared especially fresh and resourceful.

Inspired by the baroque concerto grosso form, the solo quintet is the concertino, consisting of flute, oboe, clarinet, bassoon and horn; the ripieno is the full orchestra. As with baroque performances, the solo performers are placed to the fore. Whether by inadvertency or by design, however, the contrast between soloists and orchestra was considerably less discernible than one would have expected. It may be that a very full modern orchestra makes it impossible to execute the concerto grosso idea with whole success.

The idiom was biting and reasonably dissonant and the quintet writing intricately though deftly fused. The soloists, Mrs. Dwyer and Messrs. Gomberg, Cioffi, Walt and Stagliano, all played with the aplomb and facility to be expected of the first desk players that they are. Mr. Etler, who is professor of Composition at Smith College, was on hand to share in the applause.

I have already noted on previous occasions that Mr. Leinsdorf is unhurried in his performances. Up to now this has been an unquestionable asset in arriving at interpretations which have been spacious in concept and beautifully wrought in detail. There is an inherent risk, though, that in this leisured probing and refining, the spark that will cause a performance to catch fire may flicker out.

Such was what befell both the Schoenberg and the Beethoven pieces. As for the former, although the harmonic clashes occasioned by the contrapuntal writing are often rather daring even in today's terms, this essay in expressionism has a quite limited range of ideas. Nor does a string orchestra as an instrumental entity bear up indefinitely. After a while the deliberateness and sheer passage of time drove out much of whatever interest the piece holds. And as for the Beethoven, the slow pace — unmistakably apparent even with the first four notes — robbed the first three movements of the tautness and propulsiveness so vital to the nobility of affirmation which this magnificent old masterpiece so marvelously embodies. That in all other respects the performances of both works were magnificent is therefore somwhat beside the point.

I realize, of course, that deliberateness of approach is said to be a hallmark of the central European conducting tradition in contrast, say, to the more mercurial notions of the French or the driving quality of the Italian. Yet a Steinberg, a Szell or a Reiner — all nurtured in central Europe — never seem called upon to answer the charge of over-deliberateness; nor until this concert, did Mr. Leinsdorf himself. Hence I choose to think that the two readings in question were passing aberrations.

This week the orchestra is away on a tour of Connecticut and New York. Mr. Burgin takes over again for the next two weeks. His December 7-8 programs include Stravinsky's "Le Baiser de la Fee" and Mahler's Fourth Symphony, with Virginia Babikian as soprano soloist.

New England Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Circ. 192,118
NOV 24 1962

Classical Grandeur From Leinsdorf and Symphony

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the ninth program of the Friday–Saturday series. Erich Leinsdorf, music director, conducted "Verklaerte Nacht," by Schoenberg; Alvin Etler's Concerto for Wind Quintet and Orchestra (first Boston performance), and the Symphony No. 5, in C minor, by Beethoven.

By CYRUS DURGIN

The Boston Symphony quite likely is entering upon a new Golden Age, what I suspect may be termed one of Classical Grandeur. It will be quite different from the tonal incandescence and the personal interpretive aspects of the Koussevitzky era, the transparent Gallic sound and the driving passion of the Munch period.

Evidence has accumulated this Autumn to suggest that Erich Leinsdorf is probably the most profound musical scholar since Karl Muck among the Orchestra's conductors. All that he has accomplished in his transformation of technical efficiency, especially in the string sections; in effectiveness of ensemble and the sheer tone quality, has seemed to be based upon a sense of historical fitness, past and present, and to be governed by the hallowed virtue of moderation.

That, in sum, indicates classic grandeur, and of it we had a most impressive demonstration yesterday. Schoenberg's "Verklaerte Nacht" is late Romantic in expressive manner and harmonic vocabulary, somewhat neurotic in its underlying emotional febrility. Alvin Etler's new Concerto is forceful in an academic-mechanistic idiom. Beethoven's Fifth Symphony is a battered though not tattered classic of early Romanticism, become stale through over-playing and distortion. Each of these works yesterday was turned out with exemplary care, polish and restraint.

Schoenberg and Beethoven, each in a different way, even a different character of sound, proved the remarkable alteration in the Boston Symphony strings. Schoenberg's counterpoint was clear as glass, Beethoven's dynamic pages crisp and healthy. Expressive proportion was exact. Schoenberg and his emotional sweep received appropriate stress, no more. Not even the color of string tone was voluptuary.

All was sculptural perfection in Beethoven, nothing added save the instrumental doubling now generally considered wise, and in it Leinsdorf follows the guidance of Weingartner, a model of Beethoven perfection. No slowings-down or speedings-up, save those marked in the score. The result was much renewed power in this abused work.

All this further suggests a high practicality in Leinsdorf as orchestral executant. He is thoroughly practical, even if some of his gestures yesterday, by his hands-without-baton, appeared to have little relation to the accepted grammar of conducting. But if his method works, then it is practical.

The man in O-28 asked his companion why should a man put all that time and effort into composing such a Concerto as Alvin Etler has written? Etler's five wind instruments, a sort of storm-tossed concertino in the gale of blasts and crashes from the main orchestra, were kept mercilessly busy. What the composer asks them to produce might be the sonorities of a hive of mutant, giant bees.

The public is not going to buy this type of mechanistic music. Some musicians will find its effect interesting, such as the quick-speaking required of orchestral brass in the first movement. Other musicians will find it deft in academic points of structure. Still others will find it mostly dull, as did I.

Soloists Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; James Stagliano, horn; Sherman Walt, bassoon, and Gino Cioffi, clarinet, gave of their glorious best, and were applauded. So was Leinsdorf, so was the Orchestra, so was composer Etler, who appeared on stage. But who wants to hear the Concerto a second time? Speak up now!

Next week the Orchestra will be away on tour. At Symphony Hall, Dec. 7 and 8, Richard Burgin will conduct Stravinsky's Divertimento from "Le Baiser de la Fee," and Mahler's Symphony No. 4, with Virginia Babikian soprano soloist.

NEW YORK TOUR 2. 61

HARTFORD I

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Courant
HARTFORD, Conn.
Circ. 155,682

NOV 11 1962

Boston Symphony Here on Nov. 26 For Third Symphony Series Event

The Boston Symphony Orchestra will play the third concert in this season's Bushnell Symphony Series at 8:15 p.m. Nov. 26.

Charles Munch's successor as music director of the orchestra, Erich Leinsdorf, will conduct a program or works by Mzart and Brahms.

Long rated in the top three of the New World's symphony orchestras, the Boston ensemble of 101 players has been a favorite in Hartford since its first concerts here in the 1890s. It has performed more often and to more people in Hartford than any other unit since the opening of the Bushnell in 1930. It has been presented at least once each year, and often twice, as will be the case this season.

Dr. Leinsdorf is not a stranger to the Bushnell, where he last conducted the Rochester Philharmonic in 1950 and 1952. A native of Vienna, the 50-years-old conductor obtained his first musical education there, and in his early twenties he started his professional career as assistant to Bruno Walter and Arturo Toscanini. In 1943 he was named permanent conductor of the Cleveland Orchestra but almost immediately he wes called to serve in the U.S. Army. After the war he became permanent conductor of the Rochester Philharmonic, holding the post until 1957 when he was appointed music consultant and conductor at the Metropolitan Opera. He left this post when named to succeed the retiring Munch.

For his Bushnell program Dr. Leinsdorf has selected: Mozart's final symphony, the C major, also known as the "Jupiter;" Brahms' Quartet in G minor for Piano and Strings as transcribed for full orchestra by Arnold Schonberg.

A limited number of tickets are now on sale at the Bushnell.

Doors Open 1:45 pm • Last Feature 9:20 pm

New England Newsclip Agency, Inc.
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Sunday Courant
HARTFORD, Conn.
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NOV 18 1962

Leinsdorf Here On Nov. 26 with Boston Symphony

Mozart's final symphony, known as the "Jupiter," and a Brahms work originally written for piano and strings but transcribed for full orchestra by Arnold Schoenberg, will be performed by the Boston Symphony Orchestra in the Bushnell Memorial, Nov. 26 at 8:30 p.m. Dr. Erich Leinsdorff will conduct the concert in his first local appearance as new music director of the orchestra.

The upcoming performance will be the third in this season's Bushnell Symphony Series. A limited number of tickets are available.

Mozart's "Jupiter" symphony, which has been heard but infrequently in Hartford in recent decades, has been described as the best of "the three supreme symphonies of the summer of 1788, the last that Mozart was destined to write." The "Jupiter" was committed to paper with astounding speed during July and August, at a time when the amazing composer's finances were in their most distressing state.

The Brahms work selected by Dr. Leinsdorf is the Quartet in G minor for piano and strings, in four movements, which has been transcribed for orchestra by Schoenberg.

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Courant (m)
HARTFORD, Conn.
Circ. 114,108

NOV 26 1962

Boston Symphony At Bushnell Tonight

The 101-member Boston Symphony will be presented on the Bushnell Memorial stage tonight at 8:15 with Erich Leinsdorf conducting his first concert here as new music director of the ensemble. This concert will be third in the current Bushnell series, which has already brought the French National Orchestra with Lorin Maazel and the Detroit Symphony with Paul Paray. Dr. Leinsdorf's program will include the Mozart "Jupiter" symphony and the Brahms Quartet in G minor for piano and strings as transcribed for full orchestra by Arnold Scheoenberg. A limited number of tickets are available.

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Times (e)
HARTFORD, Conn.
Circ. 126,440

NOV 26 1962

Boston Symphony Concert Tonight

The Boston Symphony Orchestra, with Erich Leinsdorf conducting his first local concert as its new music director, will be presented at the Bushnell Memorial tonight (8:15).

Dr. Leinsdorf has selected works by Mozart and Brahms for his program, the third in this season's Bushnell Symphony Series.

A limited number of tickets are available at the box office.

The Boston Symphony, long rated among the world's first orchestras, has been a favorite in Hartford since its earliest concerts here in the 1890's.

It has performed at least once, and often twice, in each season since the Bushnell Memorial opened its doors in 1930.

Most of its concerts in the past quarter-century have been conducted by Koussevitzky or Charles Munch, now retired, although there have been numerous prominent guest conductors.

* * *

DR. LEINSDORF is not a newcomer to Bushnell audiences; he conducted the Rochester Philharmonic here in concerts a decade ago.

Born in Vienna 50 years ago, he received his early music education there, and while still in his early 20s he served as assistant in conducting to Arturo Toscanini and Bruno Walter.

Named conductor of the Cleveland Orchestra in 1943, he left almost immediately to serve in the U. S. Army; on discharge, he was named permanent conductor of the Rochester Philharmonic, remaining with the group until 1957 when he was made conductor and music consultant at the Metropolitan Opera.

* * *

DR. LEINSDORF has selected two outstanding works of the classical repertory, "Mozart's final symphony, the "Jupiter," and the Brahms Quartet in G minor for piano and strings as transcribed for full orchestra by Arnold Schonberg.

WIDEM

New England Newsclip Agency, Inc.
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Sunday Courant
HARTFORD, Conn.
Circ. 155,682

NOV 25 1962

Leinsdorf Bows In Hartford Monday As Conductor of Boston Symphony

Hartford will welcome the Boston Symphony, under a new conductor Monday night when Erich Leinsdorf brings the 101 members of his famous ensemble to the Bushnell Memorial. The concert will be the third in this season's Bushnell Symphony Series, and is scheduled to start at 8:15 p.m. A limited number of tickets will be available at the box office.

Dr. Leinsdorf will be making his first Hartford appearance in a decade when he bows to his audience. He last performed here in 1950 and 1952 as conductor of the Rochester Philharmonic. In the interim, after remaining in Rochester until 1957, he moved to the Metropolitan Opera Company as music consultant and conductor, leaving New York for Boston upon the retirement of Charles Munch a few months ago.

Two great works in the literature of music have been selected by Dr. Leinsdorf for Monday's concert. Mozart's final symphony, completed two years before his death, the "Jupiter," will make up the first half of the program. The second half will bring Brahms' Quartet in G minor for Piano and Strings as transcribed for full orchestra by Arnold Schoenberg. Each work runs close to three-quarters of an hour.

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Times (e)
HARTFORD, Conn.
Circ. 126,440

NOV 24 1962

Leinsdorf Will Show New Boston Symphony

UNDER its new conductor, Erich Leinsdorf, the Boston Symphony Orchestra is acknowledged to have reached new heights.

At the time of the dedication of the new Philharmonic Hall at Lincoln Center, the manager of another major orchestra, who asked that his name not be disclosed, said that the Boston performance had fairly lifted him from his seat.

* * *

"UNDER MUNCH, also a great musician," he said, "Boston reached a mellow perfection which was always a delight. But with Leinsdorf in charge, the men seemed to have been galvanized to great heights. Your Bushnell audience (Monday) is in for a simply wonderful evening."

For the Bushnell concert Leinsdorf has chosen a work never before played in Hartford, the Brahms Quartet No. 25, as orchestrated by Schoenberg. This work, which Leinsdorf calls the "Brahms Fifth" will be preceded by one of the imperishable classics of the concert hall, Mozart's Symphony No. 41, the beautiful "Jupiter."

* * *

ROSS PARMENTER in the New York Times said:

ERICH LEINSDORF

"Mr. Leinsdorf . . . tends in slower passages to let sound arise out of silence and to shape it as it emerges. When speed and tension are needed, he achieves them by an almost whiplash precision of movement.

"It is obvious too that clarity is one of his musical ideals. . . . The orchestra played with a tonal transparency that was new . . . ."

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Times (e)
HARTFORD, Conn.
Circ. 126,440
NOV 27 1962

In Review

Leinsdorf Conducts Boston Symphony

By GEORGE W. STOWE

No stranger to Hartford, Erich Leinsdorf made his first appearance here as the newly appointed conductor of the Boston Symphony Orchestra last night at the Bushnell.

In an unorthodox program that juxtaposed Mozart's familiar "Jupiter" Symphony against a Schoenberg transcription for orchestra of one of Brahm's chamber works, this concert proved, for one thing, that Mr. Leinsdorf is no slavish follower of tradition.

* * *

THE MOZART performance immediately established the fact that this famed orchestra is producing a different sound under its new conductor. The string tone is leaner and considerably more mercurial, the attacks are crisper, and the articulation is cleaner.

In short, the reading was classical to the core, which should have been pleasing to the purists. Personally, I prefer a little more pathos than Mr. Leinsdorf brought to the second movement, something the late Bruno Walter always summoned forth from his players.

Otherwise this was an exemplary performance. The finale, which one astute critic referred to as a "brilliant rondo with four themes," came off beautifully last night, a model of transparency.

* * *

ARNOLD SCHOENBERG'S reworking of Brahms' Piano Quartet in G minor (Op. 25) for full orchestra was something of a novelty to me. It is similar in style to this 20th Century composer's transcriptions of the Bach chorale preludes.

In other words, this was Schoenberg in his most effulgent post-romantic style. Anyone who had expected a musical essay in dissonant atonalism was disappointed because this was definitely something that had its antecedents in Mahler and Bruckner.

I can imagine that the composer had a lot of fun concocting this grandiloquent setting for full orchestra, particularly in the finale, which is full of Magyar flavor. Schoenberg could not resist the temptation to throw all the orchestral resources into this finale.

* * *

BRAHMS fortunately gave Schoenberg a great wealth of thematic material, notably in the first and third movements, and it is exploited to the hilt in this transcription.

Everyone, including both the players and the audience, seemed to be enjoying themselves immensely and Mr. Leinsdorf was greeted with a storm of applause at the conclusion of this most unusual and gratifying program.

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Courant (m)
HARTFORD, Conn.
Circ. 114,108
NOV 27 1962 1

Leinsdorf And Boston Heard Here

Erich Leinsdorf and the Boston Symphony were presented in the Bushnell Symphony Series at the memorial auditorium Monday night. The program:

Symphony No. 41 . . . . . Mozart
Quartet for Piano and Strings . . . Brahms-Schoenberg

Erich Leinsdorf's entry into Hartford as conductor of the Boston Symphony certainly seemed to be a triumph as far as the Bushnell audience was concerned last night.

Mr. Leinsdorf and the orchestra gave the customers a performance that was big and shiny, and interpretations of Mozart and Brahms - Schoenberg enriched with emotional Vitamin D. It all apparently reminded everybody of the zestful, lusty music of the late, great Serge Koussevitzky, and they thanked Mr. Leinsdorf loud and long for the memories.

The Boston's new leader is not a very large man, but you'd never know it from the great gestures with which he conducts. He uses no baton and so has both hands free to carve the shape and portent of the music on the air, which—far more than beating time—is his intent. He sweeps, he swings, he swims and clutches, and he points his finger like a pistol at the head of the orchestra to get what he wants. Plenty of body - English and a touch of the twist keep him conducting all over. Still, it produces results, and when we get more used to it, we probably won't even notice it any more.

Adventure For Everyone

Last night was full of adventures for everyone. Before the concert, the orchestra sat on a gloom-shrouded stage, and the customers were making book as to whether something was wrong with the lights, or whether it represented some idiocyncracy of the new conductor. Then just as Mr. Leinsdorf was about to give the first beat (the lights were up by this time), the distinct sound of a radio playing seeped in from the wings. After the first movement of the Mozart, when the hall was relighted for latecomers, Mr. Leinsdorf waited patiently for them to dim. But they did not, until the music was already under way again. and finally, in a red-hot pizzicato passage of the Brahms, cellist Samuel Mayes broke a string and there was the ever-fascinating business of handing up a new instrument, and giving first aid to the victim one.

And besides all this, there was the music. Though Mr. Leinsdorf has reconverted the orchestra from the French style of his predecessor Charles Munch, he still shared one of the latter's characteristics in reading the Mozart "Jupiter." After a pedantic first movement, he began fussing over the rest of the score until I for one had difficulty identifying what I was hearing. The interpretation was a search for over-effectiveness, as far as I was concerned, and it made me worry and fidget.

Till the Cows Come Home

There are people who can doubtless listen to Brahms until the cows come home. But in Schoenberg's arrangement of the Quartet for Piano and Strings, the cows came home early last night. The arrangement is a doubling in spades of all of Brahms' orchestral devices and musical idioms, and where one might admire the skill with which Schoenberg gave his imitation one might have admired his discretion more had he skipped the whole business. Or had Schoenberg inserted a little more of his own brand of writing, it might have been an antidote to what now is a thick and suffocating exercise conveying little of the true music of the original Opus 25.

However, Mr. Leinsdorf and the orchestra gave it all a bang-up performance, and the audience seemed quite happy to accept it as Brahms' Fifth Symphony. Brahms' reply may be a little late getting here.

T.H.P.

Record (m)
MERIDEN, Conn.
Circ. 18,289
NOV 28 1962

Ovation Establishes New Boston Symphony Conductor

By MARJORIE C. TOWER

Never have I hard a heartier ovation than that accorded the Boston Symphony Orchestra and its new conductor, Erich Leinsdorf, by a capacity audience at Bushnell Memorial in Hartford Monday evening. For decades Hartford concert-goers have felt an affection for the Boston Symphony and have followed its distinguished conductors with fondness as well as admiration. There is no question but that the devotees are now more than certain that Mr. Leinsdorf has the stature and the command to succeed Koussevitzky and Charles Munche. That is what the ovation meant.

Mr. Leinsdorf is a man of moderate size, mostly head, body and arms. Born in Vienna in 1912, he became assistant to Bruno Walter and Toscanini at the Salzburg Festival at the age of 22. He has arrived as the permanent conductor of the Boston Symphony by way of the Cleveland Orchestra, the U. S. Army, as guest conductor of many famous orchestras, nine years with the Rochester Philharmonic, and conductor at the Metropolitan Opera.

Using no baton, Mr. Leinsdorf manages magnificently to convey his designs with extended arms and graceful but exact use of his hands. As one musician said, "He's no time-beater." Most of the time his gestures are not spectacular, but at the final, resounding climax in the Brahms even Sir Thomas Beecham would have conveted his dynamic, physical exclamation point.

The printed program looked simple: only Mozart's Symphony No. 41, the "Jupiter"; and Brahms' Quartet for piano and strings, arranged for orchestra by Arnold Schonberg.

With the customary reduced orchestra for Mozart, the conductor magically transformed the frequently - heard, but eternal masterpiece, into a fresh and lovelier structure. It was precise, but with a singing sweetness beyond anything in memory. The andante cantabile, with its surging syncopation and its choice complexities of runs and countermelodies, contained a phrase ending with a little flute sally, beautiful beyond compare, played by the woman flautist. With such a dayspring of simplicity the entire work evolved. The very literate audience knew that, musically, nothing in the world is as difficult and as rare as perfection in Mozart. And here it was.

Altogether different was the Brahms. Here a work, originally for four instruments, had been grandiosely arranged for the complete equipment of a modern orchestra, including cymbals and xylophone. About everything but the piano. In four movements lovers of Brahms could revel in his charactistic harmonies, emotionally warm to hot. To me, the most memorable movements were the Andante con moto, massive with singing 'cello melodies, and the strong, Germanic sound of the brass choir; and the "Rondo alla Zingarese". In this final movement, the impetuous, decisive Czardas - type of dance vied with other dance forms and a spinning song. As each section essayed the fleet step in turn, violins, of course, then 'cellos, violas, and even the trombones, enthusiasm boiled over. The ovation, always generously shared by conductor with the orchestra, was titanic, full of joy at the thought of similar concerts for the years to come.

Courant (m)
HARTFORD, Conn.
Circ. 114,108
NOV 28 1962

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Adventure For Everyone

Last night was full of adventures for everyone. Before the concert, the orchestra sat on a gloom-shrouded stage, and the customers were making book as to whether something was wrong with the lights, or whether it represented some idiosyncrasy of the new conductor. Then just as Mr. Leinsdorf was about to give the first beat (the lights were up by this time), the distinct sound of a radio playing seeped in from the wings. After the first movement of the Mozart, when the hall was relighted for latecomers, Mr. Leinsdorf waited patiently for them to dim. But they did not, until the music was already under way again. and finally, in a red-hot pizzicato passage of the Brahms, cellist Samuel Mayes broke a string and there was the ever-fascinating business of handing up a new instrument, and giving first aid to the victim one.

And besides all this, there was the music. Though Mr. Leinsdorf has reconverted the orchestra from the French style of his predecessor Charles Munch, he still shared one of the latter's characteristics in reading the Mozart "Jupiter." After a pedantic first movement, he began fussing over the rest of the score until I for one had difficulty identifying what I was hearing. The interpretation was a search for over-effectiveness, as far as I was concerned, and it made me worry and fidget.

Till the Cows Come Home

There are people who can doubtless listen to Brahms until the cows come home. But in Schoenberg's arrangement of the Quartet for Piano and Strings, the cows came home early last night. The arrangement is a doubling in spades of all of Brahms' orchestral devices and musical idioms, and where one might admire the skill with which Schoenberg gave his imitation one might have admired his discretion more had he skipped the whole business. Or had Schoenberg inserted a little more of his own brand of writing, it might have been an antidote to what now is a thick and suffocating exercise conveying little of the true music of the original Opus 25.

However, Mr. Leinsdorf and the orchestra gave it all a bang-up performance, and the audience seemed quite happy to accept it as Brahms' Fifth Symphony. Brahms' reply may be a little late getting here.

T.H.P.

[627]

NEW LONDON

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NOV 2 2 1962

Boston Symphony In City Concert

NEW LONDON — The Boston Symphony Orchestra will make its annual appearance in New London next Tuesday night in the second subscription concert of the 1962-63 Connecticut College Concert series. The orchestra will be under the direction of its new conductor, Erich Leinsdorf.

The world-famous musical organization was headed by Charles Munch from 1949 until his retirement last year.

For its New London program, the Boston Symphony has chosen to play three standard works from the concert repertory: the Suite from Mendelssohn's Incidental Music to A Midsummer Night's Dream, Debussy's Prelude to The Afternoon of a Faun, and the Symphony No. 5 by Beethoven.

The concert will take place in Palmer auditorium at 8:30 p.m.

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Erich Leinsdorf Leads The Boston Symphony

By WILLIAM MEREDITH

For some years now the annual visit of the Boston Symphony Orchestra has marked the official, and often the actual high-point of New London's musical season. Its appearance last night at Palmer Auditorium had been awaited with more than usual interest as the first since the appointment of a new conductor and musical director. Admirers of the historic orchestra may rest easy.

Erich Leinsdorf, who came to the Boston after conducting some of the world's great orchestras and following some considerable achievements at the Metropolitan Opera, left no doubt, except in the matter of programming, that he is a fit successor to Munch, Koussevitsky and the other leaders who have shaped and attuned this mellow and sensitive instrument.

The program got under way musically speaking, with the second work, Debussy's Afternoon of a Fawn. It was played with a wide range of sonority. The fastidiousness of Leinsdorf's phrasing (which had served only to expose the poverty of musical imagination in the Mendelssohn piece that began the concert) revealed the originality of this familiar work of the impressionist master.

The conductor singled out the flute and the harps for applause, but the seamless ensemble which is the Boston Symphony was the real hero. The sensuous tonality of the strings was as much responsible for the success of the piece as the talented instrumentalists who carried the special parts.

The second half of the program consisted of Beethoven's Fifth Symphony. The striking quality of last night's reading of this great symphony was its warmth. Without any romantic distortions of tempo or dynamics, Maestro Leinsdorf gave the work a fresh and natural lyricism. It is a composition that makes particular demands of the famous string section of the orchestra, and to the opening movement and the following andante this section brought a rich lyric quality.

The third movement was characterized by a delicacy and mystery, and by very gentle dynamics, so that the finale was set off with brilliance but without the brassy, martial effect that it is sometimes mistakenly given to achieve contrast. All in all this was a performance of unusual directness and feeling, with a simplicity that represented deep musical understanding.

The program had opened—and this is an error that New London audiences are beginning to be touchy about—with an old and outsize chestnut that belongs either in the seminars of a music conservatory, where they study errors of the past, or in the aisles of a supermarket, where its banal repetitious patterns might seem cheerful.

In neither case, though, would Mendelssohn's Overture and Incidental Music to A Midsummer Night's Dream merit the attention of the conductor, musicians or audience that it detained for a long half hour last night.

The work is a bore, and to play it as articulately as the orchestra played it last night is probably to make bad matters worse: when the batonless maestro took it in his skilled bare hands, the pretentious parts became eloquently pretentious, the coy parts unbearably coy.

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Bulletin (m)
NORWICH, Conn.
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NOV 2 6 1962

Boston Symphony Concert Tuesday

NEW LONDON — Erich Leinsdorf, former music consultant and conductor of the Metropolitan Opera company, will conduct the Boston Symphony orchestra in a concert at Palmer auditorium, Connecticut college, at 8:30 p.m. Tuesday.

It will be the second subscription concert of the season and the annual presentation of the Boston symphony.

Leinsdorf was appointed conductor last year replacing Charles Munch, who retired.

The program Tuesday is The Suite from Mendelssohn's Incisental Music to A Midsummer Night's Dream, Debussy's Prelude to the Afternoon of a Faun, Beethowen's Symphony No. 5.

Recollections of 'Capricious Singers' Make Leinsdorf Happy in Present Job

By LORETTA LEONE, Day Staff Writer

Conducting in opera is "a great deal of fun," but "the symphony orchestra enables the conductor to make music without compromise."

Erich Leinsdorf, the new conductor of the Boston Symphony Orchestra, last night mused on his transition from conductor at the Metropolitan Opera Company to the Boston group before his first performance in Connecticut College's concert series.

He said enthusiastically that he is enjoying his work with the symphony orchestra "much better" than as conductor at the Met.

'Capricious Singers'

"There is no musical compromise which is brought about, in opera, from capricious singers," he said.

Opera singers today can be quite independent, Leinsdorf indicated, due to what he referred to as a "new pattern" which has developed.

"Perhaps two crews of singers serve ten opera houses," he said. They travel to opera houses from Chicago to Milan, Italy. "They are quite indispensable," he said.

Of course, Leinsdorf noted, opera singers probably think conductors are capricious.

"It's just a natural result of age-old contrasts in artistic life," he said.

The 50-year old man, who began his career in music as a pianist about 30 years ago in his native Vienna, said the program of a symphony orchestra offers much more to the conductor because of its diversity.

"There are many changes of reportory and many, many rehearsals," Leinsdorf said. "For the conductor, the rehearsal is a pre-condition of a good performance."

Musicians are able and willing to rehearse. And they want to, he said. About the Boston Symphony members their new leader said—

"I admire them greatly — First, their mentality, and also their entire attitude toward the organization."

The unit, he said, is notable fo its lack of strife. This is not s in many of the orchestras, h added.

"Everything is open books wit the Boston orchestra. I think a important reason is that th people who run the orchestra wan fine music first, not to wield un limited power."

Erich Leinsdorf is a man sma in stature and in build. He i bald in monk-like fashion and hi roughhewn face is marked b

Please Turn to Page

Leinsdorf Is Happy in Present Job

Continued from Page 1

dark eyes and deep side character lines.

He speaks in moderate tones and when his fine hands gesture, they do so moderately.

He is a friendly man with a broad smile. He almost looks like anybody you might see on the street, but he isn't.

His versatile career in music has spanned Europe and the United States, where he has conducted in opera, at the famous summer music festivals and for symphony orchestras, including being permanent conductor for the Rochester Symphony.

When he is not thinking about music or conducting it, Leinsdorf spends his time reading.

"I don't read nearly as much as I would like to," he said.

Choosy About Jazz

He enjoys listening to the Jerry Mulligan type of jazz, but not the Louis Armstrong brand.

"I don't like loud horns for a long period. After a while, they begin to sound like a screech."

He enjoys occasional swimming and hiking, but says he does not partake enough to call it a sport.

He confines his calisthenics to his conducting. His motions are not extravagant. The drop of a finger, a clenched fist or the quick unfolding and folding of compressed fingers will evoke a note or a tempo from his musicians.

Leinsdorf was guest conductor for the Boston Symphony two years ago. Since assuming its leadership, he has added one instrument, a bass.

Will the orchestra have a new sound under his direction?

"The tradition of the orchestra is great . . . it has an illustrious past . . . I hope it will lead to an illustrious future," Mr. Leinsdorf said.

"Let the public decide."

Erich Leinsdorf

64 NEW YORK.

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NOV 28 1962

Anderson, Bartok at Academy

In a double booking at the Academy of Music, the Equity Library Theater will present Maxwell Anderson's "Elizabeth the Queen" Thursday night while the Boston Symphony Orchestra performs in another hall. The drama performance, starring Muriel Kirkland, left, is sold out for Thursday but will be repeated on Friday. The world-famous Hungarian pianist, Geza Anda, right, will be soloist with the orchestra in a performance of Bartok's Piano Concerto No. 2.

The New York Times
D. 680,265 S. 1,306,418

NOV 29 1962

Music: Concert by Boston Symphony

Brahms Orchestration by Schoenberg Played

By HAROLD C. SCHONBERG

A CURIOUS selection closed last night's Boston Symphony concert at Philharmonic Hall. Erich Leinsdorf conducted the orchestra in Arnold Schoenberg's orchestration of the Brahms G minor Piano Quartet. It is a strange inconsistency that Schoenberg, the great avant-gardist, felt impelled to make some oversized orchestrations of earlier music. He did it with Bach, throwing in everything but an anvil chorus, and in this Brahms orchestration he made no attempt to be Brahmsian. A very large orchestra is employed, including glockenspiel, xylophone and tambourine.

The whole thing is rather pointless, and it runs counter to today's esthetic.

Most musicians nowadays tend to be purists who favor things as they actually were written. Transcriptions of most kinds are out, and only a few die-hards, mostly veterans, still continue to program them.

In the case of the Brahms G minor Piano Quartet, the legitimate question is why Schoenberg wasted his time. An analogy would be the act of a painter blowing up a Rembrandt etching and coloring it. Another question would be why Mr. Leinsdorf programmed it. There is so much wonderful orchestral music that is almost never heard. Why, then, take up time with such an example of bad taste?

In the forepart of the program were Alvin Etler's Concerto for Wind Quintet and Orchestra, and Mozart's Piano Concerto in G (K. 453) with Geza Anda as soloist.

If nothing else, this was an unusual performance of a Mozart concerto. In the solo part, Mr. Anda seemed to be a right-hand pianist. It was almost as though he was ashamed of the Mozart "Alberti bass" patterns — those busy repeated figurations so characteristic of his style—and held them back to the point where one had to strain to hear them. Often they were completely inaudible; and for this the hall could not be blamed.

Mr. Anda's concept of the concerto was strongly romantic. This was most apparent in the cadenzas, where he had no conductor to hold him to a steady beat. In the two cadenzas—Mozart's were used—there were incessant changes of tempo and dynamics, and constant fussing with detail. There was a good deal of fuss, too, elsewhere in the concerto, some of it from the conductor. Both pianist and conductor were over-intent on shadings, a case in point being the G minor variation in the last movement. All of a sudden strange things happened to the tempo as the performers decided to emphasize the tragic mood.

As a result the performance was mannered and even effeminate. The gracious patterns of this loveliest of concertos did not achieve a natural flow, and the music gave the impression of mincing rather than dancing.

The Etler work had previously been heard this season in a performance by the New York Philharmonic. A repeated hearing still did not change the feeling that the solo quintet is insufficiently differentiated from the orchestra. Nor did a chance to hear it again uncover any increase in quality of musical thought.

The first-desk players of the Boston Symphony took positions up front—Doriot Anthony Dwyer, flutist; Ralph Gomberg, oboist; Gino Cioffi, clarinetist; Sherman Walt, bassoonist, and James Stagliano, horn[illegible]. Mr. Etler was in the audience and made it to the stage, after a hazardous trip up the aisle, for several bows.

Geza Anda rehearsing with Boston Symphony Orchestra

The Program

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf, conductor; Geza Anda, pianist. At Philharmonic Hall.

Concerto for Wind Quintet and Orchestra ..... Etler
Piano Concerto in G (K. 453) ..... Mozart
Piano Quartet in G minor (Op. 25, Brahms-Schoenberg

The New York Times
D. 680,265 S. 1,306,41

DEC 1 1962

GEZA ANDA PLAYS PIANO SOLO HERE

Artist Heard in Concerto by Bartok in Boston Series

Geza Anda, the Hungarian pianist, made a spectacular account of [illegible] talents in Philharmonic Hall last night, when he appeared as soloist with the Boston Symphony Orchestra in a performance of the second concerto of Bartok. It was one of those marvelous rare occasions in which a great piece of music engages exactly the right sympathies in a fine performer, and the result was tremendous.

This was the final concert in the orchestra's second subscription week in New York. Both of Mr. Leinsdorf's programs this week had Mr. Anda as soloist, and each also had a work in which Arnold Schoenberg was involved—either as orchestrator (in the arrangement of a Brahms quartet played on Wednesday) or as soloist (in the "Verklärte Nacht" last night).

In neither case, however, did the music reflect much honor on the [illegible] Schoenberg. The trouble with "Verklärte Nacht" these days is that audiences have outgrown it in its expanded version for string orchestra. The original setting for string sextet now gets played and recorded, and it shames the composer's second thoughts.

Mr. Leinsdorf did what he could to contain the work's swollen emotional heavings, and the famous Boston strings played with luminous lightness of tone. Even so, the piece comes off now terribly dated, a real curio, vacillating uneasily among many musical spheres.

But then came the Bartok, and the 20th century was exonerated. This, too, is an atypical work in relation to late Bartok. A sharp-edged and steely flexing of muscles. But, as Mr. Anda played it, the music had profundity beneath the glitter. The framework supplied by the conductor and orchestra was fully in accord with this approach.

The program ended with sensible, clean, and admirably understated performance of Beethoven's Fifth Symphony. Leinsdorf seemed bent on reestablishing the classical trails in the work; he seemed to realize, probably correctly, that the romantic side can take care of itself. In any case, the performance was eminently fresh in its shape and sound, and that, at this late date, is no mean feat to pull off with the Fifth.

ALAN RICH.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
NOV 1962

Boston Symphony Orchestra "New York"

The Bostonians' 77th season of regularly scheduled New York concerts opened at Philharmonic Hall Oct. 24, with **Erich Leinsdorf** conducting Walter Piston's Symphony No. 7, the Schumann Fourth Symphony, and **Bela Bartok's Concerto for Orchestra**. On Oct. 26 Bach's Cantata No. 18, the Stravinsky "Symphonie de Psaumes," and Shostakovich's Symphony No. 10 were offered, inaugurating the new Friday evening series.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 617,250 S. 773,579

NOV 29 1962

AT PHILHARMONIC-CARNEGIE HALLS

A Night of Great Music

By MILES KASTENDIECK

WHEN THE BOSTON SYMPHONY and the Philadelphia Orchestra both play in New York on the same night, that is news in the musical world.

It happened because we now have two major concert halls, a fact made clearer last night because of the simultaneous concerts but also because of drawing capacity audiences to both Philharmonic and Carnegie Halls.

Erich Leinsdorf brings fresh interest to the Boston Symphony programs in lining up such works as Etler's Concerto for Wind Quintet and Orchestra, Mozart's Piano Concerto K.453, and Schonberg's arrangement for piano and strings in G minor, Opus 25.

They made good if not wholly satisfying listening.

The Etler work sounded better last night than when played by the Philharmonic during the opening week of Philharmonic Hall. That fact did not enhance its worth, however. This music churns too much, and for want of salient material, attention wanders.

Polite Response

Though it expresses a characteristic American trait in its energetic propulsion, it also registers an academic tinge. Audience reaction was only polite even with the composer present to take a bow.

The quintet of Doriot Dwyer, Ralph Gomberg, Gino Cioffi, Sherman Walt, and James Stagliano gave the performance its extra quality.

Geza Anda played the Mozart concerto with such clarity and polish that the music lost its spontaneity. Calculated purity of note made it sound too scholarly for comfort, however admirable the pianism involved.

A listener shouldn't find himself concentrating on how the pianist's fingers are making the music so clean-cut!

The reduced orchestra provided the stylish element with the wood winds beautifully articulate especially in the second movement. Mr. Leinsdorf has certainly changed the Boston Symphony's approach to Mozart.

All Beethoven

Carnegie Hall Society presented the Philadelphians in an all-Beethoven concert. Combining the First with the Ninth Symphonies, Eugene Ormandy went all out in the finale of the Ninth.

With the Rutgers University choir to give him the maximum in youthful exuberance and brilliant singing, he could demand dramatic intensity from all concerned. He got it and won a spontaneous round of cheers for his efforts.

McHenry Boatwright sparked this part of the performance. He broke the instrumental barrier, intoning the baritone solo with thrilling resonance and authoritative vocalism. Seldom has the vocal expansion of the score been heralded so joyfully.

The other members of the quartet, Judith Raskin, Lili Chookasian, and Richard Cassilly, acquitted themselves admirably. It was, however, the choir that glorified Mr. Ormandy's virtuosity.

Other performances of this great work have been more poetic and profound, but this one excelled in clarity, precision, and brilliance.

NEW YORK, N.Y.
POST
D. 313,349 S. 253,061

NOV 29 1962

WORDS and MUSIC

By Harriett Johnson

Anda Plays Mozart With Bostonians

Proceeding from Alvin Etler's Concerto for Wind Quintet and Orchestra to Mozart's Piano Concerto in G Major, K. 453, last night in Philharmonic Hall, was like being whisked from the Sudan's luxurious tropical jungles to Amsterdam's orderly 50 canals and 500 bridges.

The choice was dramatic programming on the part of music director Erich Leinsdorf, who conducted the Boston Symphony in its second Wednesday subscription concert of the season. Hungarian-born pianist Gesa Anda was the soloist in the Mozart.

Etler pits a big orchestra against his solo quintet: flute, oboe, clarinet, bassoon, horn. While the quintet, especially the flute, expressed delicacy and even sensuosness when playing unaccompanied, much of the music the quintet and other solo instruments found asserting themselves from the thick mass of a full orchestra. The result was an exotic conflagration of sound playing music that was more often intellectual than emotional in content.

The composer uses the quintet more as an adjunct, in the manner of the 18th Century concerto grosso than as a set of virtuosos. Except for the Lento movement, in which the quintet was featured, the solos from the big orchestra seemed just as significant as those from the quintet. From the large percussion contingent, including bongo drums, tom tom, bells and tambourine, the xylophone was singled out for some bright specialties.

There was urgency in the first and last movements, questioning in the Lento; but the impact of the orchestration generally was more powerful than the content of the music, provocative and complex though it often proved to be.

Leinsdorf performed the piece (which had been revised since its performance by the Philharmonic earlier this season) brilliantly. Etler, who teaches at Smith College, was present and took a bow.

Played With Scholar's Concern

After the Etler instrumental banquet, the Mozart Concerto's liquid ease and transparency was especially refreshing. Anda —a Mozart specialist— played with a scholar's concern for the meaning of every phrase. His large, chunky, well-padded hand served him well in re-creating the wealth of melody in the concerto, one of the most beautiful Mozart ever wrote. Anda has used his superior equipment to become a master of tone production.

While at times he was overcareful — more spontaneity would have enhanced the interpretation—it was still a delight to have the work played with so much meaning, color and with judicious pedaling.

Leinsdorf's collaboration was sympathetic and well modulated.

Music and Dance Tonight

Metropolitan Opera, "Die Meistersinger," Metropolitan Opera House, 7:15.

N. Y. Philharmonic, John Barbirolli conducting, Philharmonic Hall, 8:30.

Bolshoi Ballet, Madison Square Garden, 8:30.

Ernst Ulmer, pianist, Town Hall, 8:30.

Matthew Raimondi, violinist, Yehudi Wyner, pianist, Carnegie Recital Hall, 8:30.

Helen Merritt, soprano, Judson Hall, 8:30.

N. Y. Pro Musica, Rogers Auditorium, Metropolitan Museum, 8:30.

Annual Music Festival, benefit for N. Y. Assn. for the Blind, Lighthouse Auditorium, 114 E. 60th St., 8:30.

Boston Symphony Orchestra, Erich Leinsdorf conducting, Brooklyn Academy, 8:30.

New York Herald Tribune Thursday,

MUSIC 11/29/63

Boston Symphony

PHILHARMONIC HALL
Lincoln Center
Conductor, Erich Leinsdorf; soloist: Geza Anda, pianist. The program: Concerto for Wind Quintet.....Etler
Piano Concerto in G, K. 453.....Mozart
Quartet for Piano and Strings, in G minor.....Brahms-Schoenberg

By Ronald Eyer

The delightful and revealing Mozart playing of the Budapest-born pianist, Geza Anda, lent an air of particular distinction to last night's concert by the Boston Symphony. The concert, be it said, would have had distinction, and to spare, even without Mr. Anda's contribution, for the Bostonians already are beginning to show a new zip and vitality under their new conductor, Erich Leinsdorf.

The Piano Concerto in G Major is, to the taste of this writer, among the best, maybe the very best, among the almost countless pieces of its genre written by Mozart. This feeling stems, perhaps, from the fact that it is so un-concerto-like in its whole basic conception. It is not just a showpiece with prefabricated and completely predictable passages to show off the prowess of the manipulator at the keyboard, and make all of the standard contrasts between orchestral tuttis and flights into the empyrean by the soloist.

It has much more the quality of chamber music in its intimacy of conception and the feeling that the participants are wedded in a kind of dual poetry-reading in which no stanza wars with another and a kind of gentle oratory is exchanged quietly, unostentatiously between them.

The piano part, therefore, does not appear spectacular. The serenity of the Andante is beautifully preserved even in the piano cadenza which is conceived not to show mere virtuosity but to carry forth the symphonic unity of the whole movement.

Only in the dancing final movement does the basic gravity and poignancy give way to roistering and to more patent exhibitionism in the piano part, but still within the restrained, aristocratic framework of the composition as an artistic totality.

Mr. Anda has a Mozart style which, while elegant and clean-limbed, is by no means pale or lacking in vigor. His articulation is incisive, there never is any question about where a phrase is going or how it is going to end, and his tone is perfectly adjusted to the very likeness of chamber music mentioned above.

Alvin Etler's Concerto for Wind Quintet and Orchestra, an estimable piece which was reviewed in these columns earlier this season, provided a rare opportunity to display the fine musicianship of the orchestra's solo woodwinds—Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet, Sherman Walt, bassoon, and James Stagliano, horn. Although the composer, at the suggestion of Mr. Leinsdorf, has moved all woodwinds from the main body of the orchestra, the solo concertino still seems lacking in prominence considering the importance it should have in a work of this construction.

Brahms' Quartet for Piano and Strings was played in the arrangement for orchestra by Arnold Schonberg. If you didn't know the composition in its original form, you probably would conclude that it is a very good orchestral piece because, especially in its first movement, it has a truly symphonic sweep and power and grandeur of gesture. But Brahms' original intentions still are good enough for me.

Geza Anda, pianist.

New York World-Telegram and The Sun
D. 463,241 SAT. 175,139
NOV 29 1962

Music

Anda Heard at Philharmo

By LOUIS BIANCOLLI

A Mozart piano concerto, radiantly performed, brought sunlight and well being into Philharmonic Hall last night.

The concerto was that in G Major (K. 453), the soloist the Hungarian-born Geza Anda, and the orchestra the Boston Symphony, back in town for its second round of visits this season.

Conducted by Erich Leinsdorf, the concerto had the design and proportion Mozart put on paper and the rest of us dream of. Every detail was in place at the right time and to the right degree.

Ideal Pianist

Anda was the ideal pianist for the job last night — no extravagance of any kind, only what the concerto asked, which is more than enough. Neither tone nor temperament ever spilled over.

To achieve that combined illusion of spontaneity and sobriety must have required sedulous study. It certainly paid off. Everything seemed natural and inevitable. As inevitable, and divinely simple, as Mozart himself.

It is a pity that Anda, when he made his debut in New York some years ago, didn't choose Mozart. The two seemed to have been predestined for one another.

Schoenberg Heard

Because of still another visiting orchestra, I had to give up the rare chance of hearing Arnold Schoenberg's orchestral arrangement of Brahms' G Minor Piano Quartet.

What I did catch of the remainder of the Boston Symphony program was Alvin Etler's Concerto for Wind Quintet and Orchestra. This I had heard earlier this season and am happy to revise my estimate upwards.

More of its direction and momentum came through this time. That is the way with all valid music, I suppose. Etler knows how to keep moving. Ideas and colors follow, if not in a straight line, definitely in a curved one.

I believe it was Puccini who said that the three things music must do are to interest, to surprise, and to move. Etler's concerto interested me last night; it surprised me in the sense that I liked it more.

As for being moved, that may be asking too much of modern music. At least I was moved to an admission of greater interest and surprise. The excellent performance definitely helped.

NEW YORK Herald Tribune
D. 355,898 S. 451,270
DEC 2 1962

Leinsdorf & Bostonians

By William Bender

For this morning's seminar, the subject will be podium techniques and the text will be by Maestro Erich Leinsdorf.

The maestro has recently arrived on the New York musical scene as music director of the Boston Symphony and in his appearances here so far with his fine orchestra has made a generally favorable impression. He did so again Friday night at Philharmonic Hall.

This is one reason for examining his baton (or batonless, in his case) style. In Music, as in some other things, good results justify the means. Another reason for examining his method of conducting is the rather strange look of it to the audience, at any rate. To the orchestra, it is crystal clear. In fact, Mr. Leinsdorf goes almost to extremes (physically) to make the beat clear, to signal entrances, and that sort of thing. It works, but oh the look of it.

Mr. Leinsdorf showed what he could do with this technique in a glowing performance of Schoenberg's "Verklarte Nacht" and a scintillating accompaniment for pianist Geza Anda in one of Bela Bartok's finest compositions, the Second Piano Concerto. Mr. Anda, who has been playing this work for 10 years in Europe, was equally impressive. The Beethoven Fifth Symphony came too late in the evening to be heard in its entirety.

First of all, Mr. Leinsdorf's movements of his body and arms are very rigid, almost like a mechanical doll. His hands, however, hanging on the ends of this stiff sticks, are wonderfully expressive. They circle gracefully in the air as though they were making curlicues, such as are sometimes drawn by Steinberg.

Mr. Leinsdorf does not just signal a player to begin playing. He reaches as far as possible toward the player, seeming to come precariously close to the edge of the podium. At other times he sweeps his right arm like a military policeman waving traffic by.

His arms reach out in unexpected directions, sometimes like a harried husband reaching through a hole in the screen door to release the latch. His arms sometimes go up and down together like a football referee signaling a touchdown. At other times he seems to be describing a huge fish to someone who speaks another language.

But it is a dedicated, authoritative podium manner, that is not without its touch of humility. He almost invariably invites his first desk men, and the whole orchestra for that matter, to share the applause. Not all conductors are this selfless.

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JAN 9 1963

MUSIC

WOOLSEY FANS GET 2ND VIEW OF 'NEW LOOK'

The Boston Symphony made its second and final appearance in the current Woolsey series Tuesday evening. Just when patrons of these concerts are starting to get acquainted with the orchestra's "new look" under the baton of Erich Leinsdorf, it seems that they'll have to wait until next season for another hearing.

This is Leinsdorf's first season with the Boston Symphony. He made an impressive debut here in the orchestra's earlier concert when it was obvious to listeners that the new conductor has some "new ideas" of his own. This fact was even more obvious in this second concert.

We have heard the Boston Symphony play Till Eulenspiegel's Merry Pranks, by Strauss, under the batons of two former conductors—Serge Koussevitzky and Charles Munch. The Leinsdorf version is something else again! Surely the rogue in this musical story has never cavorted his way to an untimely end in more dramatic fashion than on this occasion.

This listener at first found himself, as is somewhat natural in the face of a departure from the "norm", in disagreement with Leinsdorf's interpretation. The relentless tempo and hurried pace, among other things in this highly personalized reading, seemed to emphasize emotional intensity at the expense of expressive subtleties. But as the performance went on I found myself liking what I heard and marveling at the unexpected potential in this imaginative work and its superb orchestration.

Probably there were mixed feelings among listeners with regard to the Shostakovitch Symphony No. 10, the other major offering in the program. My complaints would center on the work itself rather than the performance which was certainly of virtuoso calibre. I think the work, for all its musical splendors and exciting climaxes, is too long and overdrawn with the exception of the second movement, Allegro. The full resources of the orchestra came into play in this boisterous and frenzied movement with its overpowering sonorities and cacophony in the swirl of rushing, clashing lines.

A "half orchstra" of strings opened the program with a full treatment of Mozart's Eine kleine Nachtm U sik (K. 525). Attacks were among the precisions in this appealing performance which found the strings leading tonal distinction to contours and textures.

G. E. A.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal-Courier (m)
NEW HAVEN, Conn.
Circ. 28,412
JAN 9 1963

Music In Review

Boston Symphony Hailed In Season's Second Visit

The Boston Symphony Orchestra performed its traditional second seasonal concert in Woolsey Hall last night with a sell-out audience enthusiastically welcoming back to New Haven the organization's brilliant new conductor, Erich Leinsdorf.

Like his predecessor, Charles Munch, Leinsdorf brings a new personality to the orchestra, and last night's music carried a distinctive mood that could only be attributed to the different technique of the new director.

Leaving a distinguished career in Vienna, Leinsdorf has more recently been affiliated with the Metropolitan Opera. His directing is gracefully precise, trim and clean-cut, reflecting a complete discipline over his men and an absolute knowledge of the work he is directing.

Mozart's light hearted Eine Kleine Nachtmusik opened the evening's fine program and one could easily visualize the brilliant social function for which it was composed.

A masterpiece of 18th century grace and elegance, it was given a beautiful presentation by the orchestra. The graceful trills in the principal theme and the smoothly swinging pace of the work were a delight to the audience.

Richard Strauss's vigorous tone poem Till Eulenspiegel's Merry Pranks kept up the high mood of the program as the second number. Under the vigorous direction of leinsdorf, the whole exciting story of Till unfolded before the listeners.

The second half of the program was given over to the momentous 10th Symphony in E minor by Shostakovich in which the orchestra gave a refreshing and disciplined presentation of the strong rhythms which accent the work.

In thinking back on this performance one remembers particularly the fiery second movement, the busy percussionists who accented the work and the final brilliant work for the strings. There were special, beautiful moments for the clarinets and flutes, of course, and at the conclusion Leinsdorf generously shared his applause with the special sections which contributed so much to this powerful work.

This is the last time until next fall that the Boston will be heard in Woolsey. In the meantime, there is much anticipation to hear the orchestra again under its brilliant new director.

F.R.J.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 6,153
DEC 16 1962

Concert Series . . .

Erich Leinsdorf will conduct the Boston Symphony Orchestra in a concert at 8:30 p.m., January 8, in Woolsey Hall in New Haven.

The performance will be the 66th appearance of the world-famous orchestra on the Woolsey Hall Series at the School of Music, Yale University.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Chronicle
HAMDEN, Conn.
Weekly Circ. 4,080
JAN 3 1963

Erich Leinsdorf is shown during a rehearsal with the Boston Symphony Orchestra which will appear at Woolsey Hall Tuesday evening. The program, sponsored by the Yale School of Music, will begin at 8:30.

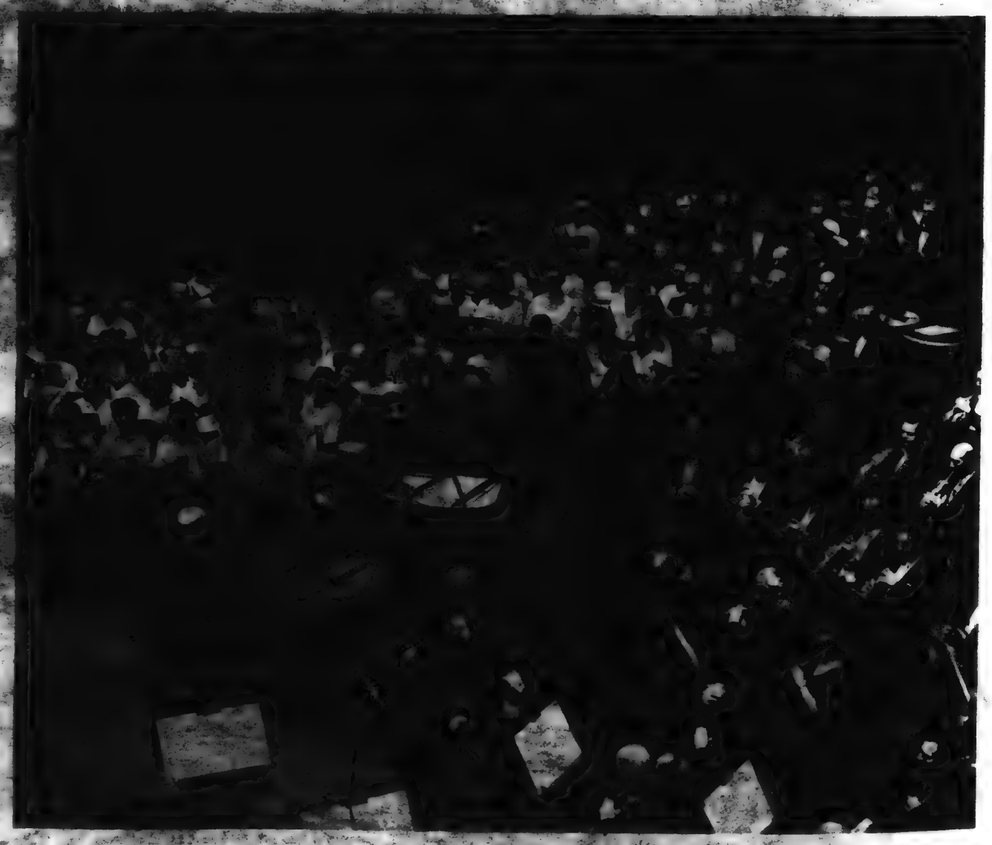
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 445,834
DEC 2 1962

Armed with provisions for the ride to Lincoln Center, members of the Chorus pro Musica [illegible] ready to board a bus. Left to right in left photo, Carolyn Sy[illegible]mont, [illegible] Kelsay of Framingham, Rev. Theodore Romberg [illegible] and Walter Brassert of Boston. Above, Alexandra Russell of Cambridge and Gwen Colescott of Boston catch up on their knitting during the trip.

Chorus Pro [illegible]ings in New York

A group of 120 Bostonians who make up the Chorus pro Musica, a non-profit Boston singing club rated one of the finest choral groups in the country, sang at New York's Lincoln Center with the Boston Symphony Orchestra, making it the first visiting singers to perform in the center's Philharmonic Hall. After driving through early-season snowstorm the overdue singers made their way [illegible] the caverns of the then unfinished hall to the stage, where Erich Leinsdorf and the Boston Symphony Orchestra awaited them. Also on stage was Alfred Nash Patterson, founder and director of the chorus, who anxiously watched the clock for his late-arriving chorus to show up. "It was worth every minute of it," said one chorister backstage after they sang Bach's Cantata No. 18 and Stravinsky's "Symphony of Psalms." The New York reviews, which praised the concert, echoed her sentiments.

Eric Leinsdorf, center, director of Boston Symphony Orchestra, discussing concert plans with Alfred Nash Patterson, director of the Chorus pro Musica, right, and Victor Alpert, orchestra librarian, on stage at Lincoln Center's new Philharmonic Hall.



Leinsdorf conducting the Boston Symphony Orchestra and the Chorus pro Musica in Bach's Cantata No. 18 and Stravinsky's "Symphony of Psalms."

MUSICAL
NEW YORK
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ORCHESTR

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BROOKLYN

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MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC.N.AVAIL.
DEC 1962

ORCHES AS IN NEW YORK

A De d a Legend

D tober, a new orchestra was Born reign ensembles appeared for th time, and a legendary con- ducto ned after a long absence. All in addition to the regular local isiting orchestras. It was exce reover, to see virtually every seat on all but two of these occas

Wit pening-week festivities com- pleted hilharmonic Hall was in opera offering a second major show for orchestral concerts. If Carn Hall was thereby slighted in numb performances, the new hall failed winning acoustical superiority. It is rted that at least a year will be re ed to finish the difficult tun- ing o new hall. Movable features on th age enclosure and on the ceil- ing a already responsible for audible chan noticeable sometimes on suc- cessi ays. At the moment, though, the s d is far away, and some subtle instru ntal overtones are lost. Bass sound specially tend to be weak, and some pots on the stage remain less alive than others. Full appraisal of the acoustics, needless to say, must await the final completion of tuning.

Erich Leinsdorf led the Boston Symphony at Philharmonic Hall on the 24th and 26th in his first season as its musical director. He is no newcomer to these parts, and his work has long been held in regard. With a solid approach and a firm hold on every detail, he is emphatic without pushing, and allows the music to flow and speak for itself. The results on the orchestra will be interesting to watch in the years ahead.

Bartok's Concerto for Orchestra came off swimmingly, if with slightly less brilliance than might be desired. Schumann's Fourth and Walter Piston's Seventh were also presented, each in idiomatic readings.

The second concert confirmed the earlier impression that the Boston will have a more opalescent tone, a clearer, brighter texture, than before. Stravinsky's "Symphony of Psalms" and Mahler's First Symphony gave additional evidence. Formal values are uppermost, and taste trims off any excess of brilliance, though dynamic extremes are always available when required.

The Stravinsky and Mahler further exemplified Leinsdorf's dependability and surety in projecting different styles. A goodly amount of excitement was generated in both. The excellent Chorus Pro Musica, from Boston, importantly contributed to the Stravinsky, summoning a wide gamut of emotions tempered by nearly perfect concision. The Mahler, played direct and without sentimentality, seemed surprisingly undated.

Bach's Sinfonia and Chorale from the Cantata No. 18, though expertly performed by the chorus and orchestra, was, due to the size of the forces, fogged rather than limned.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
BROOKLYN RECORD
Friday, November 16, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
BROOKLYN DAILY
Thursday, November 15, 1962

BROOKLYN, N.Y.
BROOKLYN HEIGHTS PRESS
W. 3,900
NOV 22 1962
New York World-Telegram
D. 463,241 SAT. 175,139
NOV 26 1962

Footlights and Spotlights

Boston Symphony Returning To Academy, Pianist to Debut

By HENDERSON CLEAVES

The Boston Symphony Orchestra will return to the Academy of Music Thursday night for the second of five Brooklyn concerts to be given this season.

The program will introduce to Brooklyn the Hungarian pianist, Geza Anda, who will perform Bartok's Concerto No. 2, a work for which he is supposed to have a special sympathy.

Anda last year won the Grand Prix du Disque for his recording of this piece. The son of a Budapest schoolmaster, he studied at the Royal Academy of Music in that city under Erno Dohnanyi, later winning the Franz Liszt prize, given to Hungary's best young pianist.

He escaped to Switzerland during World War II and has played since the war in France, Holland, Belgium, England, Austria, Norway, Denmark and Israel. He made his first American tour in 1955-56 and has since played with all of the major American orchestras.

The program will open with Schoenberg's "Verklaerte Nacht" and will close with Beethoven's Symphony No. 5.

Erich Leinsdorf, the symphony's new music director, will be conducting throughout this, the orchestra's 75th Brooklyn season. The program is at 8:30 in the Opera House.

* * *

GEZA ANDA

NEW YORK, N.Y.
VILLAGE VOICE
W. 18,796
DEC 6 1962

Leinsdorf ....

The same evening as Miss Schwarzkopf's recital, Erich Leinsdorf and the Boston Symphony were playing an oddly made but interesting program at Philharmonic Hall, a program this writer was able to hear the night before at the Brooklyn Academy of Music. The highlight was a furiously brilliant reading by Geza Anda of Bartok's astonishing Second Piano Concerto. The piece is Stravinsky's "Capriccio" transformed by good honest sweat on its brow and potent wine in its stomach and the piano reeling off with tympani and the bass drum out into the alley for a good, bloody brawl. Before the concerto came Schoenberg's long, lush "Verklaerte Nacht" and something called the Beethoven Fifth Symphony, both of which—by some amalgam of rather dry and dead acoustics and Mr. Leinsdorf's preference for clarity above all else—emerged almost in the unhackneyed and not unwelcome guise of chamber works.

BROOKLYN, N.Y.
FLATBUSH LIFE
W. 15,300
NOV 17 1962
Herald Tribune
D. 355,898 S. 451,270
NOV 25 1962

Boston Symphony

The Boston Symphony Orchestra will give a concert at the Brooklyn Academy of Music on Thursday. The program will feature the Hungarian pianist, Geza Anda.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 617,250 S. 773,579
NOV 14 1962

Boston Symphony Sets 2d Brooklyn Concert

The Boston Symphony Orchestra, under its new director, Erich Leinsdorf, returns to the Brooklyn Academy of Music on Thursday evening, Nov 29, for its second concert of the season.

Featured artist will be the Hungarian pianist, Geza Anda, who will perform Bela Bartok's Concerto No. 2.

Included on the program are Arnold Schoenberg's "Verklaerte Nacht," ("Transfigured Night"), an early masterpiece originally written for string sextet and arranged by the composer for string orchestra and Beethoven's Fifth Symphony.

Geza Anda is one of a select group of pianists who has won world-fame in the post-war period.

He has performed with the Philadelphia, Chicago, San Francisco, Cleveland, Minneapolis, Vancouver, New York Philharmonic, St Louis and Pittsburgh orchestras.

Last year, Mr. Anda was awarded the Grand Prix du Disque for his recording of the second Bartok concerto, the same work he will perform at the Academy of Music.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC.N.AVAIL.
DEC 1962

ORCHESTRAS IN NEW YORK

A Debut and a Legend

Dur[ing] October, a new orchestra was born, [two] foreign ensembles appeared for the first time, and a legendary conductor returned after a long absence. All of [this] in addition to the regular local and visiting orchestras. It was exciting, moreover, to see virtually every seat filled on all but two of these occasions.

With the opening-week festivities completed, Philharmonic Hall was in operation, offering a second major showplace for orchestral concerts. If Carnegie Hall was thereby slighted in number of performances, the new hall hailed for winning acoustical superiority. It is reported that at least a year will be required to finish the difficult tuning of the new hall. Movable features on the stage enclosure and on the ceiling are already responsible for audible changes, noticeable sometimes on successive days. At the moment, though, the sound is far away, and some subtle instrumental overtones are lost. Bass sounds especially tend to be weak, and some spots on the stage remain less alive than others. Full appraisal of the acoustics, needless to say, must await the final completion of tuning.

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BROOKLYN DAILY
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NOV 22 1962

New York World-Telegram
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NOV 26 1962

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NEW YORK, N.Y.
VILLAGE VOICE
W. 18,786
DEC 6 1962

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FLATBUSH LIFE
W. 15,300
NOV 17 1962

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The Boston Symphony Orchestra will give a concert at the Brooklyn Academy of Music on Thursday. The program will feature the Hungarian pianist, Geza Anda.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 817,250 S. 773,570
NOV 14 1962

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70 MONDAY 3

Third Program

MONDAY EVENING, DECEMBER 3, *at* 8:30 *o'clock*

MENDELSSOHN . . Overture to "A Midsummer Night's Dream," *Op.* 21

MOZART . . . . . Piano Concerto in G major, K. 453

I. Allegro
II. Andante
III. Allegretto; Presto

INTERMISSION

SHOSTAKOVITCH . . . . . Symphony No. 10, in E minor, *Op.* 93

I. Moderato
II. Allegro
III. Allegretto
IV. Andante; Allegro

SOLOIST
GEZA ANDA
MR. ANDA plays the Steinway Piano

BALDWIN PIANO — RCA VICTOR RECORDS

Globe 12/8/62

Anda Soloist in Mozart Concerto With Symphony

THE BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf music director, performed at Symphony Hall last night the third program of the Monday series. Mendelssohn: Overture to "A Midsummer Night's Dream"; Mozart: Piano Concerto in G major (K. 453); Geza Anda soloist; Shostakovitch: Symphony No. 10, in E minor.

By CYRUS DURGIN

Geza Anda, the Hungarian-born pianist who made his local debut a few weeks ago as soloist in the Friday-Saturday series of the Boston Symphony Orchestra, returned in the same capacity at the third Monday concert of the season last night.

Before, he had performed the formidable Bartok Second Concerto. Last night he was heard in that polar opposite, the G major Concerto (K. 453) of Mozart, a work of delectable beauty, mostly lyrical, but with a certain dappled variety of mood throughout its source.

All was neat, trim, deftly turned and accurate in technical respects. This was a loving performance, with supple grace of phrase and much delicacy in the matter of accents.

It was also a little old-fashioned as Mozart is played today: a trace too much, I thought, of heavy-cream sentiment, a disposition to linger over details at a certain expense of continuity and rhythmic flow. Indeed, when it came to the cadenzas, Mozart for the moment was almost Schumann.

For the orchestral portion, Erich Leinsdorf had trimmed down the strings to a foundation of three doublebasses, and had the violas change seats with the cellos. In reducing the orchestra he unconventionally did this by dismissing the first desk players (even in wind parts), which doubtless was a considerate course during a week when three different programs must be played. It also, I believe, was a high compliment to the Orchestra as a whole.

It may be that a perfect performance of this Concerto is not possible unless it were to be heard from very small ensemble and with the soloist using a Mozart-period piano, with its much lighter weight of tone. The intimacies of this unique work (which has no fellow even in Mozart) have been lost among the tonal improvements of orchestral instruments. Yet, Leinsdorf conducted a brisk and clean performance which greatly pleased, and all hands were roundly applauded.

Perfection was no more than one hair's breadth from Mendelssohn's "A Midsummer Night's Dream" Overture. There were some details of instrumental balance and solo playing of astonishing brilliance and virtuosity. In the Symphony No. 10 of Shostakovitch there were even more.

At its conclusion Mr. Leinsdorf, as he had done earlier in the evening, singled out wind and percussion players for a bow of their own.

Time and time again, during the intricacies of this long and exacting Symphony one thought in excited admiration: "What a great, great conductor and Orchestra!"

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
DEC 1 1962

Burgin to Conduct at Dec. 7 and 8 Concerts

Erich Leinsdorf will conduct the third concert in the ~~Monday series~~ Monday at 8:30 p. m. in Symphony Hall. He will begin the concert with Mendelssohn's Overture to "A Midsummer Night's Dream,' which will be followed by the Piano Concerto in G major, K. 453 by Mozart, with Geza Anda, soloist. Following the intermission, Mr. Leinsdorf will conduct Shostakovitch's Symphony No. 10.

The Boston Symphony Orchestra will be in Sanders Theater, Cambridge, on Tuesday evening. Mr. Leinsdorf's program for this concert includes the Sinfonia and Chorale from Bach's Cantata No. 18 and the Symphony No. 96 by Haydn.

Joseph de Pasquale, the Boston Symphony Orchestra's solo violist, will be soloist in a performance of Milhaud's Concerto for Viola and Orchestra. Mahler's Symphony No. 1 will be the concluding work on this program which will be televised live by WGBH-TV, Channel 2.

Richard Burgin will conduct the Boston Symphony Orchestra for the two weeks beginning Friday-Saturday, Dec. 7-8. He has invited Virginia Babikian, soprano, to be his guest in a performance of Mahler's Symphony No. 4. This program will begin with Stravinsky's Divertimento, "Le Baiser de la Fee," Allegorical Ballet.

SYMPHONY — Herald 12/8/62

Geza, Anda, Pianist, In Mozart Concerto

By ROBERT TAYLOR

Two weeks ago the young Hungarian pianist, Geza Anda, appeared as soloist with The Boston Symphony Orchestra in Bartok's Second Concerto. Last night, the third concert of the Monday evening series, he undertook a challenge of a different order, Mozart's Piano Concerto No. 17, in G, which he presented with sensibility and grace.

A more contrasting set of scores than the Bartok and the Concerto in G would be hard to imagine, the former's Second Concerto barbaric, steely and tumultuous, while the delectable G major, an infinitely greater work, demands a gentle and urbane touch.

Folksong Theme

Indeed, the folksong theme of the finale—which recalls the finale of "Eine kleine Nachtmusik," and Papageno's bird-catcher song also in G—is said to have been whistled by a sterling bought by Mozart.

Apocryphal though this may be, the Concerto reminds one of the loveliest and happier statements in the total range of western music, not without its moments of profound dramatic emotion, but all the whole only delicately touched by shadow. Mr. Anda's approach was stylistically impeccable. The several themes emerged clearly and lyrically, the phrasing crisp and subtly accented.

What I liked best about the soloist's performance was his conception of the gulf between a large and a virtuosic attack. The Concerto in G is not a showpiece in the 19th century sense, the romantic period to which our ears are still tuned. Yet it has an astonishing breadth of idea that will not appear in too refined an account.

Virility Preserved

Mr. Anda preserved the virility of the fine-grained writing, simultaneously ranging through a variety of moods; he had color, tenderness and passion.

Possibly one may play Bartok's Concerto with only a formidable technical equipment; but to play the Mozart G Major one must posses extraordinary brilliancy and control. Last night Mr. Anda demonstrated conclusively that he is a talent of the finest interpretive grain. Mr. Leinsdorf and the orchestra, 'cellos to the fore, supplied tactful and radiant balances.

The concert got underway with Mendelssohn's Overture and closed with the Shostakovitch Tenth, both already featured in the Friday-Saturday series.

The Program

The third program of the Monday night series of the 82nd season of The Boston Symphony Orchestra took place last night, Erich Leinsdorf conducting. Geza Anda, pianist, was the soloist.
Overture to "A Midsummer Night's Dream," Op. 21 . . . . . Mendelssohn
Piano Concerto in G major, K. 453 . . . . . Mozart
Symphony No. 10 in E minor, Op. 93 . . . . . Shostakovitch

10

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Globe 12/2/62

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All was neat, trim, deftly turned and accurate in technical respects. This was a loving performance, with supple grace of phrase and much delicacy in the matter of accents.

It was also a little old-fashioned as Mozart is played today: a trifle too much, I thought, of heavy-cream sentiment, a disposition to linger over details at a certain expense of continuity and rhythmic flow. Indeed, when "it came to the cadenza Mozart [illegible] for the moment was almost Schumann.

For the orchestral portion, Erich Leinsdorf had trimmed down the strings to a foundation of three double basses, and had the violas change seats with the cellos. In reducing the orchestra he unconventionally did this by dismissing the first desk players (even in wind parts), which doubtless was a considerate course during a week when three different programs must be played. It also, I believe, was a high compliment to the Orchestra as a whole.

It may be that a perfect performance of this Concerto is not possible unless it were to be heard from very small ensemble and with the soloist using a Mozart-period piano, with its much lighter weight of tone. The intimacies of this unique work (which has no fellow even in Mozart) have been lost among the tonal improvements of orchestral instruments. Yet, Leinsdorf conducted a brisk and clean performance which greatly pleased, and all hands were roundly applauded.

Perfection was no more than one hair's breadth from Mendelssohn's "A Midsummer Night's Dream" Overture. There were some details of instrumental balance and solo playing of astonishing brilliance and virtuosity. In the Symphony No. 10 of Shostakovitch there were even more.

At its conclusion Mr. Leinsdorf, as he had done earlier in the evening, singled out wind and percussion players for a bow of their own.

Time and time again, during the intricacies of this long and exacting Symphony one thought in excited admiration: "What a [illegible] great conductor and orchestra!"

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Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
DEC 1 1962

Burgin to Conduct at Dec. 7 and 8 Concerts

Erich Leinsdorf will conduct the third concert in the Monday series Monday at 8:30 p. m. in Symphony Hall. He will begin the concert with Mendelssohn's Overture to "A Midsummer Night's Dream," which will be followed by the Piano Concerto in G major, K. 453 by Mozart, with Geza Anda, soloist. Following the intermission, Mr. Leinsdorf will conduct Shostakovitch's Symphony No. 10.

The Boston Symphony Orchestra will be in Sanders Theater, Cambridge, on Tuesday evening. Mr. Leinsdorf's program for this concert includes the Sinfonia and Chorale from Bach's Cantata No. 18 and the Symphony No. 96 by Haydn.

Joseph de Pasquale, the Boston Symphony Orchestra's solo violist, will be soloist in a performance of Milhaud's Concerto for Viola and Orchestra. Mahler's Symphony No. 1 will be the concluding work on this program which will be televised live by WGBH-TV, Channel 2.

Richard Burgin will conduct the Boston Symphony Orchestra for the two weeks beginning Friday-Saturday, Dec. 7-8. He has invited Virginia Babikian, soprano, to be his guest in a performance of Mahler's Symphony No. 4. This program will begin with Stravinsky's Divertimento, "Le Baiser de la Fee," Allegorical Ballet.

SYMPHONY Herald 12/3/62

Geza Anda, Pianist, In Mozart Concerto

By ROBERT TAYLOR

Two weeks ago the young Hungarian pianist, Geza Anda, appeared as soloist with the Boston Symphony Orchestra in Bartok's Second Concerto. Last night, the third concert of the Monday evening series, he undertook a challenge of a different order, Mozart's Piano Concerto No. 17, in G, which he presented with sensibility and grace.

A more contrasting set of scores than the Bartok and the Concerto in G would be hard to imagine, the former's Second Concerto barbaric, steely and tumultuous, while the delectable G major, an infinitely greater work, demands a gentle and urbane touch.

Folksong Theme

[illegible] the folksong theme of the finale—which recalls the final of "Eine kleine Nachtmusik," and Papageno's bird-catcher song also in G—is said to have been whistled by a starling bought by Mozart.

Apocryphal though this may be, the Concerto remains one of the loveliest and [illegible] statements in the [illegible] of western music. [illegible] its moments of [illegible] dramatic emotion, but [illegible] whole daily delicately [illegible] shadow. Mr. Anda's [illegible] was stylish—deadly [illegible] the several themes [illegible] and lyrically, the phrasing crisp and subtly accented.

What I liked best about the soloist's performance was his conception of the gulf between a lyrical and a virtuosic style. The Concerto in G [illegible]

the 19th century sense, the romantic period to which our ears are still tuned. Yet it has an astonishing breadth of idea that will not appear in too refined an account.

Virility Preserved

Mr. Anda preserved [illegible] of the fine-grained writing [illegible] ously ranging through a [illegible] ty of moods; he had color, tenderness and passion.

Possibly one may play Bartok's Concerto with only a formidable technical equipment; but to play the Mozart G Major one must [illegible] extraordinary [illegible] and control. Last night Mr. Anda demonstrated conclusively that he is a talent of the finest interpretive grain. Mr. Leinsdorf and the orchestra, 'cellos to the fore, supplied tactful and radiant balances.

The concert got underway with Mendelssohn's Overture and closed with the Shostakovitch Tenth, both already featured in the Friday-Saturday series.

The Program

The third program of the Monday night series [illegible] season of the Boston Symphony Orchestra [illegible] Erich Leinsdorf conducting: Geza Anda, pianist, in Mendelssohn's Overture to "A Midsummer Night's Dream," Op. 21; Mozart's Piano Concerto in G major, K. 453; Shostakovitch's Symphony No. 10, in E minor, Op. 93.

BOSTON 10

Tenth Program

FRIDAY AFTERNOON, DECEMBER 7, *at* 2:15 *o'clock*

SATURDAY EVENING, DECEMBER 8, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

STRAVINSKY ..... "Fireworks," *Op.* 4

STRAVINSKY ... Divertimento, "Le Baiser de la Fée," Allegorical Ballet

I. Sinfonia
II. Danses Suisses
III. Scherzo
IV. Pas de deux
Adagio — Variation — Coda

INTERMISSION

MAHLER ..... Symphony No. 4, in G major (with Soprano Voice)

I. Bedächtig (Deliberately)
II In gemächlicher Bewegung (With leisurely motion)
III. Ruhevoll (Peacefully)
IV. Sehr behaglich (Very easily)

SOLOIST
VIRGINIA BABIKIAN, Soprano

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
DEC 7 1962

By Boris and Milton

Richard Burgin, associate conductor of the Boston Symphony, will conduct this weekend's concerts at Symphony Hall, as well as those of Dec. 14, 15, 16, and 18.

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Traveler (e)
BOSTON, Mass.
Circ. 162,362
DEC 6 1962

To Conduct

RICHARD BURGIN, associate conductor of the Boston Symphony Orchestra, will conduct the concerts of the next two weeks, during Erich Leinsdorf's vacation.

New England Newsclip Agency, Inc.
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Leader-Herald & News Gazette
EVERETT, Mass.
Weekly 8 Circ. 12,900
1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
DEC 6 1962

Virginia Babikian will be the soprano soloist in Mahler's Fourth Symphony in the Boston Symphony concerts at Symphony Hall Dec. 7-8, and in Providence, R.I., on Tuesday night, Dec. 11.

Sunday Herald
BOSTON, Mass.
Circ. 289,439
DEC 2 1962

Concert Calendar For Week

Richard Burgin will conduct the Boston Symphony Orchestra for the two weeks beginning this Friday and Saturday. He has invited Virginia Babikian, soprano, to be his guest in a performance of Mahler's Symphony No. 4. This program will begin with Stravinsky's "Fireworks" and continue with his Divertimento, "Le Baiser de la Fee," Allegorical Ballet.

Tomorrow evening Erich Leinsdorf will conduct the third concert in the Monday series at Symphony Hall. Mr. Leinsdorf will begin this concert with Mendelssohn's Overture to "A Midsummer Night's Dream," which will be followed by the Piano Concerto in G major, K. 453 by Mozart, with Geza Anda, soloist. Following the intermission Mr. Leinsdorf will conduct Shostakovitch's Symphony No. 10.

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RICHARD BURGIN, associate conductor of the Boston Symphony Orchestra, who will conduct the orchestra for two weeks, starting with the Friday afternoon and Saturday night concerts this week at Symphony Hall.

BOSTON 10

EIGHTY-SECOND SEASON • NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE

Tenth Program

FRIDAY AFTERNOON, DECEMBER 7, *at* 2:15 *o'clock*

SATURDAY EVENING, DECEMBER 8, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

STRAVINSKY . . . . . "Fireworks," *Op.* 4

STRAVINSKY . . . Divertimento, "Le Baiser de la Fée," Allegorical Ballet

I. Sinfonia
II. Danses Suisses
III. Scherzo
IV. Pas de deux
Adagio — Variation — Coda

INTERMISSION

MAHLER . . . . . Symphony No. 4, in G major (with Soprano Voice)

I. Bedächtig (Deliberately)
II. In gemächlicher Bewegung (With leisurely motion)
III. Ruhevoll (Peacefully)
IV. Sehr behaglich (Very easily)

SOLOIST
VIRGINIA BABIKIAN, Soprano

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

[585]

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Christian Science Monitor (e)
BOSTON, Mass.
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DEC 7 1962

By Boris and Milton

Richard Burgin, associate conductor of the Boston Symphony, will conduct this weekend's concerts at Symphony Hall as well as those of Dec. 14, 15, 16, and 18.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 162,363
DEC 6 1962

To Conduct

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New England Newsclip Agency, Inc.
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DEC 6 1962

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Christian Science Monitor (e)
BOSTON, Mass.
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DEC 6 1962

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Sunday Herald
BOSTON, Mass.
Circ. 289,439
DEC 2 1962

Concert Calendar For Week

Richard Burgin will conduct the Boston Symphony Orchestra for the two weeks beginning this Friday and Saturday. He has invited Virginia Babikian, soprano, to be his guest in a performance of Mahler's Symphony No. 4. This program will begin with Stravinsky's "Fireworks" and continue with his Divertimento, "Le Baiser de la Fee," Allegorical Ballet.

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RICHARD BURGIN, associate conductor of the Boston Symphony Orchestra, who will conduct the orchestra for two weeks, starting with the Friday afternoon and Saturday night concerts this week at Symphony Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 445,834
DEC 2 1962

Burgin Conducts Mahler, Stravinsky at Symphony

Richard Burgin, associate conductor of the Boston Symphony Orchestra, will be at the helm of the Symphony Hall Friday afternoon and Saturday evening concerts for the next two weeks. His program for Dec. 7 and 8 will consist of two works by Igor Stravinsky—"Fireworks" and the Divertimento, "Le Baiser de la Fee", and the Symphony No. 4 by Mahler. Soprano soloist in the latter will be Virginia Babikian.

For the concerts of Dec. 14 and 15, Mr. Burgin has announced the following program: Irving Fine: Notturno for Strings and Harp (first time at these concerts); Olivier Messiaen: "L'Ascension"; Prokofieff: "Chout" Ballet Suite; Hindemith: Symphony, "Die Harmonie ders Welt."

Music director Erich Leinsdorf will conduct two concerts this week before departing upon a brief respite from his duties. They will be as follows:

Monday at 8:30 p.m., Symphony Hall. Mendelssohn: Overture to "A Midsummer Night's Dream"; Mozart: Piano Concerto in G major (K. 453), Geza Anda soloist; Shostakovitch: Symphony No. 10 in E minor.

Tuesday at 8:30, Sanders Theater, Cambridge. Bach: Sinfonia and Chorale from Cantata No. 18; Haydn: Symphony No. 96, in D major; Mahler: Symphony No. 1, in D major.

RICHARD BURGIN, associate conductor, will direct the Boston Symphony Orchestra's concerts for two weeks, Dec. 7-8 and 14-15, at Symphony Hall.

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Herald (m)
BOSTON, Mass.
Circ. 177,889
DEC 8 1962

The Symphony

Burgin Conducts Cheerful Program

By ROBERT TAYLOR

Mahler and Stravinsky in their lighter mood formed the pastel substance of a cheerful program as Richard Burgin, the associate conductor, made his second appearance of the season at Symphony yesterday.

The Symphony

The Boston Symphony Orchestra, Richard Burgin conducting, presented the 10th program of the 82nd season yesterday in Symphony Hall. Virginia Babikian, soprano, was the soloist. The program will be repeated tonight at 8:30.

"Fireworks," Op. 4 . . . Stravinsky
Divertimento, "Le Baiser de la Fee" Stravinsky
Symphony No. 4, in G major . . . Mahler

Mr. Burgin's association with the Mahler Fourth here is firmly established. Indeed, he and Bruno Walter have conducted every prior performance with the Boston Symphony Orchestra, and last February the work was offered by the New England Conservatory Orchestra as an appropriate gesture to Mr. Walter's memory. It is sufficient to say that Richard Burgin's comprehension, authority and devotion would meet the approval of Mahler's ardent disciple.

I do not think yesterday's account emerged as memorably as it should under such conditions, however, though the reading was notable in many ways. The major element lacking was a sense of the diabolic in the scherzo. Not that the Fourth is sinister, or demands even the flash-powder and tin-hammered thunders of a Berlioz "Witches' Sabbath" —but for contrast to the haunting celestial sweetness, a spectral hint intrudes.

Peasant Gaiety

As Mahler himself declared: "The scherzo is so mysterious, confused and supernatural that your hair will stand on end when you hear it. But in the following adagio, where all this passes off, you will immediately see that it was not meant so seriously."

The episode is not unlike a Breughel, teeming with robust peasant gaiety but unobtrusively paced by a luminous and skeletal violinist in the shadows. Mr. Silverstein's "scordatura" voice—that is, a violin tuned a tone higher than normal—did not accent the grotesque country-fiddler interruptions too graphically because Mr. Burgin chose to emphasize the sprightly flow of the surrounding material.

Moreover, in the "Wunderhorn" text of the last movement Miss Virginia Balbikian could have brought more clarity to the enunciation of her German. She has an attractive soprano, and her approach to the heavenly passage captures the silvery naive timbre of a choirboy's floating tone. In spite of her tasteful interpretation, the ease of her production and a polished vocal technique otherwise, there were blurred vowels and, consequently, the images like St. Peter with his nets and bait, lacked decisive contour.

Supple Line

Nevertheless, she offered a scrupulous professional attack as did the orchestra and Mr. Burgin. The values of the performance lay in the exquisite modelling of the first movement and the long-breathed, supple line; breadth and delicacy mingled in the handling of the structure; and if the want of contrast tended toward a uniform finish, the lyrical simplicity of Mahler's majestic and radiant mystical vision was poignantly conveyed.

The two Stravinsky scores provided blithe, sophisticated drollery, the one a youthful occasional piece almost never heard today, the other the more familiar "Fairy's Kiss" ballet, and both exhibiting the decorative skill of urbane banter. Stravinsky's uncommon ability as a mimic adorns the various turns of phrase: in "Fireworks" he assumes the manner of Strauss and Dukas, in the ballet he deliberately adopts the guise of Tchaikowsky.

The derivations are, in the first case, concealed (the borrowing from the "Sorcerer's Apprentice" and "Till Eulenspiegel" may be direct, but lurks amid other impressionism and Stravinsky's own additions), and in the ballet, overt; yet it is interesting how so much of Stravinsky's artistic personality, ironic, dry and classical, hovers over the workmanship.

On the surface "Fireworks" follows the shimmering fin-de-siecle French tradition, while "The Fairy's Kiss" belongs in the lush line of Russian romanticism. But Stravinsky translates the allusive French style into a crisper, astringent idiom; and the opulent Slavic melodic colors into a champagne-pale scintillation. Both afford the enjoyment of superior decor.

Next week Mr. Burgin has scheduled Messiaen's "L'Ascension" and Hindemith's symphony, "Die Harmonie der Welt"; the late Irving Fine's Notturno for Strings and Harp and the suite from Prokofiev's ballet "Chout" ("Buffoon"), Op. 21.

New England Newsclip Agency, Inc.
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Evening Globe
BOSTON, Mass.
Circ. 141,660
DEC 8 1962

True Splendor: Mahler, Stravinsky From Burgin

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 10th program of the Friday-Saturday series. Richard Burgin, associate conductor, presented "Fireworks" and the Divertimento from "Le Baiser de la Fee" by Stravinsky, and the Symphony No. 4, in G major, by Gustav Mahler. Virginia Babikian, soprano, was soloist in the latter.

BY CYRUS DURGIN

Richard Burgin yesterday began the first of two weeks at the helm of the Boston Symphony Orchestra, while music director Erich Leinsdorf takes a near-mid-season respite. No matter how cold, raw and dark became the afternoon, all was warmth, radiance and splendor within Symphony Hall, where the concert was divided between Igor Stravinsky and Gustav Mahler.

Now the words warmth, radiance and splendor may seem unlikely when applied to Stravinsky, but in this case they are accurate. "Fireworks" is an early and orchestrally elaborate score, while the Divertimento from the Ballet "Le Baiser de la Fee" is a highly agreeable blend of Stravinsky's neo-classicism and tunes by Tchaikovsky.

To call the Divertimento delectable triviality is more a statement of fact than of opinion. Reduce the music to its constituent elements and the value is negligible prettiness. Take it as a whole, recognizing the kinetic drive of a ballet score, and under the circumstances of so brilliant a performance as yesterday, and you have a first-rate occasion of light pleasure.

As I remember Stravinsky himself conducting it, the Divertimento was all accents and patterns, pace and line. That made it angular, a little stiff though charming. With Burgin and the Boston Symphony virtuosi of 1962, the approach is gentler, with polish, delicacy and even just a modicum of sly humor. This way the effect is of more resilience, color and variety.

Let us all utter a courteous thank you (of moderate intensity) for the privilege of hearing "Fireworks" again. As a historical curiosity it is interesting, showing Stravinsky's grasp of instrumental detail when he was about 26. As music, you could say that, along the same line of descriptive purpose, Debussy did more with less.

With the increased richness, depth and weight of tone which the Boston Symphony has re-acquired under its new artistic direction, the music of Gustav Mahler may be presented in more nearly its true colors. Mahler was a Central European and the timbres which really best suit his music can be supplied by a cosmopolitan orchestra, but not by one with an essentially French style.

(I shall not forget the horror of a Paris performance—and under Bruno Walter, too!—of "Das Lied von der Erde," the French hornists giving their notes throat vibrato that makes horns sound like saxophones!)

So, yesterday, the Fourth Symphony had a depth and range of color, and a true orchestral splendor not characteristic of Mahler performances here in recent years. Burgin conducted it marvelously, the orcestra responded nobly, with a total result a performance that seemed as Mahleresque as one could hear: full of warmth and tenderness, lingering over the moderate tempi just enough to make all rounded and fully expressed.

There are two ways of singing the soprano solo of the final movement: one with the full color and vigor of a mature voice, the other not parodistic but rather light and with the character of a child's wonderment over the foods of heaven. The first way seems in my belief to match better the musical texture of the work, the second more vividly expresses the sense and mood of the text.

Soprano Virginia Babikian yesterday sang it in the first way, displaying a lovely full resonance and the musical intelligence of an artist.

Next week Burgin will conduct Irving Fine's Notturno for Strings and Harp; "L'Ascension" by Messiaen; Prokofieff's "Chout" Suite, and Hindemith's Symphony, "Die Harmonie der Welt."

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
DEC 8 1962

Symphony in Two-Composer Program

Burgin Conducts Stravinsky, Mahler

By Louis Chapin

Late 19th-century composers took the symphonic mold which Beethoven stretched, and filled it in a variety of more or less effusive ways. Two means, in the 20th century, of coming to terms with such effusions appeared during Richard Burgin's program yesterday with the Boston Symphony.

One, if you happened to be Stravinsky in 1928, was to recook the sound of Tchaikovsky in a fragrant little ballet-casserole called "Le Baiser de la Fée." The other, if you (more likely) were in yesterday's Symphony Hall audience, was to realize that while Mahler wrote at some length, his music speaks today with as much originality as ever.

Mr. Burgin prefaced the 1928 Stravinsky with one of the composer's earliest pieces still in the repertoire, the "Fireworks" of 1908, written for the wedding of Rimsky-Korsakov's daughter. The conductor's easy manner, sometimes evoking the give and take of rehearsal rather than performance, perhaps did not prepare for the opening intensity, and there was some off-balance brass playing. Thereafter the bursts of color followed each other with proper precision.

* * *

The change from forward-looking early Stravinsky to retrospective middle Stravinsky, casting admiring glances toward Tchaikovsky, proves again what Roland-Manuel wrote: "Stravinsky is the most methodical man in the world, and the least systematic. . . . It is generally imagined that he changes skins when what he does is to change tasks."

His task, this time, was not only to suitably clothe a story of fairy enchantment, but also, doing honor to his admired Tchaikovsky, to let the melodic and orchestral feel of the earlier master similarly enchant his score.

Hearing the performance's suave richness we were convinced that Stravinsky could as aptly reassemble details from Tchaikovsky's music as Picasso's cubism could reassemble details of the face—and with no more hurt to the original.

The only weaknesses, again, were a fussy moment or two in the horns (was it a yodel during the Danses Suisses?) when more certainty was needed either by player or conductor or both.

* * *

Mr. Burgin's authority communicated its fullness, however, during the more leisurely enchantments of Mahler's Fourth Symphony. It is a remarkable thing that such lengths of music with so little obvious contrast can keep an audience's attention right up to and beyond its wholly unpretentious ending.

What does it is the straight talk of Mahler's detail, and that was carefully directed and executed in yesterday's performance. The pervasive concern with the hereafter was that of a sophisticated, expert musician in search of peace; yet it is childlike enough to shake away the shrouds of mystery. Mahler comes to his conclusions, in the fourth movement, with idyllic stanzas from his well of poetic source-material, "Des Knaben Wunderhorn." Virginia Babikian, singing these, seemed to let the first three movements prepare her for the unashamed delights of this paradise, and described them in the spirit of directness.

Her tone was partly obscured by some orchestral passages, but she wisely refused to force it, and her controlled fullness came through where most needed—as in the exquisite closing lines of each stanza.

Mr. Burgin's way with Mahler's innocence of style was equally in keeping with its intent, and brought out his particular success as a conductor.

B

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Sunday Globe
BOSTON, Mass.
Circ. 445,834
DEC 9 1962

Irving Fine Notturno Scheduled by Burgin

Richard Burgin, who is conducting the Boston Symphony Orchestra during the mid-season vacation of music director Erich Leinsdorf, has scheduled the Notturno for Strings and Harp by the late Irving Fine. The work by the late Professor of Music at Brandeis University will begin the Symphony Hall concerts Friday at 2:15 p.m., and Saturday evening at 8:30.

The program will include "L'Ascension," Four Symphonic Meditations by Olivier Messiaen; the "Chout" Ballet Suite by Prokofieff, and the Symphony, "Die Harmonie der Welt," by Hindemith. The entire program also will be heard at the Symphony Hall Sunday concert Dec. 16 at 3 p.m.

Of these four composers, Hindemith (in 1940), Messiaen (in 1949) and Fine have been members of the composition faculty at the Berkshire Music Center in Tanglewood.

SHOWTHROUGH

74 BOSTON 11 V

Eleventh Program

FRIDAY AFTERNOON, DECEMBER 14, *at* 2:15 *o'clock*

SATURDAY EVENING, DECEMBER 15, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

FINE ..... Notturno for Strings and Harp

I. Lento
II. Animato
III. Adagio

(First performance at these concerts)

MESSIAEN ..... "L'Ascension," Four Symphonic Meditations

Majesty of Christ Beseeching His Glory of His Father
Serene Hallelujahs of a Soul that Longs for Heaven
Hallelujah on the Trumpet, Hallelujah on the Cymbal
Prayer of Christ Ascending to His Father

PROKOFIEV ..... Suite from the Ballet, "Chout" ("Buffoon"), *Op.* 21

The clown and his wife (Andantino scherzando)
The clown dresses up as a young girl (Andantino innocente)
The young girl is transformed into a goat (Moderato con agitazione)
Final dance (Moderato; Allegretto)

INTERMISSION

HINDEMITH ..... Symphony, "Die Harmonie der Welt"

I. Musica Instrumentalis
II. Musica Humana
III. Musica Mundana

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO

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Evening Globe
BOSTON, Mass.
Circ. 141,660

DEC 15 1962

Burgin Leads Symphony In 20th Century Music

Cyrus Durgin, Globe music-drama editor, died suddenly last night. This is his review, completed a short time before his death, of yesterday afternoon's Symphony performance.

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 11th program of the Friday-Saturday series. Richard Burgin, associate conductor, presented the following works: Notturno for Strings and Harp (first time at these concerts), Irving Fine; "L'Ascension," Four Symphonic Meditations, Olivier Messiaen; "Chout" Ballet Suite, Prokofieff; Symphony from "Die Harmonie der Welt", Hindemith.

By CYRUS DURGIN

Associate conductor Richard Burgin had his courage firmly summoned, and an artistic purpose in mind when he chose the program for this week's Boston Symphony concerts. It consists of 20th Century music, four works composed between 1915 and 1953, in national origin from the United States, France, old Russia, and expatriate Germans.

It is a very interesting program, including nothing trivial or dull. It is also too much of a sameness, too demanding of an audience.

By the time that the best work of the four arrived, Hindemith's "Die Harmonie der Welt," my powers of concentration were ebbing low.

By the end of the first movement, they evaporated.

Nor was there any suggestion of Christmas in this list. (Messiaen's "L'Ascension" is, indeed, an Easter piece) to give a special holiday flavor. Is it too much to ask that such be forthcoming from the Boston Symphony?

Fine, Delicate

Taking yesterday's matters in chronological order, the first was new to these concerts, although the late Irving Fine conducted his Notturno at a Zimbler Sinfonietta concert nearly 12 years ago. This is fine, delicate, sensitive music, involving the contrast of solo harp, a tiny concertino of two violins, viola and cello, and a small string orchestra.

The idiom is modified 12-tone method, the texture beautifully clear, the musical thought of a high order, the influence late Stravinsky, the mood alternately elegiac and discreetly brisk.

Irving Fine was a most sincere and dedicated musician. What he wrote, he wrote to release that which was musical within him.

One thought sadly of his passing as the elegiac lento and adagio pursued their course. One also thought with certitude, that if his own elegy had to be written, he himself had done so in this glowing music. Not least of its merit is the excellent writing for harp, an instrument which few composers know how to treat well.

Messiaen's "L'Ascension" is, I believe, of that peculiarly cerebral sort of artistic manifestation which celebrates religious connotation if not impulse. The four movements are not without feeling, however, and the first, "Majesty of Christ Beseeching His Father" seems to invoke in brass the grandeur of the chorale.

The musical and emotional tension increases in the subsequent three movements, ending in a peculiar half-cadence (that left the audience bewildered a moment) on "Prayer of Christ Ascending to His Father." Yet in all of this ardor, I could not escape the impression of an over-mastering intellectual governance of the music.

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Too bad that "Die Harmonie der Welt" was left for last, when audience enthusiasm was waning and some persons walked out. This music is a glorious tissue of sound and ideas, in its symphonic derivation from an opera, though not in manner, recalling Hindemith's other "operatic symphony", "Mathis der Maler". There is so much to hear and perceive! If any 20th Century composers survive the wear and tear of a couple more centuries, Hindemith surely will be in the forefront!

The virtuosi of the Boston Symphony, including one extra percussionist, were kept exceedingly busy through the afternoon. Burgin was at the top of his technical form, and the musicians did their best by him.

Next week the entire Orchestra will be on Christmas vacation. The next Friday-Saturday concerts will be a Mozart program conducted by Erich Leinsdorf, Dec. 28 and 29, devoted to Eine Kleine Nachtmusik (K. 525), the C minor Piano Concerto (K. 491), with Gabriel Tacchino as soloist, and the "Posthorn" Serenade (K. 320).

SHOWTHROUGH

14 BOSTON 11

EIGHTY-SECOND SEASON • NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE

Eleventh Program

FRIDAY AFTERNOON, DECEMBER 14, *at* 2:15 *o'clock*

SATURDAY EVENING, DECEMBER 15, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

FINE ..... Notturno for Strings and Harp

I. Lento
II. Animato
III. Adagio

(First performance at these concerts)

MESSIAEN ..... "L'Ascension," Four Symphonic Meditations

Majesty of Christ Beseeching His Glory of His Father
Serene Hallelujahs of a Soul that Longs for Heaven
Hallelujah on the Trumpet, Hallelujah on the Cymbal
Prayer of Christ Ascending to His Father

PROKOFIEV ..... Suite from the Ballet, "Chout" ("Buffoon"), *Op.* 21

The clown and his wife (Allegretto)
The clown dresses up as a young girl (Andantino innocente)
The young girl is transformed into a goat (Moderato con agitazione)
Final dance (Moderato; Allegretto)

INTERMISSION

HINDEMITH ..... Symphony, "Die Harmonie der Welt"

I. Musica Instrumentalis
II. Musica Humana
III. Musica Mundana

These concerts will end about [illegible] o'clock [illegible] Afternoon [illegible] on Saturday Evening.

BALDWIN PIANO

RCA VICTOR RECORDS

[649]

New England Newsclip Agency, Inc.
Box 3090, Boston 64 Richmond 2-4200

Evening Globe
BOSTON, Mass.
Circ. 141,560
DEC 15 1962

Burgin Leads Symphony In 20th Century Music

Cyrus Durgin, Globe music-drama editor, died suddenly last night. This is his review, completed a short time before his death, of yesterday afternoon's Symphony performance.

THE BOSTON SYMPHONY ORCHESTRA performed its Symphony Hall [illegible] yesterday afternoon, and will repeat tonight at 8:30, the 11th program of the Friday-Saturday series. Richard Burgin, associate conductor, presented the following works: Notturno for Strings and Harp (first time at these concerts), Irving Fine; "L'Ascension" [illegible] Symphonic Meditations, Olivier Messiaen; "Chout" Ballet Suite, Prokofieff; Symphony from "Die Harmonie der Welt", Hindemith.

By CYRUS DURGIN

Associate conductor Richard Burgin had his courage firmly summoned, and an artistic purpose in mind when he chose the program for this week's Boston Symphony concerts. It consists of 20th Century music, four works composed between 1915 and 1[illegible] in national origin from United States, France, Russia and expatriate Germans.

It is a very interesting program, including nothing trivial or dull. It is also too much of a sameness, too demanding of an audience.

By the time that the [illegible] work of the four arrived, Hindemith's "Die Harmonie der Welt," my powers of concentration were ebbing [illegible]

By the end of the first movement, they evaporated.

Nor was there any suggestion of Christmas in this list. (Messiaen's "L'Ascension" is, indeed, an Easter piece) to give a special holiday flavor. Is it too much to ask that such be forthcoming from the Boston Symphony?

Fine, Delicate

Taking yesterday's matters in chronological order, the first was new to these concerts, although the late Irving Fine conducted his Notturno at a Zimbler Sinfonietta concert nearly 12 years ago. This is fine, delicate, sensitive music involving the contrast of solo harp, a tiny concertino of two violins, viola and cello, and a small string orchestra.

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Irving Fine was a most sincere and dedicated musician. What he wrote, he wrote to release that which was musical within him.

One thought sadly of his passing as the elegiac lento and adagio pursued their course. One also thought and made [illegible] with certitude, that if his own elegy had to be written, he himself had done so in this glowing music. Not least of its merit is the excellent writing for harp, an instrument which few composers know how to treat well.

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The [illegible] and emotional tension increases in the subsequent three movements, ending in a peculiar half-cadence (that left the audience bewildered for a moment) on "Prayer of Christ Ascending to His Father." Yet in all of this ardor, I could not escape the impression of an over-mastering intellectual governance of the music.

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SHOWTHROUGH

76 BOSTON SUN 3. Tues. 5

Third Program

SUNDAY AFTERNOON, DECEMBER 16, *at* 3:00 *o'clock*

RICHARD BURGIN, *Conductor*

FINE ..... Notturno for Strings and Harp

I. Lento
II. Animato
III. Adagio

MESSIAEN ..... "L'Ascension," Four Symphonic Meditations

Majesty of Christ Beseeching His Glory of His Father
Serene Hallelujahs of a Soul that Longs for Heaven
Hallelujah on the Trumpet, Hallelujah on the Cymbal
Prayer of Christ Ascending to His Father

PROKOFIEV ..... Suite from the Ballet, "Chout" ("Buffoon"), *Op.* 21

The clown and his wife (Andantino scherzando)
The clown dresses up as a young girl (Andantino innocente)
The young girl is transformed into a goat (Moderato con agitazione)
Final dance (Moderato; Allegretto)

INTERMISSION

HINDEMITH ..... Symphony, "Die Harmonie der Welt"

I. Musica Instrumentalis
II. Musica Humana
III. Musica Mundana

BALDWIN PIANO

RCA VICTOR RECORDS

Fifth Program

TUESDAY EVENING, DECEMBER 18, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

FINE ..... Notturno for Strings and Harp

I. Lento
II. Animato
III. Adagio

MESSIAEN ..... "L'Ascension," Four Symphonic Meditations

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BALDWIN PIANO

RCA VICTOR RECORDS

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Advertiser
BOSTON, Mass.
Circ. 440,211
DEC 16 1962

Burgin To Lead Symphony

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At today's concert he will offer works by four well known contemporary composers. Beginning with Irving Fine's Notturno for Strings and Harp, the program will continue with "L'Ascension," four Symphonic Meditations by Messiaen and Prokofiev's Suite from the Ballet, "Chout" (Buffoon). Paul Hindemith's Symphony "Die Harmonie der Welt" will conclude the concert, which will be repeated on Tuesday evening.

Following the vacation period, the Symphony Orchestra's concerts will resume with Mozart programs on Dec. 28 and 29.

NewEnglandNewsclipAgency,Inc.
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Sunday Globe
BOSTON, Mass.
Circ. 445,834
DEC 16 1962

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Erich Leinsdorf will conduct a program devoted to Mozart, by small orchestra, at the next Friday — Saturday concerts in Symphony Hall Dec. 28 and 29. The numbers will be Eine Kleine Nachtmusik (K. 525), the Piano Concerto in C minor (K. 491), with Gabriel Tacchino as soloist, and the "Posthorn" Serenade (K. 320).

NewEnglandNewsclipAgency,Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 289,439
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Circ. 44,471
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Traveler (e)
BOSTON, Mass.
Circ. 162,363
DEC 20 1962

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SHOWTHROUGH

76 BOSTON SUN 3. Dec. 5

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RCA VICTOR RECORDS

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SHOWTHROUGH

BOSTON 12.

EIGHTY-SECOND SEASON • NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE

Twelfth Program

FRIDAY AFTERNOON, DECEMBER 28, *at* 2:15 *o'clock*

SATURDAY EVENING, DECEMBER 29, *at* 8:30 *o'clock*

MOZART

Eine kleine Nachtmusik, K. 525
- I. Allegro
- II. Romanze: Andante
- III. Menuetto: Allegretto
- IV. Rondo: Allegro

Piano Concerto No. 24, in C minor, K. 491
- I. (Allegro)
- II. Larghetto
- III. (Allegretto)

(First performance in this series)

INTERMISSION

Serenade in D major, No. 9, K. 320 ("Posthorn")
- Adagio maestoso: Allegro con spirito
- Concertante: Andante grazioso
- Menuetto: Allegretto
- Rondeau: Allegro ma non troppo
- Andantino
- Menuetto
- Finale: Presto

SOLOIST

GABRIEL TACCHINO

These concerts will end about 4:10 o'clock on Friday Afternoon; 10:25 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

SHOW.
NEW YORK, N. Y.
MONTHLY 100,000

DEC 1962

ORCHESTRAS

BOSTON SYMPHONY ORCHESTRA
Symphony Hall

Mr. Leinsdorf, with only two months at the helm, has already put some needed wind in the orchestra's sails. On December 28 and 29, he and his men will accompany Gabriel Tacchino in Mozart's Piano Concerto in C minor (K. 491) in the work's first performance in the Symphony Hall series.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Circ. 141,660

DEC 29 1962

Boston Symphony Plays An All-Mozart Program

THE BOSTON SYMPHONY ORCHESTRA, under the direction of Erich Leinsdorf, gave the following all-Mozart program yesterday afternoon at Symphony Hall: "Eine kleine Nachtmusik," K.525; the Piano Concerto No. 24, in C minor, K.491, with Gabriel Tacchino as soloist (American debut); and the Serenade in D major, No. 9 ("Posthorn"), K.320.

(This week's reviewer of the Symphony Concert is Associate Professor of Music at Brandeis University).

By CALDWELL TITCOMB

Precious few composers (and still fewer precious composers) can easily support a concert devoted exclusively to their own works. Mozart is, perhaps, one of them. Erich Leinsdorf obviously thinks so, for this week he is concentrating entirely on three works by the dazzling supernova of the Classical galaxy. Clearly our Vienna-bred conductor feels a special rapport with the Vienna-bedded composer; and that rapport was lovingly extended to those sitting in Symphony Hall yesterday afternoon.

But although the music was all more than a century and a half old, the occasion by no means lacked novelty. For one thing, it was the first time the C-minor piano concerto had ever been played by the Orchestra in the Friday-Saturday series. Mozart, through 21 examples, singlehandedly raised the solo piano concerto to the level of the symphony. In no other medium to which he turned with some frequency did he achieve such a high percentage of masterpieces. This concerto is a gem among gems—the most serious, profound, and progressive of them all. So it is hard to believe that we haven't had it before; but program annotator John Burk is a meticulous researcher, and we had best just be thankful for its belated appearance.

Further novelty lay in the fact that the soloist, Gabriel Tacchino, was making his American debut. The choice of a Mozart work took courage. It prevented him from making a splashy, rafter-ringing impact. It also meant that any technical errors would be readily noticeable—and, with the pianistic field as crowded as it is today, we expect any young aspirant to offer a near-flawless technique as a minimum (this was not true with earlier generations).

The French-Italian pianist looks younger than his 28 years. His stage manner is impassive and impressive. He means business, and has no annoying mannerisms. There is no doubting his dedication.

Tacchino's playing was neither overdone nor anemic. His technique was secure, and there was only a handful of scamped notes. He never cheated with the pedal, and knew the difference between soft and medium soft, and between forefront and background pianism. He also had the intelligence to elaborate occasionally on the notes that Mozart left in a skeleton state.

Mozart left no cadenzas for the concerto, and Tacchino used the ones by Heidseck (whoever he was). Only the first-movement cadenza was at all extensive, and it proved to be serviceable at least. But here Tacchino's tone became harsh and his playing rather labored—the only unsuccessful part of his performance. In general, the sole lack in his playing was a supreme effortlessness—and this will doubtless come in time.

Mozart's use here of both oboes and clarinets (rare for him) and of divided violas lends a richness to the sonority that well suits the portentous chromaticism of the opening orchestral ritornello, and the high seriousness of the finale (cast in the form of theme and variations, a form in which Mozart was not often at his best). Save for some excessively loud horn playing in the first movement and some out-of-tune clarinet notes in the second, the Orchestra's collaboration was laudable.

The "Posthorn" Serenade in D-major, which closed the concert, is something of a novelty, too, and had not been played by the Orchestra for 25 years. Its seven movements run nearly three quarters of an hour—much too long for the work's slight content. If it is not first-rate Mozart, Leinsdorf pretended that it was—which is as it should be.

The nickname comes from the fact that the second minuet contains a solo restricted to the notes of the tonic chord, the only notes playable on the posthorn (a valveless ancestor of the cornet). Yesterday Roger Voisin tooted these quaint fanfares on an actual posthorn. Flutist Doriot Dwyer, oboist Ralph Gomberg, and bassoonist Sherman Walt merit special praise for their solo playing.

The program opened with the familiar serenade "Eine kleine Nachtmusik," a polished work of lightness, gaiety, and simplicity. Taking all the repeats—Orpheus be praised!—Leinsdorf elicited a subtly phrased and caressing performance from his properly reduced group of three dozen.

Next week's program includes the first Boston performance of Leon Kirchner's piano concerto, with the composer as soloist; Beethoven's "Leonore Overture No. 3;" and Bruckner's "Symphony No. 9 in D-minor."

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Sunday Globe
BOSTON, Mass.
Circ. 445,834

DEC 23 1962

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Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565

DEC 27 1962

Tacchino to Make American Debut at BSO's Fri. Concert

The Boston Symphony Orchestra's Friday and Saturday programs, at 2:15 and 8:30 p.m., respectively, will consist of three works by Mozart. Gabriel Tacchino will make his American debut with Erich Leinsdorf and the Boston Symphony Orchestra at these concerts. Mr. Leinsdorf has invited the young French pianist to perform the Mozart Piano Concerto, No. 24, in C minor, K. 491.

Also to be heard on this program will be "Eline Kleine Nachtmusik," K. 525, and the Serenade in D major, No. 9 ("Posthorn"), K. 320. For the Serenade Roger Voisin, the Boston Symphony Orchestra's principal trumpet, will play an old posthorn, which belongs to his orchestra colleague, Harold Meek.

The posthorn, forerunner of the modern cornet, is a coiled brass instrument formerly used by the guards of the mail coaches to announce their arrival in European villages and towns.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,500

DEC 21 1962

French Pianist To Make U.S. Debut

The young French pianist Gabriel Tacchino will make his American debut with the Boston Symphony Orchestra next Friday afternoon at Symphony Hall, Boston.

Erich Leinsdorf has invited the 28-year-old winner of many European piano competitions to perform Mozart's Piano Concerto No. 24 in the orchestra's all-Mozart program next weekend.

Roger Voisin will play the posthorn, the forerunner of the modern coronet, in the orchestra's rendition of Mozart's Serenade in D major.

Also on the 2:15 p.m. Dec. 28 and 8:30 p.m. Dec. 29 program will be Mozart's "Eine Kleine Nachtmusik."

Symphony Holiday

Trustees of the Boston Symphony Orchestra, which is believed to have the longest season of any orchestra in the United States, have given the musicians a week off for Christmas.

The symphony plays 50 out of 52 weeks a year in many cities across the country. The season extends from September until late in August.

Orchestra spokesmen also said the musicians, instead of exchanging gifts, made presents for CARE and for the support of two 8-year-old children they adopted some time ago, a boy in Hong Kong and a girl in Korea.

SHOWTHROUGH

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IV. Rondo: Allegro

Piano Concerto No. 24, in C minor, K. 491

I. (Allegro)
II. Larghetto
III. (Allegretto)

(First performance in this series)

INTERMISSION

Serenade in D major, No. 9, K. 320 ("Posthorn")

Adagio maestoso: Allegro con spirito
Concertante: Andante grazioso
Menuetto: Allegretto
Rondeau: Allegro ma non troppo
Andantino
Menuetto
Finale: Presto

SOLOIST
GABRIEL TACCHINO

These concerts will end about 4:10 o'clock on Friday Afternoon; 10:25 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

[713]

SHOW.
NEW YORK, N.Y.
MONTHLY 100,000

DEC 1962

ORCHESTRAS

BOSTON SYMPHONY ORCHESTRA
Symphony Hall

Mr. Leinsdorf, with only two months at the helm, has already put some needed wind in the orchestra's sails. On December 28 and 29, he and his men will accompany Gabriel Tacchino in Mozart's Piano Concerto in C minor (K. 491) in the work's first performance in the Symphony Hall series.

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Box 2078, Boston 6 • Richmond 2-4200

Evening Globe
BOSTON, Mass.
Circ. 141,660

DEC 29 1962

Boston Symphony Plays An All-Mozart Program

THE BOSTON SYMPHONY ORCHESTRA, under the direction of Erich Leinsdorf, gave the following all-Mozart program yesterday afternoon at Symphony Hall: "Eine kleine Nachtmusik" K.525; the Piano Concerto No. 24 in C minor, K.491, with Gabriel Tacchino as soloist (American debut); and the Serenade in D major, No. 9 ("Posthorn"), K.320.

(This week's reviewer of the Symphony Concert is Associate Professor of Music at Brandeis University).

By CALDWELL TITCOMB

Precious few composers (and still fewer precious composers) can easily support a concert devoted exclusively to their own works. Mozart is, perhaps, one of them. Erich Leinsdorf obviously thinks so, for this week he is concentrating entirely on three works by the dazzling supernova of the Classical galaxy. Clearly our Vienna-bred conductor feels a special rapport with the Vienna-bedded composer; and that rapport was lovingly extended to those sitting in Symphony Hall yesterday afternoon.

But although the music was all more than a century and a half old, the occasion by no means lacked novelty. For one thing, it was the first time the C-minor piano concerto had ever been played by the Orchestra in the Friday-Saturday series. Mozart, through 21 examples, singlehandedly raised the solo piano concerto to the level of the symphony. In no other medium to which he turned with some frequency did he achieve such a high percentage of masterpieces. This concerto is a gem among gems—the most serious, profound, and progressive of them all. So it is hard to believe that we haven't had it before; but program annotator John Burk is a meticulous researcher, and we had best just be thankful for its belated appearance.

Further novelty lay in the fact that the soloist, Gabriel Tacchino, was making his American debut. The choice of a Mozart work took courage. It prevented him from making a splashy, rafter-ringing impact. It also meant that any technical errors would be readily noticeable—and, with the pianistic field as crowded as it is today, we expect any young aspirant to offer a near-flawless technique as a minimum (this was not true with earlier generations).

The French-Italian pianist looks younger than his 28 years. His stage manner is impassive and impressive. He means business, and has no annoying mannerisms. There is no doubting his dedication.

Tacchino's playing was neither overdone nor anemic. His technique was secure, and there was only a handful of scamped notes. He never beat the piano, and knew the difference between soft and medium soft, and between forefront and background pianism. He also had the intelligence to elaborate occasionally on the notes that Mozart left in a skeleton state.

Mozart left no cadenzas for the concerto, and Tacchino used the ones by Heidseck (whoever he was). Only the first-movement cadenza was at all extensive, and it proved to be serviceable at least. But here Tacchino's tone became harsh and his playing rather labored—the only unsuccessful part of his performance. In general, the solo lack in his playing was a supreme effortlessness—and this will doubtless come in time.

Mozart's use here of both oboes and clarinets (rare for him) and of divided violas lends a richness to the sonority that well suits the portentous chromaticism of the opening orchestral ritornello, and the high seriousness of the finale (cast in the form of theme and variations, a form in which Mozart was not often at his best). Save for some excessively loud horn playing in the first movement and some out-of-tune clarinet notes in the second, the Orchestra's collaboration was laudable.

The "Posthorn" Serenade in D-major, which closed the concert, is something of a novelty, too, and had not been played by the Orchestra for 25 years. Its seven movements run nearly three-quarters of an hour—much too long for the work's slight content. If it is not first-rate Mozart, Leinsdorf pretended that it was—which is as it should be.

The nickname comes from the fact that the second minuet contains a solo restricted to the notes of the tonic chord, the only notes playable on the post horn (a valveless ancestor of the cornet). Yesterday Roger Voisin tooted these quaint fanfares on an actual posthorn. Flutist Doriot Dwyer, oboist Ralph Gomberg, and bassoonist Sherman Walt merit special praise for their solo playing.

The program opened with the familiar serenade "Eine Kleine Nachtmusik," a polished work of lightness, gaiety, and simplicity. Taking all the repeats—Orpheus be praised!—Leinsdorf elicited a subtly phrased and caressing performance from his properly reduced group of three dozen.

Next week's program includes the first Boston performance of Leon Kirchner's piano concerto, with the composer as soloist; Beethoven's "Leonore Overture No. 3;" and Bruckner's "Symphony No. 2 in D-minor."

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Sunday Globe
BOSTON, Mass.
Circ. 445,834

DEC 23 1962

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Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565

DEC 27 1962

Tacchino to Make American Debut at BSO's Fri. Concert

The Boston Symphony Orchestra's Friday and Saturday programs, at 2:15 and 8:30 p.m., respectively, will consist of three works by Mozart. Gabriel Tacchino will make his American debut with Erich Leinsdorf and the Boston Symphony Orchestra at these concerts. Mr. Leinsdorf has invited the young French pianist to perform the Mozart Piano Concerto, No. 24, in C minor, K. 491.

Also to be heard on this program will be "Eine Kleine Nachtmusik," K. 525, and the Serenade in D major, No. 9 ("Posthorn"), K. 320. For the Serenade Roger Voisin, the Boston Symphony Orchestra's principal trumpet, will play an old posthorn, which belongs to his orchestra colleague, Harold Meek.

The posthorn, forerunner of the modern cornet, is a coiled brass instrument formerly used by the guards of the mail coaches to announce their arrivals in European villages and towns.

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,500

DEC 21 1962

French Pianist To Make U.S. Debut

The young French pianist Gabriel Tacchino will make his American debut with the Boston Symphony Orchestra next Friday afternoon at Symphony Hall, Boston.

Erich Leinsdorf has invited the 28-year-old winner of many European piano competitions to perform Mozart's Piano Concerto No. 24 in the orchestra's all-Mozart program next weekend.

Roger Voisin will play the posthorn, the forerunner of the modern cornet, in the orchestra's rendition of Mozart's Serenade in D major.

Also on the 2:15 p.m. Dec. 28 and 8:30 p.m. Dec. 29 program will be Mozart's "Eine Kleine Nachtmusik."

Symphony Holiday

Trustees of the Boston Symphony Orchestra, which is believed to have the longest season of any orchestra in the United States, have given the musicians a week off for Christmas.

The symphony plays 50 out of 52 weeks a year in [illegible] across the country. The season [illegible] from September until late in August.

Orchestra spokesmen also said the musicians, instead of exchanging gifts, made presents for CARE and for the support of two 6-year-old children they adopted some time ago, a boy in Hong Kong and a girl in Korea.

78

—A New Year's Serenade at Symphony

Gabriel Tacchino Makes His United States Debut

By Harold Rogers

For his final concerts of the old year, and indeed for his first concert of the new year on New Year's Day, Erich Leinsdorf is offering something of a serenade to his Boston Symphony audiences. And who better than Mozart knew how to fashion a serenade?

So Mr. Leinsdorf is opening his weekend Symphony Hall concerts with "Eine kleine Nachtmusik" and is closing them with the "Posthorn" Serenade in D major, K. 320, while in between he has placed the more somber Piano Concerto No. 24 in C minor for appropriate contrast. In this concerto the young French pianist, Gabriel Tacchino, made his United States debut on Friday afternoon.

M. Tacchino, at the age of 28, has come a long way in his mastery of the technique and the sound for Mozart, and in his performance he was truly commendable for a proper sense of balance, control, and color; yet he has much farther to go before he steps into that charmed area inhabited by few Mozart players—by Clara Haskil, to name but one of the greatest.

The secret of interpretation, in short, has still to be divined by M. Tacchino—the ability to frame the music in a halo as Mme Haskil once framed it. When she played, the listener found himself caught up in an aura of wonderment; the head was no longer interested in analysis, the heart was reveling in the highest and deepest degree of communion known to the art.

* * *

Yet it is not surprising that young musicians seldom find the secret; few, indeed, are the teachers who know how to teach it, and there are young players who can glibly run over the explanations without managing to put them to work. There are exceptions, of course — Glenn Gould and Vladimir Ashkenazy — but most musicians have to live longer and struggle longer and suffer longer until the miracle happens—until certain self-limitations fall away and the divine shines through.

A total devotion to the music, of course, will do it—the ability to so value the musical idea at hand that nothing exterior to it can be permitted to enter the mental and emotional arena. The only way an artist can bring his listeners 100 percent into the music is to enter into it 100 percent himself. There is no other way. If he has divided his consciousness by giving 50 percent of his attention to the musical idea and 50 percent of his attention to the problems involved in giving technical expression to that idea, he has simply reduced the emotional communion by half. And listeners are let down. They may not know why—especially if the sound is right—but they are let down all the same.

This very problem also enters into Mr. Leinsdorf's direction of the Boston Symphony. We have now come to the halfway mark of his first season as the orchestra's musical director, and perhaps a certain minor appraisal can be made at this point. There is no gainsaying that he has done wonders with the orchestra, that he has refined its tone, adjusted its balance, polished its timbres.

* * *

Yet in nearly everything he does—as he did with "Eine kleine Nachtmusik" and the "Posthorn" Serenade—his intelligence holds a slight edge over his emotions. For the finest and greatest music making, of course, the heart should hold a slight edge over the head.

And this, we hope, is what will eventually happen in Mr. Leinsdorf's development. For if the mantle of true greatness is to settle on his shoulders, he too will have to enter 100 percent into the inner substance of the music. Else we shall go on hearing concerts that are superb, true enough, but not superlative.

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Herald (m)
BOSTON, Mass.
Circ. 177,889
DEC 29 1962

Symphony Gives Mozart Program

By McLAREN HARRIS

The program at yesterday's Symphony placed the light features of two serenades on either side of the darker tones of a piano concerto, a plan both balanced and cohesive—and the music was all Mazart.

At the center of the plan was the C minor Concerto No. 24, K. 491, in which the soloist was youthful Parisian, Gabriel Tacchino, making his first visit to this country.

There is a theory that one may gauge Mozart's popularity, and hence his prosperity, over a given period of his life by the number of piano concertos he produced during that period, since he was invariably the soloist at the performances. The C minor concerto was the third of the season of 1785-86, and as this indicates rather good public favor, one wonders why this concerto contains so much of the tragic element.

Appear as Equals

The piano and orchestra are not treated as opposing voices on a strict solo-ensemble basis, but appear as equals in an almost symphonic context. The orchestra proclaims the principal theme of the allegro with grim determination; the piano adds striking octaves to the chromatic intervals and gives a feeling of restless motion with extended scale passages.

As the first movment ends with resignation to the minor, so the final allegretto shakes off the passages in C major, returning again to Ci minor for its concluding statement. Only the serenity of the intervening Larghetto breaks the somber hold of the work.

Serenade Opens

Opening the concert was the Serenade, K. 525, "Eine kleine Nachtmusik." For works of such small scale, I am inclined to prefer a chamber group to an orchestra. For this occasion, though, no worries were in order. Mr. Leinsdorf maintains a discipline that insures cleanliness and coordination, yet phrases do not become clipped or detached. Subtle lengthening of staccatos and controlled accents provide considerable lightness in the minuet, while an unhurried tempo in the Rondo allow each theme to speak with a natural spirit.

Both the "Nachtmusik" and the Serenade in D major, K. 320, were intended for similar function: to be served piecemeal at courtly gatherings for purposes of casual entertainment. Judging fro mthe length of the D major Serenade (7 movements), the evening must have been quite long. It is called the "Posthorn" serenade, but with thin justification, for the predecessor of modern trumpets makes only one short appearance, in the second trio of the second minuet. Roger Voisin made the most of it, on an instrument from his own collection.

Like some others, I have wondered whether our modern concert performances of Mozart's serenades are all for the best. We approach the music with respect and give it a formal treatment, very different from that for which it was intended. To provdie diversion but not distraction, the movements are light and comparatively brief, and are not designed with continuity in mind, except in contrast of character. And is it really correct to assume that 18th century nobility was ignorant of the music's great value?

In Mozart's case, the answer is likely to be—yes. With his occasional pieces Mozart gave more than he was paid for. While I think that concert performance is not the ideal medium, this music is not apt to be heard elsewhere, least of all done by musicians of such stature as Erich Leinsdorf and the Boston Symphony Orchestra.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the twelfth concert of the 82nd season yesterday in Symphony Hall. Gabriel Tacchino was the soloist. The program will be repeated tonight at 8:30, and consists of works of Mozart: Serenade, "Eine kleine Nachtmusik," K. 525; Piano Concerto in C minor, K. 491; Serenade in D major, K. 320, "Posthorn."

Amusements

SHOWTHROUGH

TUESDAY 6

79

Sixth Program

TUESDAY EVENING, JANUARY 1, *at* 8:30 *o'clock*

MOZART

Eine kleine Nachtmusik, K. 525

I. Allegro
II. Romanze: Andante
III. Menuetto: Allegretto
IV. Rondo: Allegro

Piano Concerto No. 24, in C minor, K. 491

I. (Allegro)
II. Larghetto
III. (Allegretto)

INTERMISSION

Serenade in D major, No. 9, K. 320 ("Posthorn")

Adagio maestoso: Allegro con spirito
Concertante: Andante grazioso
Menuetto: Allegretto
Rondeau: Allegro ma non troppo
Andantino
Menuetto
Finale: Presto

SOLOIST
GABRIEL TACCHINO

BALDWIN PIANO

RCA VICTOR RECORDS

SHOWTHROUGH

80 BOSTON 13.

Thirteenth Program

FRIDAY AFTERNOON, JANUARY 4, *at* 2:15 *o'clock*

SATURDAY EVENING, JANUARY 5, *at* 8:30 *o'clock*

BEETHOVEN ..... Overture to "Leonore," No. 3, *Op.* 72

KIRCHNER ..... Piano Concerto No. 1

I. Allegro
II. Adagio
III. Allegro ma non troppo

(First performance in Boston)

INTERMISSION

BRUCKNER ..... Symphony No. 9, in D minor

I. Feierlich, misterioso
II. Scherzo (bewegt, lebhaft); Trio (schnell)
III. Adagio (langsam, feierlich)

SOLOIST
LEON KIRCHNER
MR. KIRCHNER plays the Baldwin Piano

These concerts will end about 4:15 o'clock on Friday Afternoon; 10:30 o'clock on Saturday Evening.

BALDWIN PIANO

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Sunday Herald
BOSTON, Mass.
Circ. 289,439
DEC 30 1962

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4
Sunday Globe
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Circ. 445,834
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BOSTON, Mass.
Weekly Circ. 14,000
JAN 10 1963

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NEW YORK, N.Y.
MONTHLY 100,000
JAN 1963
1962

Harvard Composer

Symphony to Play Kirchner Music

The Boston Symphony Orchestra will present the first Boston performances of Leon Kirchner's Piano Concerto No. 1 at the Friday-Saturday concerts this week.

Mr. Kirchner, a member of the faculty of the Harvard University music department, has been invited by Erich Leinsdorf to be the soloist in these performances.

The Concerto, written by commission of the Koussevitzky Music Foundation, was first performed by the New York Philharmonic under Dimitri Mitropoulos on Feb. 23, 1956. The composer was also the soloist on that occasion.

Brooklyn-Born

Erich Leinsdorf will also conduct the Boston Symphony Orchestra in performances of Beethoven's Overture to "Leonore," No. 3 and the Symphony No. 9, in D minor by Bruckner.

Born in Brokolyn, Leon Kirchner has lived the greatest part of his life in California, where he received his musical education at the University of California. There he studied with Albert Elkus, Edward Strickland, and Arnold Schoenberg. Mr. Kirchner was also a student of Roger Sessions in New York. Before coming to Harvard he taught at the University of Southern California and was professor of music at Mills College. In the summer of 1959 he was a member of the faculty of the Composition Department of the Berkshire Music Center at Tanglewood.

On Tuesday evening the sixth program in the Tuesday series, Erich Leinsdorf will conduct the Boston Symphony Orchestra in a program devoted to the music of Mozart. The program will consist of "Eine kleine Nachtmusik," K. 525; the Piano Concerto No. 24, K. 491, with Gabriel Tacchino as soloist; and the Serenade in D major, No. 9 ("Posthorn"), K. 320.

Other concerts listed in Places to Go, Things to See, in Herald TV section.

Robert Taylor is on vacation. His Notes on Music will resume next Sunday.

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BOSTON, Mass.
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JAN 1963

Kirchner Concerto in Boston Première

Composer Soloist at the Keyboard

By Harold Rogers

Verbosity prevails at the Boston Symphony weekend concerts. Verbosity in Leon Kirchner's contemporary sense and in Anton Bruckner's late-romantic sense. The first work was debatable; the second its long past debating. At the Friday afternoon concert in Symphony Hall the Kirchner was coolly received; the Bruckner, perhaps partly by contrast, was indeed a success.

Mr. Kirchner, now on the musical faculty of Harvard University, is a native of Brooklyn; his fellow New Yorkers will have an opportunity to appraise his Piano Concerto No. 1, with himself at the keyboard, at Philharmonic Hall on Wednesday evening, Jan. 9.

* * *

On Friday Mr. Kirchner played with a composer's touch—a little banging plus too much pedal. His score propped before him, he turned his own pages, bobbed his head to manage the beat, and labored to transform what is manifestly a difficult piece of writing into acceptable sound.

But the work as a whole does not go down easily—not because the idiom is difficult. By any contemporary terms you choose, the idiom is easy; the fabric is largely tonal, though spiced with some augmented or diminished intervals; there is a good deal of parallel writing, contrasted with contrary motion; more than once the middle period Stravinsky comes to mind.

* * *

But the work fails on first hearing (and hardly invites a second) owing to what may be structural flaws and a sameness of color and rhythm. The end movements, for instance, sound too much alike; the middle Adagio contains the best writing as the piano sets forth its aspiring monologues, abetted from time to time by an intense underlining on the part of the orchestra.

Mr. Kirchner must have had some sense of form in mind, yet it is hardly in evidence. The work seems to be through-composed, its basic materials maining unchanged, the whole prolonged beyond sufferance. The concert was having its first Boston hearing.

The Bruckner Ninth Symphony—its fourth and final movement unfinished and therefore unplayed—was presented in its original version by Mr. Leinsdorf. But here the verbosity has the support of a good solid Austrian sense of form.

Bruckner may have said more than he need to have said, and said it again and again; but he leaves you in no doubt as to his architecture. You can recognize his themes, primary and secondary; his developments and redevelopments; his extended codas and whatever else he may have employed to hold the whole massive thing together. Even if you let your mind wander while enjoying his radiant timbres and magnificent melodies, he will bring you back again and again to his form, reminding you where you are at the moment.

Mr. Leinsdorf's reading had its glories and its sunbursts; also its pathos as the Adagio movement closed as Bruckner's career itself had closed—without fanfares, without triple-fortes, but in the quiet of contemplation.

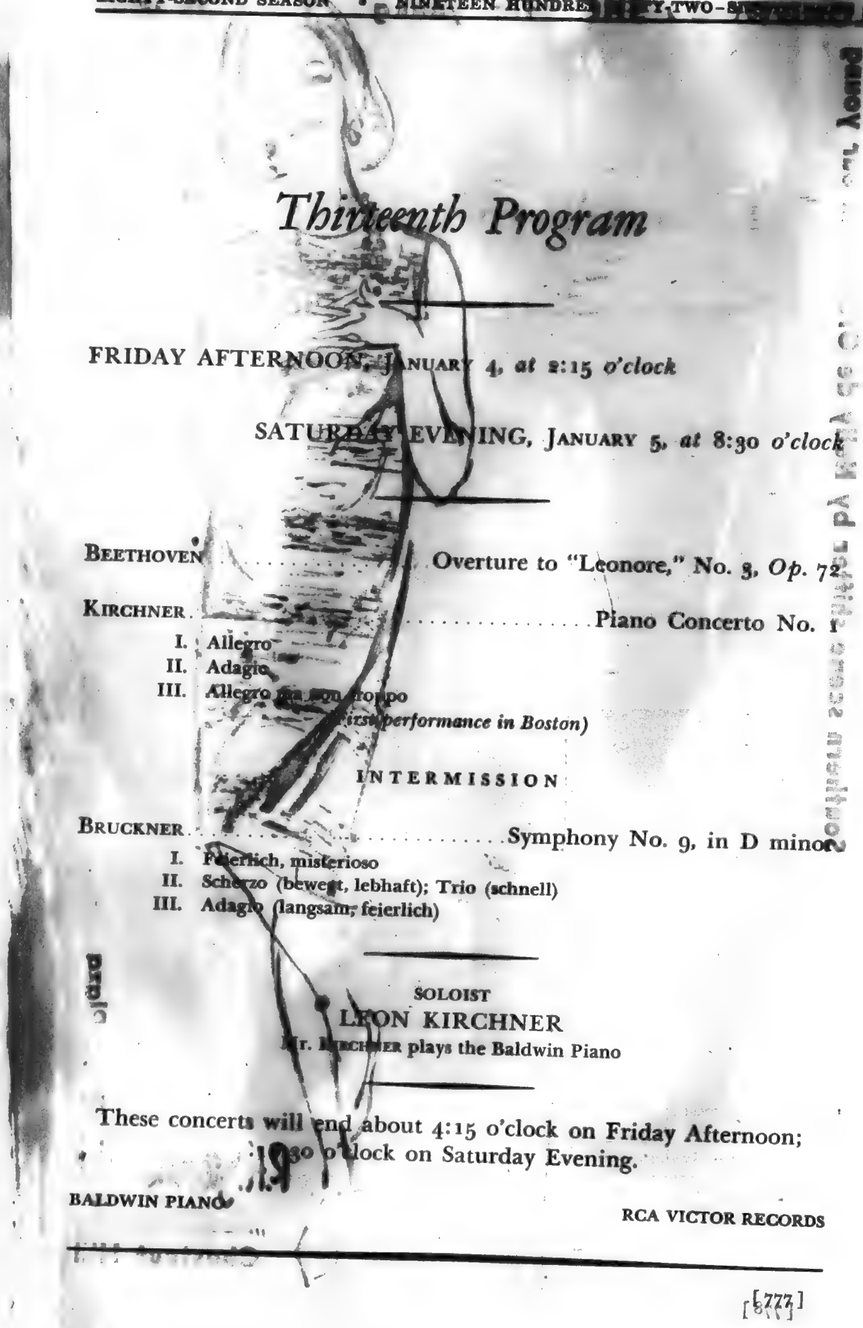
Hazel's Poems

Robert Hazel will read his own poems in the Hayden Library Lounge at MIT Thursday, Jan. 10, at 8 o'clock. Mr. Hazel has published two novels and a book of poems.

SHOWTHROUGH

80 BOSTON 13.

EIGHTY-SECOND SEASON • NINETEEN HUNDRED SIXTY-TWO-SIXTY-THREE



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9-62

Kirchner Concerto in Boston Premiere

Composer Soloist at the Keyboard

By Harold Rogers

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JAN 5 1963

The Symphony

Kirchener Plays His Own Concerto

By ROBERT TAYLOR

Although the glorious Bruckner Ninth Symphony dominated yesterday's Symphony program, Leon Kirchmer's solid but abstruse Piano Concerto No. 1 —heard for the first time here—marked the revival of a rare custom, the tradition of the composer-performer.

Mr. Kirchner, who is now a member of the Harvard faculty, chose to appear as the soloist in his own concerto; and, in doing so, followed the example of Prokofieff, Gershwin, Rachmaninoff, Mrs. H. A. A. Beach, Henry Holden Huss and many others who have been their own advocate in Symphony Hall. He gave a competent performance of his craggy music, too. It is an incredibly difficult work that probably needs a first-rank virtuoso for ultimate refinement; but Mr. Kirchner's tone, dynamic control, vigor and marksmanship showed that he had not underestimated his abilities.

Grand Manner

As for the music itself, it is a statement in the grand manner, which utilizes virtually every known device of chromaticism. Essentially romantic, the concerto seethes with contemporary rhythmic tensions, with brooding darkness, with introspection and abrupt intervals of savage dissonance.

The virtuosity of the dialogue between the soloist and the orchestra is subordinated to expression; there is much to hear that attracts the ear in an idiom deriving both from Liszt and Bartok.

But other sources emerge as well. The relationship to the Adagio of Beethoven's G major Concerto can be discerned in Mr. Kirchner's Adagio; and flickers of Chopin and Scarlatti even.

In short, Mr. Kirchner, like so many composers of the present day, seeks to reinterpret a fertile humanism within the context of today's idioms. One may question, however, if the workmanship, skilled as it is, may not be a trifle too polished; for one is aware of the manipulation of a concept of 'originality' here, quite alien to the composer's models.

Dazzling Coups

Mr. Kirchner pulls off many dazzling coups such as the 'fioriture', the improvised embellishment of the cadenzas, that sound to us theatrical, whereas to a Baroque audience these might sound entirely natural.

As the invaluable Alfred Einstein has put it: "Can one call Beethoven truly original? Undoubtedly not, as far as 'invention' is concerned. If we look at Beethoven's work, we see that he was not intent upon being 'different' from his predecessors or contemporaries, but that he tried to surpass them in magnitude. . . His originality does not reside in his melody, rhythm or harmony, however, personal these may be; it resides in the power of his temperament. . ."

There is power in Mr. Kirchner's temperament patently, but his concerto involves such formidable technical problems that the listener is frequently conscious of the quest for the original.

Magnificent Score

Mr. Leinsdorf's performance of the three movements of Bruckner's final symphony may be accounted one of the cherishable events of the season. This is a magificent score, prismatic in its color, hushed in its mystical resplendence, andu belongs near the top of the master's output. (The correspondence between it and Schubert's 'Unfinshed' should not be prodded, for whereas Schubert probably realized his two movements stood complete, Bruckner would have finished if he could.)

The score employed by Mr. Leinsdorf is that of the "restored" version of Bruno Walter. The latter introduced it to Boston in 1947 after many years here of the Ferdinand Lowe emendations, which did for Bruckner what Nahum Tate did for Shakespeare.

We may assume that Mr. Leinsdorf presented it without cuts, although it seemed to me that the themes of the recapitulation went remarkably fast. But the performance as a whole displayed the steady, cumulative power of Bruckner's vocabulary, his luminous detail, his transfigured vision.

Curtain Raiser

The "Lenore No. 3," made a welcome curtain-raiser, not only for its innate qualities, but because we have heard few overture this season, and because it serves to remind one of Mr. Leinsdorf's background.

The interpretation was vibrant and spirited, and the offstage trumpet by the Maestro's magic, floated from afar over the orchestra's middle, instead of from the stage door as in the past.

Next week the Boston Symphony tours; and on Jan. 18-19 Charles Munch appears as guest conductor for the first time. He has scheduled Faure's "Pelleas and Melisande" Suite, Op. 80; Ravel's Valses Nobles et Sentimentales and La Valse, Choreographic Poem; and Franck's Symphony in D minor.

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Morning Globe
BOSTON, Mass.
Circ. 192,118
JAN 5 1963

Composer as Soloist

Kirchner Piano Concerto Played by Boston Sym.

THE BOSTON SYMPHONY ORCHESTRA, conducted by Erich Leinsdorf, gave the following program yesterday afternoon at Symphony Hall: Overture to "Leonore," No. 3, Op. 72, Beethoven; Piano Concerto No. 1, Leon Kirchner, with the composer as soloist; and Symphony No. 9, in D minor, Bruckner.

By NICHOLAS VAN SLYCK

(The guest reviewer of this week's Boston Symphony concert is the director of the Longy School of Music.)

The Friday afternoon concert of the Boston Symphony opened rather sedately with Beethoven's Overture to "Leonore" No. 3. Some curious phrasing and a lack of drive left matters in some doubt for the first few minutes. However, with the off-stage trumpet call, played with proper military precision by Mr. Voisin, the afternoon began to get off the ground, and in one way or another it stayed aloft throughout the remainder of the concert.

The Kirchner piano concerto, featured in its Boston debut with the composer as soloist, cannot be said to be a true concerto. A certain largeness of plan, and a welding of the solo with the orchestral forces is implied by the title "Concerto." It is not enough that each comment alternately on the musical material at hand, but a true artistic reason for the presence of both the solo and the orchestra must be established before a work justifies this title with its impressive heritage.

Notwithstanding there are the makings of important and exciting music in this creation of Leon Kirchner. The first movement gets down to business after an erruption in the piano part, and establishes an atmosphere of chamber music. Fragmented melodies abound and the piano interjects ornamental versions of these ideas. A large battery of percussion instruments creates a general mood of excitement which was further intensified by Kirchner's split second turning of his own pages, a task that nearly caused him serious trouble at more than one point.

All three movements of the concerto give the impression of alternating between fast and slow sections just as the composer overemphasize the alteration between the solo and orchestra. However, it is not until the second movement that a true feeling for line emerges. Many of Kirchner's lyric ideas seem ill suited to the keyboard and are less heavily ornamented, but the first sustained utterance by the piano in this movement is logical without being academic and has the simplicity and complexity of a fine melodic inspiration.

Again later on in the movement one hears through the layer of trills and arpeggios and recognizes the true poet. These, the most telling utterances in the piece are effectively set off by threatening interruptions in the cellos and basses.

The last movement, as is the case with many, adds but little to the general impression. With the exception of greater virtuoso requirements for the soloist and a well-timed violin solo, played with great sensitivity by the concertmaster, Mr. Silverstein, the piece began to cover ground amply examined in earlier moments. By this time Kirchner's piano writing began to show its limitations. But at no moment were there any doubts about his skill as a performer. He commands all the speed, control and variety of touch that his music demands, and he could serve other contemporary music well with his pianistic art.

As a conductor Erich Leinsdorf is a superb craftsman. Nowhere was this more apparent than in his traversal of the Bruckner Ninth Symphony. Many a listener is grateful for the fact that Bruckner never finished this lengthy work, but one suspects for the wrong reasons. After the hush of yesterday's concluding phrases, there must have been many who wished for the chance to hear what new stream of melodies would have issued from his pen had Bruckner added the customary Finale.

Leinsdorf's way with this music results in an underlining of its dramatic and elegant qualities. His insistence upon clarity of detail shows us what a master composer Bruckner really was. The thick orchestration often criticized was nowhere in evidence yesterday through Leinsdorf's unerring sense of balance. Some of Bruckner's repetitious melodies need to be conducted with the heart instead of the head or else they lose their way. If some did yesterday, it was a small price to pay for the spine-tingling climaxes and nobility of conception.

Following a tour of Storrs, New Haven, New York and Brooklyn Jan. 7-11, the Boston Symphony will play the following program at Symphony Hall: Faure, "Pelleas and Melisande" Suite; Ravel, Valses Nobles et Sentimentales; Franck, Symphony in D minor. Charles Munch will return to the podium to conduct these concerts.

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Sunday Globe
BOSTON, Mass.
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JAN 6 1963

Boston Symphony Tours This Week

The Boston Symphony Orchestra will be on tour this week presenting concerts in Connecticut and New York.

The orchestra's next Symphony Hall concerts will be on January 18 and 19 when retired Music Director Charles Munch returns as guest conductor.

David Craighead, chairman of the organ department of the Eastman School of Music, will open the Third Season of Symphony Hall Organ Concerts Sunday, Jan. 20. The series will also include concerts by E. Power Briggs on February 10; Joseph Miranda, March 3; and Berj Zamkochian, April 7.

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Patriot-Ledger (e)
QUINCY, Mass.
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JAN 4 1963

Symphony To Tour Next Week

The Boston Symphony Orchestra will appear in Connecticut and New York next week, performing in four cities in as many days.

The orchestra will be heard at the University of Connecticut, in Storrs, Monday evening and perform in New Haven the next night.

The symphony will play at Philharmonic Hall, New York City, Wednesday and appear at the Brooklyn Academy of Music Thursday evening.

Tuesday evening at 8:30, WGBH will televise the second program in its series, "Symphony Hall—An Intimate View." On the taped show, narrator William Pierce will interview orchestra manager Thomas D. Perry Jr. and acoustical scientist Leo J. Beranek.

Gabriel Tacchino, who made his American debut with the symphony this afternoon, will solo in the orchestra's New York concerts. Composer Leon Kirchner will play his Piano Concerto No. 1 at the Philharmonic Hall performance.

Charles Munch, retired music director, will return as guest conductor Jan. 18 and 19 when the orchestra makes its next Symphony Hall appearances.

NEW YORK 3.
STORRS.

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Chronicle (e)
WILLIMANTIC, Conn.
Circ. 7,070

JAN 10 1963

Boston Symphony Bright With Director Leinsdorf

STORRS — The new musical director of the Boston Symphony Orchestra has indicated a bright and reinvigorated period is in store for that fine musical organization.

The Boston Symphony returned to the University of Connecticut Auditorium Monday for its annual visit. However, in a certain sense this was a "first" as the orchestra was led by its new music director, Erich Leinsdorf—a guest conductor here two seasons back.

Born in Vienna, Austria, Mr. Leinsdorf received his education there, and served as assistant to Bruno Walter and Arturo Toscanini at the Salzburg Festival from 1934 to 1938. Following a period with the Metropolitan Opera in New York, he was appointed Music Director and Conductor of the Cleveland Orchestra in 1943.

After service in the United States Army, he became music director and conductor of the Rochester Philharmonic Metropolitan Opera as Music Consultant and Conductor from 1957 to 1962 before assuming his present position with the Boston Symphony last September 21.

He will also be the Director of the Berkshire Festival this coming summer. He is now the eleventh maestro to lead the Boston organization which is in its eighty-second season.

The program opened with Mozart's Serenade in G major, K. 525, more known as the "Eine kleine Nachtmusik." This "Little Serenade" which has been called "a joy forever" is an accomplished piece of work, seemingly simple, but in reality a difficult task.

It was originally written as a quintet in which form it is but vcasionally heard. Although it is played as a four movement work today, Mozart, in his own thematic catalog refers to the work as being in five movements, but the other movement was either purposely removed from the score or was lost.

The composition was played by a reduced string section of the orchestra, in keeping with the nature of the work, and was given a crystalline performance.

Leinsdorf's way with Mozart is justly well known, for some time ago he undertook the recording of all forty-one of the Mozart symphonies with the London Philharmonic. Monday evening's performance was a fine introduction of Mr. Leinsdorf to the Storrs audience.

There followed the Leonore Overture No. 3, Opus 72a, of Beethoven, which, also, was given a fine performance. Beethoven wrote four overtures for the opera now known as Fidelio. The first three are known, in order or composition, as Leonore No. 2, Leonore No. 3, and Leonore No. 1; Beethoven then withdrew the opera for some revision, and finally presented it as Fidelio with another new overture.

The Leonore No. 3 is the one which is most often heard in concert. It is written in three broadly defined sections, and it is climaxed by one of the finest perorations in orchestral literature.

Particularly interesting in this performance was the use of the off stage trumpet calls, which, instead of being backstage, were delivered from the balcony — quite a surprise for those sitting in that part of the auditorium.

Following the intermission, Mr. Leinsdorf conducted the Symphony in D minor by Anton Bruckner, which was written between the years 1887 and 1894, and yet remains an uncompleted score. There has been a good deal of contention surrounding the music of Bruckner, but within recent years his symphonies have been performed more frequently.

For a long time there was a good deal of confusion surrounding the Ninth Symphony. The symphony was first presented in 1903 by Ferdinand Loewe, a Bruckner disciple, who had prepared an "arrangement" from the original score. However, it was a somewhat strangely polished, even "slick" Bruckner, and after almost thirty years, the musicologists Robert Hass and Lafred Orel investigated the original manuscript. Only then was it discovered that the orchestration had been radically altered, passages omitted, and new passages interpolated by Loewe inserted.

In 1932, a test concert was arranged in Munich with both the Loewe and original versions presented for purposes of comparison. The performance was decisive in favor of the original version.

The opening sections of some of the Bruckner symphonies are some of the best in symphonic literature, and the extended introduction to the Ninth is almost awe inspiring. However, as in the Seventh Symphony, the composer fails to realize the promise of the introduction in what follows. There is a fecundity of thematic material, and yet this material is strung together in a continuing patchwork.

The Scherzo, with its dark fury, is a true work of art, with the form and cohesion to make it a complete success. The Adagio contains some of the most beautiful passages in Bruckner's compositions, and yet, again, the music needs to be tightened up considerably. Here, the composition abruptly ends; the finale was apparently never written.

In a sense, the slow movement of the Bruckner symphony is an inconclusive way to conclude a concert, and yet, there is little else which could logically follow it.

It was good to hear Bruckner performed for the first time in the Storrs concert series, and to hear it performed in the manner in which it was on Monday evening.

It was good to again hear Mr. Leinsdorf and what he is doing with the Boston Symphony. —M.T.

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Times (e)
HARTFORD, Conn.
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JAN 1 1963

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Sunday Courant
HARTFORD, Conn.
Circ. 155,682

JAN 6 1963

Boston Orchestra Has UofC Date

STORRS (Special) — The Boston Symphony Orchestra, under the baton of Erich Leinsdorf, will offer its eighth annual concert at the University of Connecticut's Jorgensen Auditorium Monday at 8:15 p.m.

Leinsdorf, who first led the Boston Symphony at Storrs as a guest conductor two seasons ago, will be making his first appearance at the UofC as the Orchestra's music director. He replaced Charles Munch this year.

The new conductor is the 11th maestro to lead the Boston Orchestra in its history and only the third music director in the past 38 years. He came to Boston with a brilliant record in opera and has been conductor of the Metropolitan Opera, director of the New York City Opera, and music director and conductor of the Rochester Philharmonic.

The orchestra will perform Mozart's "Eine kleine Nachtmusik, K. 525"; Beethoven's "Overture to 'Leonore' No. 3, Op. 72" and Bruckner's "Symphony No. 9, in D minor."

Tickets may be obtained by mail order only.

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Journal
ROCKVILLE, Conn.
Weekly Circ. 3,567

JAN 3 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659

JAN 6 1963

BOSTON SYMPHONY AT UCONN MONDAY

STORRS, Conn. — The celebrated Boston Symphony Orchestra, under the baton of Erich Leinsdorf, will offer its eighth annual concert at the University of Connecticut's Jorgensen Auditorium Monday at 8.15 p.m.

Mr. Leinsdorf, who first led the Boston Symphony at Storrs as a guest conductor two seasons ago, will be making his first appearance at the U of C as the orchestra's music director. He replaced Charles Munch last year.

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Herald (e)
MANCHESTER, Conn.
Circ. 12,916

JAN 8 1963

Boston Scores Hit at UConn

By JOHN GRUBER

Erich Leinsdorf last night demonstrated that he has the stuff from which really great symphonic conductors are made. His direction of the Boston Symphony, at Storrs, showed that he has every intention of restoring that organization to absolute first rank among the world's famous orchestras.

Precision in the strings was once again what it had been under Koussevitsky, and the tonal resources of the orchestra showed a vastly increased palet of tone colors. Only four months have passed since Mr. Leinsdorf officially became the conductor, but the improvement in orchestral techniques is remarkable.

This is a tremendous achievement, for the improvement all had to be made close to the absolute end of human possibilities; the orchestra was a great organization anyway, and, to many, further improvement might have seemed impossible.

Members of the orchestra with whom I talked during intermission are agreed that he is a hard taskmaster. One of them said, "He works our tails off; he's as bad as Koussevitsky used to be!" Paradoxically, this may make him as good as Koussevitsky used to be.

Last night Beethoven's third "Lenore" Overture received a performance that was absolutely breathtaking in conception and execution. I cannot recall a finer performance anywhere, at any time. The same statement cannot, however, be made of the opening Mozart.

"Eine Klein Nachtmusik" was played with flawless intonation, and absolute precision. But truly exquisite feeling for Mozart's delicious phrasing was absent. The first section of the trio in the Minuet approached true understanding of the composer, and the finale was not far from the mark. The remainder, however, verged on pomposity, rather than the grace that was born in Mozart's very bones.

This was rather surprising. Mr. Leinsdorf studied with Bruno Walter and Arturo Tosconini, both of whom were excellent with Mozart, but in the last analysis all they could give him was technique and understanding for the composer, not inborn sympathy with him.

Bruckner's massive "Symphony No. 9" concluded the evening. This was beautifully played. In fact, you are not likely to hear a better performance. Excessively long, particularly for a three movement work, I have sometimes been bored to death with it, but last night I found it interesting. Happily, Mr. Leinsdorf was able to express the composer's sincerity and simplicity throughout, despite the very apparent prolixities of the composition.

Altogether it was a great concert, played by a great orchestra under a great conductor. What more could you ask?

NEW YORK

NEW YORKER
NEW YORK, N.Y.
W. 432,953

JAN 19 1963

I WENT to the Boston Symphony's concert in Philharmonic Hall on Wednesday evening mainly to see how Erich Leinsdorf would conduct Bruckner's Ninth Symphony. Fine Bruckner conducting is not at all common, and the ability to hold that master's mammoth creations together in such a way as to realize their complete coherence is an altogether special one. Mr. Leinsdorf's reading lacked the fire, the tenderness, and the passion that I have heard some other conductors, notably the late Bruno Walter, inject into the symphony. This Bruckner was elegant and refined, rather than deeply contemplative and exalted. Nevertheless, it did have the virtues of coherence and exemplary clarity. On the same

SATURDAY REVIEW
NEW YORK, N.Y.
W. 266,534

JAN 26 1963

AT THE other concert, Leinsdorf introduced the French-Italian pianist Gabriel Tacchino in the C minor (K.491) Concerto of Mozart. He is a credit to either side of the frontier where facility and pianistic assurance are concerned, but there was little evidence of warm feeling for, or even intellectual comprehension of, the composer's idiom. It was neat, rhythmically precise, and blandly innocent of insight. Together the soloist and conductor achieved the almost impossible feat of dehumanizing this music, of rendering null the charm of the C major intrusion in the final movement.

There were, otherwise, meticulously prepared and almost flawless performances of Beethoven's "Leonore No. 3" overture and the Bruckner No. 9 (with the Kyrchner) and Mendelssohn's "Midsummer Night's Dream" overture and the Shostakovitch No. 10 (with the Mozart). It is understandable that the Boston Orchestra needs a period of discipline after the relative laxness under Munch, but in the present procedure, Leinsdorf is admonishing the audience as well as the orchestra.

Musical America 11/13/63

Boston Symphony and Gabriel Tacchino at Philharmonic Hall

We are unaccustomed to so thoughtful and tasteful a reading of Mendelssohn's Overture to "A Midsummer Night's Dream" as was given January 11 by Leinsdorf and the Bostonians at Philharmonic Hall. And there is freshness still in those familiar hills. Examples of sensitivity in dynamics and formal balance could be cited by the dozen, and nowhere more strikingly than in the simplicity of the opening chords. When so exemplified, what a beautiful instrument the orchestra is. Leinsdorf unquestionably has a pair of the most sensitive ears hereabout.

Mozart's Piano Concerto in C minor—one of that composer's highest achievements in any form—is yet a more difficult task. Control and insight are required in supreme quantity, and the Boston was all but seraphic. In the face of such an experience, it somehow mattered less than would be expected that the pianist was matching the orchestra none at all. He was bland, barely audible at times, and had none of the orchestra's pearly sheen. In the slow movement, he was inhibited and square, and while the last movement was passable, his sense of direction was never clear. An artist can have off-nights, and we certainly hope to hear better work in Gabriel Tacchino's second New York appearance.

Following this, Leinsdorf turned his good offices to the Shostakovitch Tenth Symphony, showing again the high level of both conductor and orchestra.

NEW YORK, N.Y.
TIMES
WESTERN EDITION
D. 100,000

JAN 14 1963

Music: Shostakovich Symphony

The Boston Orchestra Plays His Tenth

By HAROLD C. SCHONBERG
Special to The New York Times.

NEW YORK.

Dmitri Shostakovich composed his Tenth Symphony in 1953, and it was heard in New York the following year, but it has had precious few performances since then. It therefore was something of a novelty when it was presented Friday night in Philharmonic Hall. Erich Leinsdorf and the Bostom Symphony were the sponsors.

As Shostakovich symphonies go, this one is less cliche-ridden than most. But, again like most Shostakovich symphonies beginning with No. 5, it is nevertheless predictable. One knew in advance that there would be a long slow movement with meandering melodies. One knew there would be solemn percussion raps and rhymthmic mottoes slowing dying away. One expected a fast two-four movement with lively melodic skits. And one was not disappointed.

The trouble with the Shostakovich symphonies is, I think, that basically lightweight ideas are subjected to very heavy and portentous treatment. After awhile the result is irritating, and not many Shostakovich symphonies can stand repeated hearings.

It may be that this kind of writing stems from the Communist ideology imposed on any Soviet composer. Shostakovich was going along in grand, free - wheeling style until the ideological crackdowns of the nineteen thirties and nineteen forties. After that, he had to revert to a much more conservative style, to put blinders and a check-rein on his muse. All indications are that Shostakovich has been running scared ever since he was first spanked.

The loss is the world's, for he was by far the most promising Russian composer after Prokofieff.

Also on the program were Mendelssohn's "Midsummer Night's Dream" overture, and Mozart's piano concerto in C minor (K. 491) with Gabriel Tacchino as soloist.

Tacchino is French - born and French - trained (at the Paris Conservatoire). He is now 34 years old. All that this performance demonstrated was that his training has taught him to play accurately.

The notes were in place, and the runs were effortlessly spun forth.

What the interpretation lacked was a touch of imagination, of intensity, of tension. Almost any qualified student could have played the C minor as Tacchino played it. The fact that this concerto is Mozart's grandest conception, that its harmonies are highly colored, that it demands breadth and virility—all this seems to escape Mr. Tacchino.

The curious thing was that Mr. Tacchino (or was it Mr. Leinsdorf?) had obviously been doing some thinking about the music. A few bars in the piano part were filled in, and an effort was made to rethink the music. But the most important element of all was missing, and that was a fervent belief in the music as music.

NEW YORK

NEW YORKER
NEW YORK, N.Y.
W. 432,953

JAN 19 1963

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W. 286,534

JAN 26 1963

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Musical America 1/1963

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Mozart's Piano Concerto in C minor—one of that composer's highest achievements in any form—is yet a more difficult task. Control and insight are required in supreme quantity, and the Boston was all but seraphic. In the face of such an experience, it somehow mattered less than would be expected that the pianist was matching the orchestra none at all. He was bland, barely audible at times, and had none of the orchestra's pearly sheen. In the slow movement he was inhibited and square, and while the last movement was passable, his sense of direction was never clear. An artist can have off-nights, and we certainly hope to hear better work in Gabriel Tacchino's second New York appearance.

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RIDGEWOOD TIMES
Thursday, January 3, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BROOKLYN RECORD
Friday, January 4, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

FLATBUSH LIFE
Saturday, January 5, 1963

BROOKLYN, N.Y.
FLATBUSH LIFE
W. 15,300

JAN 5 1963

RIDGEWOOD, N.Y.
TIMES
W. 10,050

JAN 3 1963

Burrelle's
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W. 3,900

JAN 3 1963

NEW YORK, N.Y.
ADVOCATE
W. 35,000

JAN 12 1963

1962

NEW YORK, N.Y.
STANDARD
D. 400,000

JAN 1963

BROOKLYN, N.Y.
RECORD
BAY RIDGE RECORD
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DIAPASON
CHICAGO, ILL.
MONTHLY 22,521
DEC 1962

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who dat?

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Box 2078, Boston 6 • RIchmond 2-4200

Journal
ROCKVILLE, Conn.
Weekly Circ. 3,567

JAN 10 1963

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Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Circ. 44,384

JAN 11 1963

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Circ. 114,108

JAN 11 1963

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Register (e)
NEW HAVEN, Conn.
Circ. 101,244

JAN 11 1963

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JAN 11 1963

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Circ. 28,954

JAN 11 1963

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Herald (m)
BOSTON, Mass.
Circ. 177,889

JAN 11 1963

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Brooklyn

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BROOKLYN EAGLE
DAILY & SUN.-CIRC.N.AVAIL.

JAN 13 1963

85

BSO Wins Over BMT, Show Goes On Tardily

By PAUL AFFELDER

When it came time to begin the Boston Symphony Orchestra concert at the Academy of Music Thursday evening, the stage was almost empty. It turned out to be a case of the BSO versus the BMT.

During each of their five regular three-day visits to the city, when they play two programs at Philharmonic Hall and one at the Academy, the musicians are housed at a hotel in midtown Manhattan, and a good many of them ride the subway to Brooklyn.

A disabled BMT train in the Canal st station caused delays up to an hour; and it seemed that a lot of the Bostonians were caught in the jam.

Finally, Thomas D. Perry, Jr., the orchestra's manager, was obliged to explain the delay to the waiting audience, adding that the program would be rearranged, and would "begin with the intermission."

By nine o'clock, enough players had arrived so that it was possible to perform the opening number, Mendelssohn's Overture to "A Midsummer Night's Dream." The next work, Mozart's Piano Concerto No. 24 in C Minor, required an even smaller orchestra. And by the time the second intermission was over, the full orchestra was on hand to meet the instrumental demands of Shostakovitch's Symphony No. 10 in E Minor.

Perhaps the conductor, Erich Leinsdorf, was concerned over the delay, for his reading of the fairy-like Mendelssohn overture, while unusually clean-cut in its execution, was inclined to be rather stiff.

The soloist in the Mozart concerto was the 28-year-old French pianist, Gabriel Tacchino, just embarking on his first tour of the United States, and on this occasion making his initial appearance in New York. He showed at once that he is not a flashy pianist, as so many of our young people are today, but a musician of serious intent. His manner is quiet, his technique and taste impeccable. Besides, he has a lovely, if rather light singing tone, which he employed with telling effect in the slow movement. His relative reserve in the opening movement was in keeping with the tragic character of this, Mozart's most poignant concerto. The final Allegretto, with its double set of variations, calls for a little more drama and variation of color than M. Tacchino gave it.

Mr. Leinsdorf led his reduced forces in an accompaniment that was sensitive and fine-grained throughout, and which featured some exceptionally beautiful work from the superb Boston woodwinds.

The Shostakovich Tenth Symphony hasn't been played very much here since the late Dimitri Mitropoulos introduced it with the New York Philharmonic in 1954. If the Mozart concerto is a poignant work, this symphony is music of deep tragedy, colored by the composer's own personal misfortunes at the time he was writing it. It begins with a long, brooding slow movement. Its second movement is defiant, almost bellicose, and this is followed by an Allegretto that is light in texture but again dark in color. After an unusually long, slow, serious introduction, the final Allegro breaks out at last in a mood of gaiety and optimism.

Whereas most conductors are inclined to play this and the other Shostakovitch symphonies in a rather brash manner, Mr. Leinsdorf approached the music with deep respect for its inherent pathos. Everything seemed more polished and refined than one customarily hears. This was especially true of the slow sections, which created a most affecting listening experience. The second and fourth movements, however, had their ample share of brilliance, and the rousing conclusion brought loud approbation from the audience.

SHOWTHROUGH

BOSTON 14

EIGHTY-SECOND SEASON • NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE

Fourteenth Program

FRIDAY AFTERNOON, JANUARY 18, *at* 2:15 *o'clock*

SATURDAY EVENING, JANUARY 19, *at* 8:30 *o'clock*

CHARLES MUNCH, *Conductor*

FAURÉ ..... "Pelléas et Mélisande," Suite from the Incidental Music to Maeterlinck's Tragedy, *Op.* 80

I. Prelude: Quasi adagio
II. "Fileuse": Andantino quasi allegretto
III. Sicilienne: Allegretto molto moderato
IV. "The Death of Mélisande"; Molto adagio

RAVEL ..... Valses Nobles et Sentimentales
Modéré — Assez lent — Modéré — Assez animé — Presque lent — Assez vif — Moins vif — Epilogue: Lent

*La Valse, Choreographic Poem

INTERMISSION

FRANCK ..... *Symphony in D minor

I. Lento; Allegro non troppo
II. Allegretto
III. Allegro non troppo

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

BALDWIN PIANO

*RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
JAN 12 1963

By John Brook

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AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,096

DEC 1962

AMERICAN
record guide

DECEMBER, 1962

AN INDEPENDENT JOURNAL OF OPINION

Charles Munch

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
BRIDGEPORT, Conn.
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JAN 17 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (e)
HAVERHILL, Mass.
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New England Newsclip Agency, Inc.
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Morning Union Leader
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Comb. Circ. 50,013
JAN 17 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Eagle-Tribune
LAWRENCE, Mass.
Comb. Circ. 40,890
JAN 17 1963

BOSTON SYMPHONY GREETS OLD BOSS

BOSTON, Jan. 16 (UPI)—Members of the Boston Symphony orchestra welcomed back their old boss today when Charles Munch returned to rehearse for two weeks' appearance as guest conductor.

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Ledger-Times
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Circ. 48,500
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Circ. 445,834
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Sunday Advertiser
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PITTSFIELD, Mass.
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BOSTON, MASS.
GLOBE (MORNING)
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Charles Munch Returns For Concerts Here

By MARGO MILLER

Charles Munch, who stepped down last Summer after 13 years as music director of the Boston Symphony Orchestra, has by no means retired from conducting. He returned to Boston Tuesday night to begin three weeks of concerts with his old orchestra.

Christmas found him in Tokyo finishing up a two-week engagement with the Japan Philharmonic. Munch came here via France where he spent the New Year's holidays at Louveciennes, his home near Paris.

On hand to greet him at Logan International Airport were Thomas D. Perry Jr., manager of the B.S.O.; Sally Hempel, secretary to Perry, and Mrs. Leonard Burkat, wife of the orchestra's music administrator. Burkat met the conductor's flight at Idlewild and accompanied him to Boston.

Munch's concert schedule in Boston begins tomorrow night with the Boston Symphony's Open Rehearsal at 7:30. He will conduct three successive Friday-Saturday pairs of concerts in addition to single concerts in the Sunday, Monday and Tuesday series. He will also be with the orchestra in Providence Jan. 29. And he returns to Boston for concerts Mar. 29-Apr. 2.

Since the end of the 1962 Berkshire Festival at Tanglewood, Munch has conducted orchestras on three continents. He directed 15 concerts by the Orchestre National Francais in October during its American tour. He was then guest conductor of the Montreal Symphony. Returning to Europe in November Munch conducted in Lausanne and Geneva before going to Japan.

Following his Boston concerts he will spend February and March in this country filling engagements with the Chicago, Pittsburgh and Philadelphia orchestras. In April he will conduct in London, Rome, Florence and Turin.

This schedule would give a younger man pause (Munch is 71). But conductors are known to be long-lived and hardy creatures. After the final Tanglewood concert—a performance of Beethoven's Ninth—and just before flying off to conduct at two European festivals, Munch remarked, "I become tired only when I am not working."

CONDUCTOR RETURNS—Dr. Charles Munch (right), retired conductor of the Boston Symphony, is greeted upon return from Europe by Thomas D. Perry Jr., symphony manager, and Sally Hempel, secretary.

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Orchestras and Art Engage Conductor's Attention in Travels

By MARGO MILLER

"The Boston is the best orchestra in the world." Such was the judgment of Charles Munch who returned on Tuesday for a three-week engagement with his old orchestra. Since his retirement at the end of the 1962 Berkshire Festival at Tanglewood he has conducted orchestras on three continents. And during a career which dates from his Paris debut in 1933 he has known not only the major orchestras of the world but their conductors.

★ ★ ★

So the welcome—many vociferous minutes of cheering and stamping—by the B.S.O. players before his first rehearsal Wednesday morning was particularly sweet. Ovations greeted the 71-year-old conductor at Thursday's Open Rehearsal (a Munch innovation in 1950) and at the week-end concerts just concluded. And it was obvious when he took his bows, hand to his heart, that he was delighted to be back.

While having stepped down after 13 years as music director of the Boston Symphony Orchestra, Munch has by no means retired. His schedule since the end of Tanglewood would give a younger man pause. But as he remarked at the end of the Berkshire Festival, "I am tired only when I am not working." Whereupon he flew to Europe to conduct at two other festivals.

What He Saw

Gossip of the musical world aside, a resume of Munch's travels is mostly likely to tell of what the conductor saw in shop windows or what he acquired for his various art collections.

Thus a question about New York concerts — L'Orchestre National Francais at Philharmonic Hall last October—is briefly answered. Instead Munch remarks that Manhattan's 57th st., den of antique dealers, silversmiths, sellers of drawings and objets d'art, is still "the most beautiful street in the world." And he will add, "the most expensive street." This last comment is accompanied by that Gallic snort common alike to the housewife disputing the price of day-old eggs in a Paris market and to the international collector looking at silver wine tasters.

How was Tokyo? Munch had conducted three performances of Beethoven's Ninth Symphony with the Japan Philharmonic during a two-week engagement there in December. Well, the concerts were good. But better were the pieces of lacquer, the lengths of silk, strings of pearls, all "so beautiful."

Repository for Munch's treasures and souvenirs of his travels in his house at Louveciennes, a town near Paris. The estate—park, manor house and smaller buildings—was once part of the lands belonging to Mme. Du Barry, favorite of Louis XV.

Collections

When not globe-trotting—in April, Munch conducts in London, Florence, Rome, Milan and Turin—he lives in the 18th-century manor house.

Jewel ("un bijou") though the house is, a few changes were made upon Munch's occupation. He installed different walls in his library, constructed a terrace.

The furniture is Renaissance and Louis XIII. Paintings include works by Renoir, Sisley, Manet, Degas and several oils by Dutch masters. He has many fine Durers, also collects Canaletto etchings, old silver objects. And a clutter of old and new art catalogues keep him informed about what went to other collectors at sales and what may be coming on the market.

On the conductor's property also live his nephew Jean-Jacques Schweitzer, whose wife, the pianist Nicolle Henriot, appeared often with the B.S.O. and was soloist with Munch and the Japan Philharmonic. Another figure familiar in Symphony Hall was Roger Toureau, the conductor's chauffeur and valet of many years. Toureau and his wife occupy a guest cottage on the estate. Munch will spend the month of May in Louveciennes. It will be a rare vacation for a man whose baton never gathers dust.

His remaining schedule in Boston includes the next two Friday-Saturday pairs of concerts, as well as single concerts in the Sunday, Monday and Tuesday series. The Jan. 29 performance in Providence will also be under his direction. Following engagements in Chicago, Philadelphia and Pittsburgh Munch returns here Mar. 20-Apr. 2 as guest conductor.

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RETURN OF DR. MUNCH

THE RETURN of Dr. Charles Munch, retired Music Director of the Boston Symphony Orchestra, as guest conductor evoked such an affectionate reception by the orchestra's musicians that his efforts to begin rehearsing were held up by a long standing and cheering ovation. The photo was taken at the time, when the orchestra was rehearsing on Jan. 16. The orchestra will appear Jan. 29 in Providence, with Dr. Munch conducting, at Veteran's Auditorium.

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8-62

Munch Returns to Symphony Hall Podium

Noted Conductor Wins Rapturous Acclaim

By Harold Rogers

"You're never sitting out on the back porch when Munch plays!" exclaimed an ecstatic listener at intermission. "When he plays you're always out on the balcony — in moonlight, with white orchids!"

Charles Munch had just completed his extraordinary coupling of the Ravel Valses Nobles et Sentimentales and La Valse, as he once did a few seasons back when he was the conductor of the Boston Symphony. This time, however, he was facing the orchestra for the first time after his retirement, and he was facing his players with a strange heart, that was no question about that. He simply leaned back with that benign smile on his face and opened the flood gates. The music poured forth, infused with the joy that he was obviously expressing. After all, there is no greater communicating power than love.

The listener is always put on the moonlit balcony when Munch plays — because he places the music out on the balcony, on full display. He may hold back the sound, as he does when he carefully shepherds a pianissimo, but he never holds back the emotion.

* * *

Now that he has retired he evidently is programing only the music he loves best. And his French program for the weekend concerts at Symphony Hall is just the kind that his detractors belabored him for — Fauré's Suite from the Incidental Music for "Pelléas et Mélisande," the two Ravel works listed above, and the Franck Symphony in D minor.

Yet somehow it just didn't matter what he played. Even the Franck warhorse leapt forward, eager with new vigor and vitality. What did matter is that it was not merely music for the ears; it was music for the soul; no one much cared if he spun it too quickly here or suspended a righ too long there. Few could have cared if every jot and tittle were dutifully noted. The result was the radiant expression of unadulterated musical joy. That's what happens, nothing else really matters.

When he opened with the Fauré "Pelléas et Mélisande," the whole thing came forth in an aura of hushed wonder, as if he were caressing the music, polishing it to a soft glow. The tour de force, of course, was the Ravel waltzes. Here again he gave us the opportunity to survey the Valses Nobles et Sentimentales and to note what a seedbed they were for La Valse, Ravel's apotheosis composed a decade later. To the sweet nostalgia of the pre-World War I waltzes was added the despair of the post-war. La Valse, the heartbreak of seeing a society in disintegration.

* * *

The era has now passed; the society is gone; La Valse is no longer prophetic; it, too, has become a period piece with all the Johann Strauss waltzes it aimed to honor.

Beethoven spoke of the "divine demon" that drove him in the creation of his inspired masterworks. Munch, too, must have been driven by some similar emotion as he played the Ravel.

As one experienced concert-goer has summed it up: "Most conductors merely possess the music, but Beau Charles is *possessed by the music!*"

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Morning Globe
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Charles Munch Returns To Symphony Podium

THE BOSTON SYMPHONY ORCHESTRA, under the direction of its retired music director Charles Munch, gave the following concert yesterday afternoon at Symphony Hall: "Pelleas et Melisande," Suite from the Incidental Music to Maeterlinck's Tragedy, Op. 80, by Faure; Valses Nobles et Sentimentales, and La Valse, Choreographic Poem, by Ravel, and Franck's Symphony in D minor.

BY ROBERT DUMM

(This week's guest reviewer is the Dean of the Boston Conservatory of Music.)

Yesterday's concert by the Boston Symphony at Symphony Hall belonged entirely to Charles Munch, back for a homecoming after his retirement.

The standing ovation that greeted his walk to the podium warmly stated his permanent right, by Eminent Domain, to it, and the hearts of Bostonians who love him.

One finds himself sharply reconsidering the features of a friend who has been away, and becoming newly conscious of what he wants from music and the ways he gets it by looks and gestures. Along with the musicians, we followed those hands that gently ride the air at soft places, point piano finger-on-lip, or simply hang inert while the sound floods past them. Once again, we were stirred by the quaking half-crouches he will save for climaxes, and the straggles of song he uses to urge some point or other. And that vivid look of surprise, pleasure, or pleading that he darts to his men says nothing less than, 'Please, just a little more of the impossible.'

Everything had had its rehearsals, of course, but Dr. Munch, with the bravery of the inspired, likes to redefine a phrase, risk a quicker tempo, take a chance on a miracle—right on the spot. He has seen and heard much, and wastes no doubts about what is the punchline of a musical exegesis, and which are the quibbling preliminaries. What of the fuzziness or splash here and there—they're part of the calculated risk.

Even as we witnessed him refining his purposes, we were newly convinced that one of them is to enjoy the music, and persuade his men to share that enjoyment, confident that the contagion will drift to the audience. He succeeded brilliantly, and of all the places he's been conducting—in Japan and over the world—we suspect he's stored a special plan for Boston.

I remember something he said when he came to Boston the first time: '—a musician must let his phrases breathe. His phrases do; moreover, they speak and dance too.

That impulse to dance, a sort of gentle levitation, he communicated from the opening pieces of Faure's "Pelleas and Melisande" Suite. Munch wisely deferred to the essential stillness of this score, and bound his players to a complicity to spin in finer, smoother and softer than ever strings had done to airwaves. He managed this by a hundred coaxing signs; hinting, restraining, mutely suggestion, so that the stillness emerged intact, a breathless overlay of veils.

The conductor again used an essential of dance in the two Ravel waltz-fantasies that followed, from his cracking downbeat of the Valses Nobles to the last cymbal of La Valse. Whether in whipping a sudden wave of crescendo, or instantly warning an offbeat that overslept, or in giving himself entire to the three-quarter-time whirl, he sustained a brilliant focus of musical figures gyrating in a panoply of colors. Certainly his minute gradation of the big crescendo of La Valse, the one that starts underground in basses and harps, and pounds to an earthquake of erupting brass, triggered the second salvo of bravos from the audience, and induced a general belief in theater for its own sake.

Munch's firm grip on essentials held through his reading of the Franck Symphony, and exposed a riddle in the music itself. Long ranked as a storeroom of chromatic harmony, this score often bogs under the turgid tempi and well-thickened profundity lavished upon it. Much reads it rather as a surge of joy, and lets those Gallic sunbursts of brass take you off-guard, dropping their Wagnerian accent as no disguise for plain old joie de vivre. It's still a stimulating answer to an old symphonic question, even though intent overshot realization once or twice when the brass and percussion became noisily overwhelming in trying to overpower their listeners.

Next wtek, we're sure to be treated to another homecoming celebration when Dr. Munch again conducts the orchestra. The program includes Honegger's Second Symphony for Strings, Ibert's Movement symphonique, Berlioz' 'Royal Hunt and Storm' Symphony, from the 'Trojans', and St.-Saens' Symphony No. 3, with Organ, Berj Zamkochian, soloist.

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Dr. Munch Conducts

Boston Symphony in French Program

By ALLAN SLY

No reader of this column needs to be told of Charles Munch's return as the BSO's guest conductor for three weeks. But those who could not attend the season's 14th program last week may like to have it described. They will hardly expect the present reporter to find fault with it.

The other Charles (the one who stayed in Paris) having taking this contrast as a point of departure, Dr. Munch delivered the Franck in a mood of stark, hair-shirted, ascetic self-denial. Stone-cold and austere were the colors of the wind choir, sharp as a spear-point the strings. And the middle movement hurried by as though in denial of the flesh. The final exulting mood grew thus inevitably and from within, focused, radiant and convincing.

Come to think of it, what other French symphony has stood its ground as this one has, or for that matter what other symphonies (aside from the echt-Deutsch tide)? Franck's biographer claims that his partly Rhinelander blood (shall we say genes?) establishes his kinship with Beethoven. Maybe. But Saturday he sounded French. Is this a hint of the greater France we are now told to look for? Charles Munch may have his finger very close to the pulse of today.

But such thoughts could restrain the rush for the parking lots. When will the Saturday [illegible] stay long enough to express Boston's recognition of the orchestra and the [illegible] it presents?

Next week we are to have [illegible] new Ibert, Berlioz (Trojans) and Saint-Saens No. 3 with organ.

ISRAEL has a total of 45,000 private automobiles registered throughout the country. This compares with 25,000 cars registered two years ago. (JTA)

Herald (m)
BOSTON, Mass.
Circ. 177,889
JAN 19 1963

THE THEATER

Dr. Munch Returns To Symphony Hall

By ROBERT TAYLOR

Charles Munch came home yesterday. The French conductor who for 13 years guided the destinies of The Boston Symphony Orchestra, once more stood before his former colleagues while Boston expressed its immeasurable pride in his meaning as an artist and a man.

And so yesterday, too, there was a rising appreciation at Dr. Munch's first appearance. Since he last conducted an emotion-spangled Beethoven Ninth at Tanglewood in August, he has been a musical cosmopolite. He has conducted the Orchestre National de la Radiodiffusion Francaise in Europe and he U.S.; the Symphony Orchestra of Montreal; the orchestras of Lausanne and Geneva; the Japan Philharmonic.

From Boston other engagements will take him to the Chicago, Pittsburgh and Philadelphia Orchestras, until he returns here to conduct Debussy's The Martyrdom of Saint Sebastian next March.

But for the moment Charles Munch had come full circle, to the aesthetic center of the orchestra where his life in music had been most fully realized. There were cheers and applause toward a debt that never can be refunded.

He Looks Fit

Despite such a grueling schedule—and it should not be forgotten that he is a septuagenarian—it is a pleasure to report that he looks fit. The silver mane is still thick, the face is relatively unlined and his quick fleeting smile as shy. He seems robust enough to rival in years the career of his countryman, Pierre Monteux.

Under such circumstances one would have to be a churl to intrude a carping critical note; but I fear that one must distinguish between Dr. Munch and his music yesterday. Professional considerations, alas, often attach harsh and ungracious flourishes on occasions that ought to be sentimental. Although Charles Munch is an acknowledged master of the French repertoire, this week-end's program is the weakest of the three he will present here.

Its high point is the Faure Suite from 'Pelleas and Melisande'. The music is not as distinguished as Debussy's on the same theme, but still contains a tincture of fluent poetry. Dr. Munch invests the sweet, shimmering score with a gentle and sighing grace. The horns of elfland in the Prelude, the sense of brooding and elusive mystery that he imparts to the melodic contour, enhance the essential air of legend surrounding the suite.

Clean, Polished

The orchestral playing was clean and polished here, as it remained throughout the afternoon. The musicians, incidentally, resume the old pattern and are off risers. Thus Dr. Munch achieves the dynamic balance and sound he prefers, that of the dry, crisp, brilliant Gallic tradition. I'm afraid, however, that I did not agree with either his approach to the Ravel waltzes or Franck's D Minor Symphony.

The former really are too insubstantial to occupy such a pivotal program position. Moreover, the juxtaposition of the Valses Nobles et Sentimentales with La Valse is not a sound relationship: the first are a chain of waltzes by the example of Schubert, while the latter is a balletic gesture in which theatrics cancel out the simpler styles of romanticism.

Dr. Munch offered the Valses Nobles straightforwardly, indicating the duration of each. This clear and neat method, however gave way to liberties of tempo in La Valse that had the orchestra scrambling after the beat and producing an effect of wild athleticism. Rather than a waltz we heard a reel.

Franck D Minor

Similarly, in the Franck D Minor, unpredictable moods marred the final movements. The opening section retained a searching fervent warmth that was most engaging; the allegretto went a shade too fast and the Allegro non troppo was taken Presto. The result was an erratic reading, often moving but in general, overblown. No matter, however: it is a privilege to welcome home such an artist, and next week Dr. Munch has scheduled Saint-Saens 'Organ' Symphony, No. 3, in C Minor, together with the first performance of Ibert's Mouvement symphonique; the Honegger Symphony No. 2, for String Orchestra and the 'Royal Hunt and Storm' from Berlioz's "The Trojans".

The Symphony

The Boston Symphony Orchestra, Charles Munch guest conductor, presented the 14th program of the 82nd season yesterday in Symphony Hall. The program will be repeated tonight at 8:30:

"Pelleas et Melisande" Suite from The Incidental Music to Maeterlinck's Tragedy, Op 80 ..... Faure
Valses Nobles et Sentimentals; La Valse, Choreographic Poem .... Ravel
Symphony in D Minor ..... Franck

Amusements

SHOWTHROUGH

90

BOSTON 15.

Fifteenth Program

FRIDAY AFTERNOON, JANUARY 25, *at* 2:15 *o'clock*

SATURDAY EVENING, JANUARY 26, *at* 8:30 *o'clock*

CHARLES MUNCH, *Guest Conductor*

HONEGGER . . . . . Symphony No. 2, for String Orchestra
- I. Molto moderato
- II. Adagio mesto
- III. Vivace, non troppo

IBERT . . . . . Mouvement symphonique, "Bostoniana"
(First performance)

INTERMISSION

BERLIOZ . . . . . "Royal Hunt and Storm," Descriptive Symphony from "The Trojans"

SAINT-SAËNS . . . . . *Symphony No. 3, in C minor (with Organ), *Op.* 78
- I. Adagio; Allegro moderato; Poco adagio
- II. Allegro moderato; Presto; Maestoso; Allegro

Organ: BERJ ZAMKOCHIAN

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO

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JAN 20 1963

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Sunday Globe
BOSTON, Mass.
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JAN 20 963

Dr. Munch to Conduct Four BSO Concerts

Charles Munch will begin his second week as guest conductor of the Boston Symphony Orchestra on Monday at 8:30 p. m. in Symphony Hall. He will also conduct concerts in Symphony Hall on Tuesday at 8:30, Friday at 2:15 and Saturday at 8:30 p. m.

The program for Monday's concert, which will be repeated the following evening, includes the Suite from the Incidental Music to Maeterlinck's Tragedy, "Pelleas et Melisande"; Ravel's Valses Nobles et Sentimentales and La Valse and the Symphony in D minor by Cesar Franck.

Dr. Munch will present the world premiere of Jacques Ibert's "Mouvement symphonique" at the Friday and Saturday concerts. Born in Paris in 1890, the composer had been director of the Academy of Rome and director of the united management of the Paris Opera and Opera-Comique. In 1950 Ibert was composer in residence at the Boston Symphony Orchestra's Berkshire Music Center at Tanglewood.

SHOWTHROUGH

90 BOSTON 15.

EIGHTY-SECOND SEASON • NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE

Fifteenth Program

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- II. Allegro moderato; Presto; Maestoso; Allegro

Organ: BERJ ZAMKOCHIAN

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

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The Symphony

Splendid Program Inspires Dr. Munch

By ROBERT TAYLOR

A composer's final thoughts interrupted by death's shoulder-tap generally echo gloom and loss. Jacques Ibert's "Mouvement symphonique," however, is a cheerful last act. The world premiere took place here yesterday under guest conductor Charles Munch, who was throughout the afternoon, in peerless estate.

Invited by The Boston Symphony Orchestra and the Koussevitsky Music Foundation to compose a symphony for the 75th season's anniversary in 1956, Ibert was presumably delayed by ill-health and only completed one movement. He died, Feb. 5, 1962, leaving this remnant marked "Allegro comodo." Hence, as so often happens, a composer's final creative gesture is not synonymous with his final opus.

Yet if the movement is incomplete, in a curious way it almost possesses a life due to that very fact. The vivid orchestration, clarity and adroit technique, hallmarks of Ibert's style, are eminently enthralling. The thought does not strike deep, but the quality of the musical vocabulary never ceases to enchant.

Brilliant Motion

As Andre George declared of Ibert: "An air of good fellowship and delicate amiability reveals him to be an artist of breeding." And aristocratic concern for form is the panache of the solitary fragment. It opens with a brilliant rhythmic motion, accented by kettledrums and brass, moves into the principal theme stated distinctly by strings, and develops in a tranquil impressionism into a broad, jovial triple forte, again accented by tympani.

Ibert's handling of instrumental combinations discloses a masterly treatment of color and weight, especially among his favorite woodwinds. The crisp dash and variety are not unrelated to the painting of Matisse, say, or the writing of Ibert's contemporary, Milhaud. In either case, the celebration of pure enjoyment becomes an aesthetic in itself. One might wish that Ibert had built on such a foundation; yet it makes a picturesque, half-finished design, though the sign-board attached, "Bostoniana," seems to have been designed by the indefatigable Anon who christened Beethoven's E. Flat Piano Concerto, "Emperor."

Message of Hope

After a disappointing inaugural last week, Dr. Munch more than rose to the challenge of his second program of his return in the role of guest. He was inspired yesterday. His conducting of a splendid program touched peaks of splendor, glorious realizations of diverse and demanding scores It is doubtful indeed, that any conductor can equal his interpretations of French music when he is at his best; and this concert found him exhausting critical superlatives.

The Honegger Symphony for Strings, steeped in the harrowing shadows of the Nazi Occupation years, attained a darkling and profound power. The introspective melancholia, broken by spasmodic dissonances and snarling rhythms, expresses the mood of Paris under the jackboot. The mood establishes intolerable tensions, but the despair is that of suffering rather than depletion, intensely emotional and finally erupting into an unassailable message of hope in the chorale. It is a work emblematic of our times—and rare in that it refuses to submit, asserting the human spirit against the void.

The delicate misteriose of the Royal Hunt and Storm was in contrast to the energies with which Dr. Munch charged his Honegger; and the lovely and sensitive fluency of the distant horn calls, superbly played by James Stagliano emerged hauntingly. Then, as if to demonstrate his supreme powers in this area, we heard a stirring and impassioned, Saint-Saens Third, an electrifying performance.

Next week Dr. Munch has scheduled Rameau's Suite from "Dardanus," Dutilleux's Symphony No. 2, for Large Orchestra and Chamber Orchestra, Barber's "Die Natali" Choruses and Debussy's "La Mer."

The Symphony

The Boston Symphony Orchestra, Charles Munch guest conductor, presented the 15th program of the 82nd season yesterday in Symphony Hall. Berj Zamkochian was the Saint-Saens' organist. The program will be repeated tonight at 8:30:

Symphony No. 2, for String Orchestra ..... Honegger
Mouvement symphonique, "Bostoniana" ..... Ibert
"Royal Hunt and Storm," from "The Troians" ..... Berlioz
Symphony No. 3, in C minor, (with organ), Op 78 ..... Saint-Saens

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'—Munch and Saint-Saëns' Third

Stirs Up a Glorious Noise

By Harold Rogers

Several years ago while chatting with Pierre Monteux backstage at the Metropolitan in New York, he asked me what Charles Munch was playing that weekend in Boston.

"The Saint-Saëns Symphony No. 3," I replied.

"Oh, I know you critics are tired of the Franck D minor and the Saint-Saëns Third," he said, "but they are wonderful symphonies for the conductor. Munch and I . . . well, we like them!"

Karl Muck liked the Saint-Saëns Third, too; or if he didn't truly like it, at least on one occasion he gave it a rousing performance in the presence of Saint-Saëns himself. This happened when the Boston Symphony was paying a visit to the Panama-Pacific International Exposition in San Francisco on Sunday afternoon, May 23, 1915.

"The Bostonians gave a superb reading of the work," wrote Grena J. Bennett, "and were being appreciably applauded when someone in the audience discovered the presence of the composer. Dr. Muck modestly retired from the stage; the musicians rose, the violinists discreetly tapped their violins with their bows; the audience stood, applauding and waving handkerchiefs and programs at Saint-Saëns, who, apparently embarrassed by this cordiality, bowed and smiled to each portion of the hall."

♪ ♪ ♪

And if Saint-Saëns were pleased with the performance on that occasion, he could have been no less pleased had he been in Symphony Hall when Charles Munch conducted it for the weekend concerts by the Boston Symphony. The Third wears well, especially when revitalized by a dynamic man like Dr. Munch. Even critics forget that they are supposed to be tired of it when listening to a performance by Munch.

Dr. Muck built his 1915 program this way: the Saint-Saëns Third, Debussy's "Afternoon of a Faun," three pieces from Berlioz' "The Damnation of Faust," and the overture to Chabrier's opera "Gwendoline."

The large symphony came first; the lighter items later. Programs are seldom built that way these days, which may be some indication that American audiences have come of age. Now, more often than not, the lighter things come first; the large symphony is saved for the piece de résistance. Dr. Munch tended to follow this plan in his program for the second week of his three-week return to Boston in the role of guest conductor.

♪ ♪ ♪

He opened with Honegger's wartime Symphony No. 2, composed for strings and trumpets. While indeed more modest than the Saint-Saëns, it digs for musical gold of which Saint-Saëns was unaware. Its movements are comparatively short; its emotion distilled; its message more dramatic than theatrical.

If one may presume to add a program to it, one might say that Honegger was writing about occupied Paris; the movements might carry the following subtitles: Anguish and Despair, Active Waiting, and Joyous Liberation.

This time Dr. Munch did not dramatize the trumpet chorale at the conclusion, as he was wont to do. The bells of the instruments did not rise above the music stands. Perhaps this is better. It was none the less exciting.

He then gave something called "Mouvement symphonique" by Jacques Ibert its first performance. It is the first movement to a symphony that Ibert was commissioned to compose in honor of the Boston Symphony's 75th anniversary, a work he was unable to complete.

In this music it was obvious that Ibert was trying to wear a serious face; by and large he succeeded in doing so; yet his irrepressive ebullience came to the surface again and again in an upsurge of brilliance and wit.

♪ ♪ ♪

It is nothing so frivolous as his "Capriccio" or so aromatic as his "Escales." While it is still diatonic he has added more bite and a little more growl. But it is still Ibert. One has the feeling that the symphony, were it complete, would be too heavy to be thoroughly winsome, and too light to be thoroughly great.

After the serenities of the Berlioz "Royal Hunt and Storm" (even the storm is serene by contemporary standards), Dr. Munch launched into the Sturm und Drang of the Saint-Saëns (though the French doubtless have another name for it). It throbbed, it glowed, it soared, it sang, with Berj Zamkochian lending his weight at the console. It was indeed a glorious noise.

New England Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Circ. 192,118
JAN 26 1963

Music Review

Major Honegger, Minor Ibert at Symphony

THE BOSTON SYMPHONY ORCHESTRA, under direction of guest conductor Charles Munch, gave the following program yesterday afternoon in Symphony Hall: Honegger's Symphony No. 2 for String Orchestra, the first performance of Ibert's Mouvement symphonique, "Bostoniana;" Berlioz' "Royal Hunt and Storm," Descriptive Symphony from "The Trojans," and Saint-Saens' Symphony No. 3 in C minor with Organ, Op. 78. To be repeated tonight at 8:30 p.m.

By MARGO MILLER

A world premiere of one work, another hearing of a symphony which Charles Munch introduced to this country in 1946, and two chestnuts—which under the baton of our guest conductor became marrons glaces—made up the Boston Symphony Orchestra's all French program yesterday afternoon.

Jacques Ibert, commissioned by the Boston Symphony and the Koussevitzky Music Foundation, to write a symphony for the orchestra's 75th anniversary, finished only one movement. The "Mouvement symphonique" is subtitled "Bostoniana." While it is not meant as a tone poem, the intermittant shrillness of the brass writing suggests the present commotion at the Massachusetts av. detour. The work never really gets anywhere, either, although there is an isolated sequence for first desk strings which is a pleasant oasis. Most listeners would not be wildly upset that the work was never finished. Chiefly the Ibert served in retrospect to emphasize what a major work is the Honegger Symphony No. 2 for String Orchestra, which opened the concert.

Munch, who was in top form yesterday afternoon, first introduced this symphony when he was a guest conductor in the days of Koussevitzky.

Both in performance and in its composition the Honegger has that taut quality found in superior chamber music. But in musical development it is a true symphony (even if it omits a scherzo or minuet).

Honegger here uses the dark colors of his palette: solo viola against violins in the first movement, solo cello in its higher registers in the second, double basses in chorus all the way through. Violins are almost the inner voices. They are allowed to soar briefly in the last movement against agitated playing by the violas.

Then comes a chorale tune, original with Honegger, for three trumpets in unison, over the strings. It is majestic music. The dignity of the brass sound and the sustained, solid melody given it, is the climax toward which the symphony has been steadily moving. Munch and the Orchestra invested the work with the tensions and with the sonorities it demands.

Now for dessert: those marrons glaces. Munch's performances of Berlioz have long been regarded as the perfect matching of man to music. While the "Royal Hunt and Storm," that descriptive symphony from the opera "The Trojans" is not major Berlioz, Munch manages to make it better than it is. He called for unusually languid horn calls, plaintive piping from the woodwinds, bombast in the final section. It was faintly stagey in the manner of certain 19th-century steel engravings, an amusing period piece.

The Saint-Saens received a razzle-dazzle treatment in its concluding four-part movement. Tempos were on the strident side, all stops let out by organ (Berj Zamkochian) and percussion, the piano (four-hands in one spot) purling away. But no dreamer could fail to muse along with the verdant Romanticism of the first movement. The Orchestra responded to Munch's broad smiles. All was most persuasive melody.

For next week's program (Friday at 2:15, Saturday at 8:30 and Sunday at 3 p.m.), Munch has chosen music by one American and three French composers: Rameau's Suite from his opera, "Dardanus," Dutilleaux's Symphony No. 2 for Large Orchestra and Chamber Orchestra, Samuel Barber's "Die Natale," Chorale Preludes for Christmas, and Debussy's La Mer.

Amusements

92 MONDAY 4. TUESDAY 7.

Fourth Program

MONDAY EVENING, JANUARY 21, *at* 8:30 *o'clock*

CHARLES MUNCH, *Conductor*

FAURÉ ..... "Pelléas et Mélisande," Suite from the Incidental Music to Maeterlinck's Tragedy, *Op.* 80

I. Prelude: Quasi adagio
II. "Fileuse": Andantino quasi allegretto
III. Sicilienne: Allegretto molto moderato
IV. "The Death of Mélisande"; Molto adagio

RAVEL ..... Valses Nobles et Sentimentales
Modéré — Assez lent — Modéré — Assez animé — Presque lent — Assez vif — Moins vif — Epilogue: Lent

*La Valse, Choreographic Poem

INTERMISSION

FRANCK ..... *Symphony in D minor

I. Lento; Allegro non troppo
II. Allegretto
III. Allegro non troppo

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Seventh Program

TUESDAY EVENING, JANUARY 22, *at* 8:30 *o'clock*

CHARLES MUNCH, *Conductor*

FAURÉ ..... "Pelléas et Mélisande," Suite from the Incidental Music to Maeterlinck's Tragedy, *Op.* 80

I. Prelude: Quasi adagio
II. "Fileuse": Andantino quasi allegretto
III. Sicilienne: Allegretto molto moderato
IV. "The Death of Mélisande"; Molto adagio

RAVEL ..... Valses Nobles et Sentimentales
Modéré — Assez lent — Modéré — Assez animé — Presque lent — Assez vif — Moins vif — Epilogue: Lent

*La Valse, Choreographic Poem

INTERMISSION

FRANCK ..... *Symphony in D minor

I. Lento; Allegro non troppo
II. Allegretto
III. Allegro non troppo

BALDWIN PIANO *RCA VICTOR RECORDS

SHOWTHROUGH

BOSTON 16.

93

Sixteenth Program

FRIDAY AFTERNOON, FEBRUARY 1, *at* 2:15 *o'clock*

SATURDAY EVENING, FEBRUARY 2, *at* 8:30 *o'clock*

CHARLES MUNCH, *Conductor*

RAMEAU ..... Suite from the Opera, "Dardanus"

I. Entrée (gracieusement et un peu gai)
II. Rondeau du sommeil (modéré)
III. Rigaudon (assez modéré)
IV. Rondeau gai (gaîment)

DUTILLEUX ..... Symphony No. 2, for Large Orchestra and Chamber Orchestra

I. Animato, ma misterioso
II. Andantino sostenuto
III. Allegro fuocoso — calmato

INTERMISSION

BARBER ..... "Die Natali," Chorale Preludes for Christmas

DEBUSSY ..... *"La Mer" (The Sea), Three Symphonic Sketches

I. De l'aube à midi sur la mer (From Dawn to Noon on the Sea)
II. Jeux de vagues (The Play of the Waves)
III. Dialogue du vent et de la mer (Dialogue of the Wind and the Sea)

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO

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BOSTON, Mass.
Weekly. Circ. 14,000
JAN 31 1963

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Sunday Herald
BOSTON, Mass.
Circ. 289,439
JAN 27 1963

Concert Calendar This Week

Charles Munch will conduct the Boston Symphony Orchestra's concerts this week in Symphony Hall and in Providence. With these programs Dr. Munch completes three weeks as guest conductor of the Boston Symphony Orchestra. Following engagements in Chicago, Pittsburgh, and Philadelphia, Dr. Munch will return to Boston for one week in March.

The sixteenth pair of Boston Symphony Orchestra concerts will be given on Friday and Saturday of this week. For these concerts Charles Munch has selected works by three French composers and one American composer.

The program will begin with Rameau's Suite from the Opera, "Dardanus," and continue with Dutilleux' Symphony No. 2 for Large Orchestra and Chamber Orchestra. Following intermission Dr. Munch will conduct performances of the American composer Samuel Barber's "Die Natali," Chorale Preludes for Christmas, and "La Mer" by Debussy. This program will be repeated next Sunday.

Tuesday evening the Boston Symphony Orchestra will give its fourth concert of the season in Providence. This will be Charles Munch's first appearance in Providence since his retirement as Music Director of the Orchestra at the conclusion of the 1962 Berkshire Festival at Tanglewood.

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Sunday Globe
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JAN 27 1963

Charles Munch's Programs For Remaining Concerts

For his concerts this week as guest conductor of the Boston Symphony Orchestra, Charles Munch has chosen works by three French composers and one American.

The programs for Friday at 2:15, Saturday at 8:30 and next Sunday at 3 p.m. in Symphony Hall will begin with the Suite from Rameau's opera "Dardanus" and continue with Dutilleux's Symphony No. 2 for Large Orchestra and Chamber Orchestra. Following intermission Dr. Munch will conduct performances of Samuel Barber's "Die Natali," Chorale Preludes for Christmas, and Debussy's La Mer.

The Boston Symphony concert in Providence on Tuesday will also be under Dr. Munch's direction.

Following engagements in Chicago, Pittsburgh and Philadelphia the conductor will return to Boston for one week in March.

SHOWTHROUGH

Boston 16.

913

Sixteenth Program

FRIDAY AFTERNOON, FEBRUARY 1, *at* 2:15 *o'clock*

SATURDAY EVENING, FEBRUARY 2, *at* 8:30 *o'clock*

CHARLES MUNCH, *Conductor*

RAMEAU . . . . . Suite from the Opera, "Dardanus"

I. Entrée (gracieusement et un peu gai)
II. Rondeau du sommeil (modéré)
III. Rigaudon (assez modéré)
IV. Rondeau gai (gaiment)

DUTILLEUX . . . . . Symphony No. 2, for Large Orchestra and Chamber Orchestra

I. Animato, ma misterioso
II. Andantino sostenuto
III. Allegro fuocoso — calmato

INTERMISSION

BARBER . . . . . "Die Natali," Chorale Preludes for Christmas

DEBUSSY . . . . . *"La Mer" (The Sea), Three Symphonic Sketches

I. De l'aube à midi sur la mer (From Dawn to Noon on the Sea)
II. Jeux de vagues (The Play of the Waves)
III. Dialogue du vent et de la mer (Dialogue of the Wind and the Sea)

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO

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BOSTON, Mass.
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JAN 31 1963

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JAN 27 1963

Charles Munch's Programs For Remaining Concerts

For his concerts this week as guest conductor of the Boston Symphony Orchestra, Charles Munch has chosen works by three French composers and one American.

The programs for Friday at 2:15, Saturday at 8:30 and next Sunday at 3 p.m. in Symphony Hall will begin with the Suite from Rameau's opera "Dardanus" and continue with Dutilleux's Symphony No. 2 for Large Orchestra and Chamber Orchestra. Following intermission Dr. Munch will conduct performances of Samuel Barber's "Die Natali," Chorale Preludes for Christmas, and Debussy's La Mer.

The Boston Symphony concert in Providence on Tuesday will also be under Dr. Munch's direction.

Following engagements in Chicago, Pittsburgh and Philadelphia the conductor will return to Boston for one week in March.

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Herald (m)
BOSTON, Mass.
Circ. 177,889
FEB 2 1963

The Symphony

Munch's 'La Mer' Unexcelled

By ROBERT TAYLOR

Charles Munch's farewell performances during his current brief tenure as guest conductor are in the nature of a reprise: music he has introduced here or that bears the strong seal of his personality.

In an afternoon ranging from the elegant rococo style of Rameau through a curious Christmas medley by Samuel Barber to a prismastic reading of "La Mer," it was evident that the most relevant and arresting statement for a contemporary audience was a 20th century concerto grosso by the modern composer, Henri Dutilleux.

Uneven Score

This work was introduced to the United States by the Boston Symphony Orchestra under Dr. Munch eight years ago. It is a bizarre and uneven score in many ways.

I think it exhibits a schizophrenic clash between a content that is romantic, pensive, lyrical, and a form that is cerebral, curt and austere. But the symphony's emotional forces often burst through obligatory experimental bonds, especially in the last movement which is more incisive and sweeping than the first pair.

Mr. Dutilleux fuses two distinct idiomatic ideas: the tradition of the concerto grosso involving the exchange of dialogue between a chamber orchestra (here comprising 12 musicians) and a tutti or general ensemble; and modern preoccupation with spatial placement of instruments, exotic timbres and colors symbolized, say, by the stereophonic phonograph. He treats the concerto grosso, in short, as though it functioned for a long-playing record.

The Symphony

The Boston Symphony Orchestra, Charles Munch guest conductor, presented the 16th program of the 82nd season yesterday in Symphony Hall. The program will be repeated tonight at 8:30:

Suite from the Opera, "Dardanus" — Rameau
Symphony No. 2, for Large Orchestra and Chamber Orchestra — Dutilleux
"Die Natali," Choral Preludes for Christmas — Barber
"La Mer," Three Symphonic Sketches — Debussy

Cross-rhythms

The result is an almost continually compelling exercise in pulsating cross-rhythms and brilliant sonorities. The small chamber orchestra doesn't achieve the effect of separation, however, since it is seated in a crescent before the main orchestra and is mostly undistinguishable from it as a group. What really carries the music is the talent of Mr. Dutilleux for orchestration; his scoring is realtively lean yet graphic; the alternate sections of strain and resolution are marked by such biquant mixtures as harpsichord and tympani.

The musical themes are generally interesting, too, and relect an influence of Strauss. Indeed the climax ends on a reminiscence suspiciously akin to the opening of "Death and Transfiguration!" The score is a mosaic of engaging inventions, although it does not attain unity.

Rameau's "Dardanus" Suite displays the urbanity and grace of a polished age, and the lustrous Boston strings lent it a rare sheen. A divertissment, perhaps, but here decor reaches the level of art.

Can't Say Much

One cannot say as much for Samuel Barber's chorale preludes, which stitch together a number of well-known Christmas carols into a cherry pattern. As occasional music one wonders why it had to be done at this inappropriate season (and the reaction of the Koussevitsky Foundation who commissioned the piece). Mr. Barber is a distinguished and enduring American contemporary, but so obvious is the workmanship here that virtually any conservatory student could duplicate it.

By the way of compensation there is Charles Munch's "La Mer". No other living conductor present it as well, in such painstaking detail. The glorious sweep of the line, and dynamic ferver and glittering intensity of Charles Munch's atmosphere represent a rich, spectacular standard.

The sensibility of his phrasing places his version in a category of its own. We have reason to be grateful to Mr. Munch on many counts, and none so lastingly—may he return often to Boston on these interpretive tides.

Next week Mr. Leinsdorf is back with the world premiere of Lees' Violin Concerto; and Dvorak's Symphony No. 7, in D minor, Op. 70 (till now given here as No. 2) and Kodaly's Suite from "Hary Janos."

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Evening Globe
BOSTON, Mass.
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FEB 2 1963

Music Review

Munch Conducts French Program With Great Skill

THE BOSTON SYMPHONY ORCHESTRA, under guest conductor Charles Munch, gave the following program yesterday afternoon at Symphony Hall: Suite from the Opera, "Dardanus," Rameau; Symphony No. 2, for Large Orchestra and Chamber Orchestra, Dutilleux; "Die Natali," Chorale Preludes for Christmas, Barber; and "La Mer," ("The Sea"), Three Symphonic Sketches, Debussy.

By ROBERT DUMM

(This week's guest reviewer is the Dean of the Boston Conservatory of Music.)

Continuing his loving reprise of French scores, Charles Munch guided the Boston Symphony through still and rolling seas with an unfailing supple hand Friday afternoon at Symphony Hall.

He began with a solicitous reading of the suite from Rameau's opera, 'Dardanus.' The French place this composer at the fountainhead, if not at the source, of their national music, and one knows why, the more one hears of his piquant disguises for folk tunes, his mordant twists of phrase, as knowing as a wink from Voltaire. Munch's tempi for the Entree and Rondeau du sommeil (sleep-a-bye rondo) seemed a bit literally slow, though he staunched our awareness of time passing with a silky, deep-plied string sound.

With the Rigaudon, pert upbeats put an edge on things, transforming its wittiness to pure legerdemain. Sharpness was honed to brittleness in the closing Rondeau gai, which evoked the brilliant age that knew anything could be done if it was done with galanterie.

Next came Henri Dutilleux' Symphony for Large and Chamber Orchestras, which had been commissioned for the 75th birthday celebration of the Boston Symphony and first played here in 1959. Munch donned his spectacles for the big score, and bent to with a will, kinetically molding his body to each plastic phrase.

The direction of the music sometimes gets muddled (which was undoubtedly said of Beethoven's 'Eroica' when it was new), but the outcome of each movement is plain enough.

After a lividly imaginative beginning, astir with the mewings and bleatings of a superior electronic zoo, the opening movement loses force to fussy over-writing, but recovers in time.

The second movement, marked Andantino Sostenuto, continually manifests the flair for acoustics in eery caterwauls set off by astringent jetties from the harpsichord. In the final movement, Allegro fuocoso, the bright jazz idiom seems more affected than felt, its outrages rigged from the worn stuff of syncopation and overbearing brass.

After intermission, France was forsaken for Hollywood in 'Die Natali', the elegant nomer Samuel Barber prefixes to his settings of familiar Christmas carols.

What irked was the treacle treatment Barber has given them, and the exoterica that touches the funnybone with a 'Far-Eastern' version of the lugubrious 'We, Three Kings' complete with cobra-charming English horn, and 'King Wenceslaus' done up as a barefoot Hebrew stamping dance.

Munch kept a cool head through it all, though, and conjured at least one shattering climax before the score reverted again to studious mystery, an affectation that smears the innocence and well-deep stillness of this music.

The program ended with the more distilled sweets of Debussy's 'La Mer' (The Sea), the major canvas he modestly calls 'Three Symphonic Sketches.' From the sirenic question of the opening upward wholestep, Munch played this music 'by ear', which for a great muyea-saying that comes from mind, heart, and toes.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 194,917
FEB 2 1963

95

Munch's Third Week at Symphony

Dutilleux and Barber Featured on Program

By Warren Storey Smith

In the matter of French music the Boston Symphony concerts for the past 15 seasons, and the first two-thirds of the present one, have offered either a feast or a famine.

The famine, presumably a matter of deliberate policy on the part of Erich Leinsdorf, and broken only by the performance of Messiaen's "L'Ascension" under Richard Burgin, prevailed until Charles Munch returned as guest two weeks ago. And now in the three programs which have constituted his present and altogether welcome visit he has given us a truly comprehensive survey, stylistically and historically.

In the following order we have heard, in works with which the returning conductor's name was more or less closely associated, the music of Fauré, Ravel, Franck, Honegger, Berlioz, Ibert, Saint-Saëns, Rameau, Dutilleux, and Debussy.

♩ ♩ ♩

The single exception to this all-Gallic array is the third number on the current list, Samuel Barber's "Die Natali," Chorale Preludes for Christmas, appropriately introduced to us and to the world in general at the concerts of Dec. 22 and 23, 1960.

Dr. Munch's reason could have been a double one when he placed this seasonal composition (presented out of season) between the Second Symphony of Henri Dutilleux, which he also introduced to us three years ago, and Debussy's "La Mer." He may have wished to separate two works overmuch alike in sound, if not in style, and also to recall his not inconsiderable service to the native composer. In any event, the piece, surprisingly bland and conventional for this day and age, undoubtedly pleased those members of the audience who rejoice in the familiar and the untaxing.

The suite from Rameau's "Dardanus," exquisitely played by a band of chamber dimensions, served again as a reminder that Rameau and his predecessor, Lully, are masters heard less often in Symphony Hall than they deserve, even if they did not compose symphonic music in the now-accepted sense.

Quite possibly in accordance with Dr. Munch's deliberate intentions, we heard yesterday first a chamber orchestra; then, in the Dutilleux symphony, a work composed, as the title states, for large orchestra and chamber orchestra; and next, in the Barber Christmas piece and Debussy's "La Mer" (the latter a fitting climax to the whole French parade) two works for the full modern orchestra, as such.

♩ ♩ ♩

It was no easier in the Dutilleux symphony than it was before to distinguish, aurally, between the smaller group and the larger one, but the whole added up to an interesting texture of sound, which might almost be the greater part of what the composer had to offer. Nevertheless, there are ingenious rhythms, arresting harmonies, and pleasing, if not especially individual, melodic thoughts. In the matter of idiom this was the most "modern" of the pieces that Dr. Munch has offered us in this recent survey.

Like everything else on the program, the Dutilleux was superbly set forth, while to hear a finer presentation of "La Mer" you would have to travel far. To say it was on a par with the famed version of Serge Koussevitzky is to pay it the highest possible compliment.

In just one detail the Russian maestro had the edge on his immediate successor. The reference is to the beginning of the third and final movement when he achieved an unforgettably graphic suggestion of surf breaking on the shore that this particular pair of ears has never encountered elsewhere. And this, of course, is quibbling.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 34,490

FEB 7 1963

Dr. Munch Completes
Survey of French Music with BSO

By ALLAN SLY

Dr. Munch's three-week survey of French symphonic music reached a coruscating fulfillment last week-end in Debussy's La Mer. From the sunburst of sound at Dawn to the later stages of the Dialogue the B.S.O. outdid itself, as though to the manner born, and we land-lubbers were transported, sea-borne, into some larger measure of understanding.

This partly explains, in retrospect, what was missing in the Dutilleux Symphony No. 2, heard earlier, before intermission. This composer wields a fascinating web of sound, using a sort of double orchestral image with harpsichord, celeste and other resources, including a large lay-out of sonorities. An unusually precise sense of dissonance imparts a forward motion to his texture, though the over-all result seems to be a classic edifice where the intelligence is more welcome than the heart. Moreover, where the Debussy idiom seems to reflect gestures recognizable as human traits, the Dutilleux seems to stay static—eliciting no visceral response. The sound itself becomes a kind of mystique. All this is very interesting, even fascinating. But I must admit that Debussy walked away with the honors, possibly by virtue of his seniority.

As La Mer had followed Barber's "Die Natali," the Dutilleux had followed an exquisite retrospect of the Baroque. Rameau's sovereign style, as evidenced in the Dardanus Suite, set me to envying those who can claim this in their own parental heritage. Some of us have none of this in our bones—after all, Colonial Boston had only a transplanted Anglo-Saxon style, which at best was a very pale reflection of those continental classic glories paraded so persuasively by Dr. Munch last week. To be sure he romanticized it all a bit, but to what enchantment! The long broadening at the end of the fourth piece was a most regretful leave-taking of an infinitely precious recollection.

Following intermission came the Barber. It amounts to a potpourri of rather threadbare tunes, most of them, but to be sure there is wit and humor, tenderness, compassion, in the manipulations they are put through. I hardly feel Mr. Barber is justified in borrowing the term Chorale Prelude from the great liturgical traditions, however. And I found the opus a bit over-extended in length for what it seems bent on accomplishing. Does Dr. Munch really like this piece? It is very nice to see him piloting the B.S.O. through the intricacies that are part of its nature; though it must be said the orchestra came round the final bend a bit tattered, torn and tousled.

However, they were all abroad and very ship-shape for La Mer. What a performance that was! And a very touching leave-taking (until next time) of Boston's beloved Charles Munch.

96

PROVIDENCE 4.23.

The Providence Journal, Wednesday, Dec. 12, 1962

Music Last Night

Boston Orchestra Plays At Memorial Auditorium

By RUTH TRIPP

Richard Burgin conducted the Boston Symphony Orchestra at Veterans Memorial Auditorium last evening. The concert, third of the series, was a rare array of music which required only imagination to transport the listener to faraway places and other times.

Mahler's Symphony No. 4, with Virginia Babikian as soloist, Stravinsky's Divertimento, "Le Baiser de la Fee", an allegorical ballet, and Irving Fine's Notturno for Strings and Harp, made the magical sounds we heard and by the end of the evening I felt very much like the child in the Milne poem, whose favorite stopping place was halfway up the stairs. His lines describe the evening well: "It isn't any place at all, it's somewhere else instead." And by the time Burgin had turned the last page of his score, we were all, "somewhere else instead." In this curious whirling world, it is no small achievement to help one find such pleasant places in which to wander in imagination.

The orchestra played exceedingly well for the associate conductor and the gentle sounds we heard made translucent, pastel patterns. Mr. Burgin began to turn his imaginative pages with music written in this era. Irving Fine, whose untimely death last August cut short a promising career, was a professor at Brandeis. His Notturno was refined dissonance with ample display of craftsmanship within its three sections. Composed 10 years ago, it has already taken on the feeling of music which will last in the repertoire.

Turning back to the first quarter of this century, the Stravinsky ballet music showed another style of orchestral color which was delightful to listen to. At every turn, there were reminiscent fragments patterned after the music of Tchaikovsky, because the composer had dedicated the score to his memory. The four sections of this Suite made an admirable choice for the holiday season. All the skill required to play this music so well, was completely concealed in the graceful, artistic interpretation we heard. And when the playing was done, it occurred to me that probably Stravinsky was the one who had enjoyed the whole thing most thoroughly because he had succeeded so well in his allegory.

The Mahler Symphony, another gentle, rhythmical work was easy to follow. Repetitions permitted freedom to compare themes and to watch their working out in the structure. The soloist, whose beautiful voice took on the exact color needed to interpret the text of the simple poem, sang well. Her long wait for the three first sections of the symphony to be played, showed her complete poise. She sat like a beautiful smiling statue. Her artistic singing added greatly to the enjoyment of the unusual program.

It was interesting to watch the concert-master change to the specially tuned violin, which Mahler had requested in the score. Its tuning, one tone higher than usual, was a small detail perhaps, but an indication of the careful directions of a composer intent on a special effect.

All of the solo bits for instrumentalists were exquisitely delivered and the conductor shared the applause with them. Altogether, this unusual concert was a delightful surprise for the holidays and a fine start for the gay season ahead.

New England Newsclip Agency, Inc.
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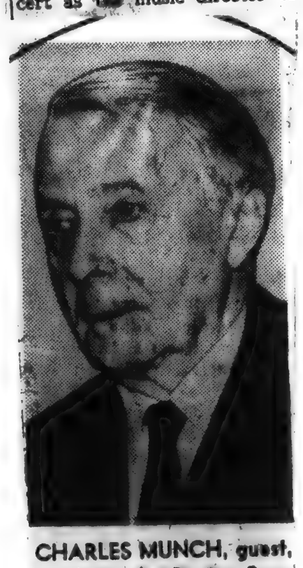
Sunday Journal
PROVIDENCE, R. I.
Circ. 191,554

JAN 27 1963

TUESDAY

DR. CHARLES MUNCH, retired Boston Symphony conductor, will guest conduct the orchestra in their program at Veterans Memorial Auditorium at 8:15 p.m. Since his last concert as the music director of



CHARLES MUNCH, guest, conducts the Boston Symphony here Tuesday night.

he orchestra Dr. Munch ha
been continuously active as
guest conductor in many par
of the world.

The program:
Suite from "Pelleas et Melisande"..Fau
Valses Nobles et Sentimentals.....Ra
La Valse.....Ra
Symphony in D Minor.....Fran

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Journal (m)
PROVIDENCE, R. I.
Circ. 61,910

JAN 30 1963

Music Last Night

Charles Munch Conducts Hub Symphony Orchestra

By RUTH TRIPP

Charles Munch was guest conductor for the Boston Symphony Orchestra last evening at the fourth concert of the series here. The concert was sold out, and if there were vacant seats it was because subscribers had not turned the unused tickets in to be resold for the pension fund of the orchestra. The audience greeted Dr. Munch with hearty applause, and it really did seem like old times to see this distinguished conductor on the podium here once again.

Since his retirement from the Boston Symphony conductorship, Charles Munch has appeared in France, Switzerland, Canada and many parts of the United States. He has been in Tokyo recently to lead the Japan Philharmonic. After a series of guest apearances this spring in Chicago, Pittsburgh and Philadelphia, he will have a tour of Italy and an appearance in London. This would hardly seem to be retirement.

The program Dr. Munch chose, featured two of his best interpretations, Faure's "Pelleas et Melisande" Suite and La Valse by Ravel. This last choreographic poem was preceded by Ravel's Valses Nobles et Sentimentales. The final half of the program was Cesar Franck's Symphony in D minor.

Tone quality in the string section reached a new peak of perfection in the graceful Faure score. Delicacy vaguely describes it. Yet it had no suggestion of fragile quality. Throughout the work there was a living and breathing pulse to the music. The little "Spinning Song" was a gem. It was not hard to imagine the scenes of the Maeterlinck tragedy.

Things came to life with the Ravel music, and we heard all the types of waltzes imaginable. Beautiful contrasts, entrancing rhythms and a sweep of orchestral color left one with no choice but to dance in imagination with the orchestra's entrancing performance. This is truly a combination of musicians and conductor which is hard to surpass in the area of French music.

The Franck Symphony has not been heard here recently. Its rich chromatic changes and pure melodic themes were grateful sounds. Each choir of the orchestra seemed more eloquent than the one just heard and the solo instruments outdid themselves. Dr. Munch's interpretation was not the staid, conventional one sometimes presented. He has ideas which bring unusual intensity of expression to many of the passages. There was a certain freshness to the old score which made it a fitting close for this interesting program. The musicians were given an ovation.

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Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Circ. 38,193

JAN 30 1963

Music In Review

Charles Munch Wins Ovation After Directing Orchestra

Charles Munch was given a standing ovation after directing the Boston Symphony Orchestra as guest conductor in a delightful program of the works of French composers last night Veterans Memorial Auditori Providence.

The orchestra gave a seemi ly special refinement to t works of Faure, Ravel and Ce Franck, three contrasting sty that enhanced the beauty ach other.

✦✦✦

THE OPENING "Pelleas Melisande" by Faure could ha been sickeningly sweet under t baton of someone less enrat tured of the work, but Dr Munch's affection for it was pro found and discreet. And the musicians responded with admirable finesse to all his demands. In the closing movement, molto adagio, "The Death of Malisande," the mood could have been mockery instead of genuine pathos had they not felt the devotion of Dr. Munch for the work. Therefore, there were no postures of profundity or simulated heartbreak.

✦✦✦

THE RAVEL — "Valse Nobles et Sentimentales" and La Valse — Choreographic poem — there were musical imagery and mystical vagaries, and many startling, wild outbursts of percussion and bass drums, but the lilting waltzes were brilliant gems among colorful tiles of this musical mosaic. Dr. Munch was recalled three times after the closing chord.

✦✦✦

IT WAS, however, the magnificent "Symphony in D-Minor" by Franck that gave strength and fire to the evening's program. The musicians all played with an edge-of-the-chair eagerness that vitalized this all-too-seldom heard classic. There was a delicacy in the woodwinds and string solos, and at times the low strings and high woodwinds sang lovingly together. Yet, the great surges of bass in the brasses that occasionally interupted the gentle flow of tone was never overstated. There was excitement and stimulation throughout and a feeling of regret when it ended.

The capacity audience arose to pay tribute with prolonged applause to the orchestra and to Dr. Munch.

C. H. L.

New England Newsclip Agency, Inc.
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Sunday Journal
PROVIDENCE, R. I.
Circ. 191,554
DEC 9 1962

TUESDAY

RICHARD BURGIN will guest conduct the Boston Symphony Orchestra for its third Providence concert at 8:15 p.m. at Veterans Memorial Auditorium. Featured soloist will be Virginia Babikian, soprano.

Tickets for the program may be obtained at Avery Piano Company.

The program:

Notturno for Strings ..... Fine
Divertimento, "Le Baiser de la Fee" Stravinsky
Sinfonia
Danses Suisses
Scherzo
Pas de deux
Adagio—Variation—Coda
Symphony No. 4, in G major (with soprano voice) ..... Mahler
Bedachtig (Deliberately)
In gemachlicher Bewegung (With leisurely motion)
Ruhevoll (Peacefully)
Sehr behaglich (Very easily)

WEDNESDAY

The Providence Sunday Journal, December 9, 1962

VIRGINIA BABIKIAN, soprano, will be featured soloist with the Boston Symphony Orchestra Tuesday night.

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Bulletin (e)
PROVIDENCE, R. I.
Circ. 143,970
DEC 12 1962

Sounds Before the Concert

Musical Anarchy Better Than Order?

By G. Y. LOVERIDGE

Years ago, I heard of a Chinese gentleman who attended a symphony concert and found the preliminaries much more satisfying than the program.

Now, it is painful to adopt a strange point of view—the flat-earth people must have suffered years of torment while adjusting themselves to a world that had inexplicably become round. But a strange point of view is often instructive.

I tried, therefore, to approach last night's concert in Veterans Memorial Auditorium with Far-Eastern eyes and ears.

The Boston Symphony Orchestra arrived early, but not much earlier than I. The auditorium was but dimly lighted. The backs of the seats looked like the petals of an enormous crimson lotus.

On the stage, amidst a hundred empty chairs, sat one man with a golden harp. He was in civilian attire, but he was evidently a harpist, for he was tuning the instrument, turning a key, standing and treading the pedals, sending out deep bass thrums, then ethereal treble tinkles, into the silence.

At 7:20, brighter lights enriched the stage. The harp uttered delightful little runs that led nowhere. At 7:25, the harpist left. Offstage, fiddles could be distantly heard. A man with a trumpet came out, then went off without a note. The harpist returned, in his uniform of tails this time. A tympanist tapped the skins with his fingers and adjusted the tension.

A bass viol appeared, a clarinet, an oboe, trombone, tuba. Others sauntered in and out, while, behind the scenes, the restless fiddles grieved and a flute, from nowhere, uttered a few plaintive tones and was silent. Cellos walked on.

Gradually, one became aware of an orchestral fabric like watered silk upon

Turn to Page 18, Col. 4

Music

97

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Sunday Journal
PROVIDENCE, R. I
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DEC 9

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...Mink Trimmed Collar 444

Music

Continued from Page One

which the instrumental colors came and went at random—sleigh bells, a French horn, the darting lights of the flute, the deep laugh of a bassoon, the twitter of a clarinet, the clear harmonics of a cello. Offstage, a trumpet called.

Everybody was playing whatever he chose, without regard to the fellow next to him; but there was no rudeness, only a gentlemanly anarchy in which each was welcome to express himself as he wished.

To close the eyes was to wander into an enchanted forest full of unseen birds and beasts, all charming gossips, with an underground river of string basses somewhere at hand.

Violins went up the scale and suddenly disappeared, like Jack climbing the beanstalk. A tuba musically belched. Everybody was having a fine time, like children in a classroom when the teacher hasn't yet appeared.

A violin talked to a drum, but whether he talked aesthetics or horse racing was hard to judge.

The audience was arriving, and its murmur mingled with the fiddles and flutes, yet did not interfere. There was an air of life rising before one's very ears out of the inscrutable depths of creation, without plan, without reason, pleased with itself dying every instant and born every instant.

As 8:15 approached, apprehension seemed to settle over the musicians. The school bell was about to ring. Many instruments became silent. Then they all tuned to the same note, and things quickly went from bad to worse. Richard Burgin, the conductor, appeared. The audience applauded, but the orchestra became absolutely mute.

When Mr. Burgin began to conduct, all the fiddle bows began to go in the same direction at the same time and play the same note. Flutes and oboes lost not only their spontaneity and initiative but their voices.

It was plain that Mr. Burgin knew what every single note was going to be before it was played. Not a person on the stage dared blow or bow a personal B-flat, without waiting for Mr. Burgin's permission; and Mr. Burgin himself was under the thumbs of persons not even present, named Fine, Stravinsky and Mahler.

The atmosphere of artistic abandon had quite vanished. It was intolerable. I was about to stalk out, when it occurred to me that no gentleman, Chinese or other, would do so when there was a lady, Virginia Babikian, yet to sing.

So I stayed, and after a time began to find it, while not up to the prologue, not half bad either.

98

SUNDAY 4t.

Fourth Program

SUNDAY AFTERNOON, FEBRUARY 3, *at* 3:00 *o'clock*

CHARLES MUNCH, *Conductor*

FAURÉ ..... "Pelléas et Mélisande," Suite from the Incidental Music to Maeterlinck's Tragedy, *Op.* 80

I. Prelude: Quasi adagio
II. "Fileuse": Andantino quasi allegretto
III. Sicilienne: Allegretto molto moderato
IV. "The Death of Mélisande"; Molto adagio

HONEGGER ..... Symphony No. 2, for String Orchestra

I. Molto moderato
II. Adagio mesto
III. Vivace, non troppo

INTERMISSION

BERLIOZ ..... "Royal Hunt and Storm," Descriptive Symphony from "The Trojans"

DEBUSSY ..... *"La Mer" (The Sea), Three Symphonic Sketches

I. De l'aube à midi sur la mer (From Dawn to Noon on the Sea)
II. Jeux de vagues (The Play of the Waves)
III. Dialogue du vent et de la mer (Dialogue of the Wind and the Sea)

BALDWIN PIANO

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Seventeenth Program

FRIDAY AFTERNOON, FEBRUARY 8, *at* 2:15 *o'clock*

SATURDAY EVENING, FEBRUARY 9, *at* 8:30 *o'clock*

DVOŘÁK ..... Symphony No. 7, in D minor, *Op.* 70

I. Allegro maestoso
II. Poco adagio
III. Scherzo: Vivace: Poco meno mosso
IV. Finale: Allegro

INTERMISSION

LEES ..... Violin Concerto

I. Andante con moto
II. Adagio
III. Allegro giusto

(First performance)

KODÁLY ..... Suite from the Comic Opera, "Háry János"

I. Prelude — The Fairy Tale Begins
II. Viennese Musical Clock
III. Song
IV. The Battle and Defeat of Napoleon
V. Intermezzo
VI. Entrance of the Emperor and his Court

SOLOIST
HENRYK SZERYNG

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO

RCA VICTOR RECORDS

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NEW YORK, N.Y.
MONTHLY 100,000

FEB 1963

ORCHESTRAS

BOSTON SYMPHONY ORCHESTRA
Symphony Hall

On February 8 and 9, Mr. Leinsdorf and the orchestra will offer the world premiere of Benjamin Lees's new violin concerto in which Henryk Szeryng will be the soloist. At the same pair of concerts, Kodaly's "Peacock Variations" will have their first Boston performances, while a week later, Norman Dello Joio's "Fantasy and Variations for Piano and Orchestra" will also be heard for the first time in that city. Lorin Hollander, highly gifted and still in his teens, will be the piano soloist.

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Sunday Herald
BOSTON, Mass.
Circ. 289,439

FEB 3 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,500

FEB 1 1963

New England Newsclip Agency, Inc.
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Ledger-Times
BOSTON, Mass.
Weekly Circ. 14,000

FEB 7 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
WATERBURY, Conn.
Circ. 50,144

FEB 3 1963

CHICAGO, ILL.
SUN-TIMES
D. 551,529 S. 643,232

FEB 4 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 445,834

FEB 3 1963

World Premiere of Violin Concerto at Symphony

Erich Leinsdorf will conduct the world premiere of Benjamin Lees' Violin Concerto at the Boston Symphony Orchestra concerts on Friday at 2:15 and Saturday at 8:30 p.m. Henryk Szeryng will be soloist in this performance of the concerto which will be the third world premiere performance by the orchestra in this season. The Friday-Saturday program will also include the Symphony No. 7 by Dvorak and Kodaly's Suite from "Hary Janos."

This afternoon at 3 p.m. Charles Munch will conclude his three-week engagement as guest conductor.

Today's program comprises Faure's Suite from "Pelleas and Melisande," Honegger's Symphony No. 2, the "Royal Hunt and Storm" from "The Trojans" by Berlioz, and Debussy's "LaMer."

Benjamin Lees was born in China of Russian parents, but was brought to this country at a young age. A naturalized citizen, Lees' musical training began in San Francisco in 1931. Following military service, he enrolled at the Univ. of Southern California where he continued his study of music, concentrating on composition. The award of a Guggenheim Fellowship enabled him to live in Europe for eight years and the Concerto was composed in France in 1958. Lees is currently on the faculty of the Peabody Conservatory of Music, Baltimore.

Of the concerto the composer has wirtten: "It could be categorized as classic spirit. Unlike the classical concerti, wherein the outer movements are fast, this work has two slow movements. Furthur, wherein most slow movements contain two subjcts, the adagio of this concerto deals primarily with one basic theme, which undergoes permutations and several developments."

A native of Poland, violinist Szeryng gave his first public concerts at the age of 12 and later was a student of Carl Flesch and of Nadia Boulanger. He made has American debut in 1957 and has appeared with the Boston Symphony Orchestra in several concerts.

BOSTON 17.

59

EIGHTY-SECOND SEASON • NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE

Seventeenth Program

FRIDAY AFTERNOON, FEBRUARY 8, *at* 2:15 *o'clock*

SATURDAY EVENING, FEBRUARY 9, *at* 8:30 *o'clock*

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BALDWIN PIANO

RCA VICTOR RECORDS

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FEB 1963

ORCHESTRAS

BOSTON SYMPHONY ORCHESTRA
Symphony Hall

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Sunday Herald
BOSTON, Mass.
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FEB 3 1963

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Patriot-Ledger (e)
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FEB 1 1963

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Ledger-Times
BOSTON, Mass.
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FEB 7 1963

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Sunday Republican
WATERBURY, Conn.
Circ. 50,144

FEB 3 1963

CHICAGO, ILL.
SUN-TIMES
D. 551,529 S. 843,232

FEB 4 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 445,834

FEB 3 1963

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A native of Poland, violinist Szeryng gave his first public concerts at the age of 12 and later was a student of Carl Flesch and of Nadia Boulanger. He made has American debut in 1957 and has appeared with the Boston Symphony Orchestra in several concerts.

100

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
FEB 9 1963

Lees

Violin Concerto in World Première

Henryk Szeryng Wins Acclaim as Soloist

By Harold Rogers

An analysis of Erich Leinsdorf's concerts is not easily come by, and perhaps it is yet too soon in his first season as music director of the Boston Symphony to attempt anything that could be considered definitive. Yet there is a persisting problem that is causing concern—at least some subscribers who have shared their feelings with me are concerned lest the problems be one they will have to learn to live with.

One might oversimplify by saying that the listener is here and the music is there, and the twain indeed seldom meet. Mr. Leinsdorf's concerts are more often an objective experience than subjective; the music does not get *into* the listener, perhaps because Mr. Leinsdorf does not permit the music to get *into* himself. He appears to stand before it and to observe it while he marshals it into a marvelous kind of order. For it is truly impressive the way he can manage balance, mold tone, shape a phrase, control dynamics. He has brought an order to the Boston Symphony that it has not known in many a year; it is truly an exquisite instrument.

But this is part of the problem. The listener is now more aware of the way the music is being played than he is of the music itself. One finds himself more intellectually aware of the performance than he is emotionally moved by it.

It is an established fact th[at] if the performing artist is [ob]jective about the music, the audience will share the same objective experience. The only way to bring an audience subjectively into the music is for the conductor to be the first to enter in. What he does, they will do. They cannot help themselves. But if he is incapable of doing this, his audience will be incapable of a wholehearted response.

♪ ♪ ♪

We hope that Mr. Leinsdorf is not incapable of subjectivity, that he is perhaps finding his way during this first season, or that he is about to take a giant step to a higher level of music making. For the Boston Symphony — however suave, however elegant, however polished the sounds it can be made to emit — is worthy of something more than mere sound, however beautiful it may be.

But in the concert hall beautiful sounds are not enough. Were this not true, music lovers could stay at home and be satisfied with their recordings. Yet they are not so easily satisfied. They come to the hall to get something more, to get that certain quality of music—call it poetry, call it soul, call it anything you like—that is more than the sum total of its sounds.

♪ ♪ ♪

This problem again prevailed at Mr. Leinsdorf's Symphony Hall concert on Friday afternoon; one could cheer his intellect with what Mr. Leinsdorf did with the Dvořák Seventh Symphony or the Suite from Kodály's "Háry János." Yet only when a piling up of decibels made something of a physical assault on the senses could I truly feel the music, and then not in any poetic sense.

Between these two works—the first rich in Bohemian color, the last scintillating in Hungarian tunes — was presented the world première of Benjamin Lees' Violin Concerto, with Henryk Szeryng as the skillful soloist.

Here is a work of many lyrical melodic flights and of an interesting use of polyphony that at first tend to mark it as a major contemporary work of grace and appeal. Yet the total of its graces add up to something less than what is promised.

♪ ♪ ♪

The first two movements, for instance, are both slow, thus breaking the formula for concertos; and Mr. Lees has cast them both in the same pensive mood. But for the break between the two, they could have been cut from the same cloth.

Here we heard the violin in melancholic monologues, supported by an economical orchestra. These songful patches are broken rather regularly with agitato bowings and matching activity in the accompaniment.

♪ ♪ ♪

The final movement comes as a welcome change of pace, though the bow is kept sawing in a hiccoughing way that tends to be lacking in color as the figure is prolonged. Brief expostulations of the brass and winds inject a certain dash that is welcome.

Mr. Szeryng turned in a truly brilliant performance as he managed the technics with ease and flair. He won a salvo of bravos from the musicians, if not from the audience; and Mr. Lees came forward to accept his share of the applause.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Circ. 141,660
FEB 9 1963

Music Review

Leinsdorf Commands, Instant Magic in Concert

THE BOSTON SYMPHONY ORCHESTRA, under the direction of Erich Leinsdorf, gave the following program yesterday afternoon at Symphony Hall: Symphony No. 7, in D minor, Op. 70, Dvorak; Violin Concerto (World premiere), Lees, with Henryk Szeryng as soloist; and Kodaly's Suite from the Comic Opera, "Hary Janos".

By ROBERT DUMM

(This week's guest reviewer is the dean of the Boston Conservatory of Music.)

Yesterday at Symphony Hall, Erich Leinsdorf returned to his podium to a standing greeting from the musicians of the Boston Symphony, after a three-week visit from his predecessor, Charles Munch. He conducted a highly satisfying program, articulated throughout by the distinctively Leinsdorf sound. That sound has an aristocratic polish, slicing precision, and electric excitement. It derives from Leinsdorf's overruling conception of the music, down to small details, a mind he signals in gestures.

No doubt about it, he is a miniature Mandrake who commands, and gets, instant magic.

The most uniform and luxurious sound came from Dvorak's rarely heard Seventh Symphony, once known as his Second. The composer owns his admiration for Brahms in one beneficent theme after another, and in his bank of throaty violas and celli, which Leinsdorf has placed well forward to one side. The score calls for and got a big sound that never lost its sheen and knife-edge clarity, either in climaxes, or in spreading chords that reached into deep pedal tones without blurring the dimensioned focus of each note.

For his second rarity, Leinsdorf then conducted Benjamin Lees' Violin Concerto, with Henryk Szeryng as soloist. It first two movements are reflective and poetic, while the last percolates with Stravinsky-like cross accents. It is a tonal piece, though there is plenty of intervallic byplay to challenge the ear, and regular thrust to climax to slake the thirst for drama. Its continuity, in fact, is the striking feature of the piece. There seems to be no note of filler in its forward flood.

Szeryng played it straightforwardly, with pure pitch and warm but smallish tone quality. His cleanliness and vigorous projection of rhythms is something to marvel at, and he cut horsehair more than once. His slightly introspective beginning unwound in an ecstatic cadenza full of shimmering trills. Leinsdorf, director qua accompanist, pumped more precision with his upper arms flush against his body and his knees doing little half bends for excitement. This time, the 'bravo's' came from the stage.

The music turned to sound-fest with the final work, Kodaly's Suite for the Comic Opera, 'Hary Janos.' This gala spoof, geared to the doin[gs] of Hungary's Munchausen Johnny Appleseed, enlists [a] piano among the percussion and a cembalom, that exotic large zither that quivers beside any Hungarian band.

Leinsdorf's beat drew a shower of acoustic fireworks; in the chimes and cocky flute of the "musical clock", the viola solo and starlit shivers of "Song", and the fine-sounding clatter of Napoleon's defeat, complete with a bogus funeral march gargled by the saxophone to the comment of a big bathtub tuba.

It's wonderfully showy, funny, stimulating music, and it got both laughter and applause when the razzle-dazzle finally puffed out in a non-plussed drum clap.

Next week's Boston Symphony concert promises further novelty in The Fantasy and Variations for Piano and Orchestra by the American composer, Norman Dello Joio, together with Haydn's Symphony No. 52 in C Minor, and Strauss' tone poem, "Ein Heldenleben" ('Hero's Life').

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Jewish Advocate
BOSTON, Mass.
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FEB 14 1963

MUSIC IN REVIEW

By GERALD A. BERLIN

B.S.O.: LEES' VIOLIN CONCERTO

Eclecticism in and of itself is something for which a composer need not apologize. Even when his musical materials on balance bear the unmistakable authority of his own personality and experience, they never arrive full blown. They almost invariably follow patient building on somebody else's experience. This is true whether we are talking of a composer at the beginning, the middle or the end of a period.

But when eclecticism overreaches itself and becomes appropriation, we have something else. The musical identity of the composer is never revealed. In its stead there is a montage of the echoes of his mentors.

And that is the fatal flaw in Benjamin Lees' violin concerto, which received its first performance at Symphony last weekend. The styles and idioms first of Prokofiev, then Bartok and then Stravinsky caromed throughout all three movements with the sharpness and angularity of a hard hit billiard ball. Prokofiev, Bartok and Stravinsky are all undeniably worthy models, and Mr. Lees certainly possesses the technique to make the most of them. His two slow movements soared, his passage work had real bite and the orchestral underpinnings were richly complex and absorbing. Nevertheless, the most pervasive quality of this work was that of contrivedness and for all the agreeable listening it provides, I cannot seriously think that it will become an established part of the all-to-spare violin concerto literature.

There was no fatal flaw in its performance by the soloist, Henryk Szeryng. As in his two previous engagements with the Orchestra, Mr. Szeryng demonstrated a command of his instrument that places him among the most formidable of contemporary violinists. He has a warm tone, unerring accuracy and a magnificent bow arm. He would be warmly welcomed in recital here.

A compelling example of how far unabashed eclecticism can be carried without metastasizing into appropriation is to be found in Dvorak's D-minor Symphony, which opened the program. Extremely popular around the turn of the century, this symphony has become a rarity over the past two generations (its last performance here was forty years ago.) The general influence of Brahms on Dvorak at this period of his life and the influence of Brahms' Third Symphony upon this particular piece is so strong as to disconcert a listener for whole lines at a time. Yet, Dvorak's very personal style, his own characteristic and strong inward utterance always manage to reassert themselves, and in the end — except for the lame finale — this symphony must be counted among the Czech master's finest.

Mr. Leinsdorf's reading had, as always, all the beautiful orchestral sounds, but interpretatively was rather on the metronomic side. I had hoped that he could somehow transcend the banalities of that unfortunate last movement, but unhappily that section remained dead weight.

The program closed with another exercise in national color and exuberance, Kodaly's "Hary Janos" Suite. Hary Janos is a sort of ha'penny Till Eulenspiegel, but we hear Till about every year and Hary almost never. The performance revealed that sheer virtuosity of which Mr. Leinsdorf, when the occasion requires, shows he is capable.

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FEB 9 1963

The Symphony

Violin Concerto Is Played in Style

"Hary Janos" suite, both unreasonably neglected here during four decades, and the world premiere of a genial violin concerto by Benjamin Lees, played stylishly by the Polish-born virtuoso, Henryk Szeryng.

By ROBERT TAYLOR

It was a beguiling program that Mr. Leinsorf assembled on his return from winter vacation: a wonderfully melodic Dvorak Seventh and exhilarating

Mr. Lees, a 39-year-old American born in Manchuria of Russian parents, has written a concerto notable for the grace of its melodic ideas amid the first two movements.

On a first hearing it seemed to me that the third and final section lacked the climactic vigor of a culminating outburst; but the fine grain of the workmanship, the vivid lyricism of the initial statements, are immediately accessible and disclose a significant talent.

Slow Movement

Although it is not uncommon for the contemporary composer to begin with a slow movement, Mr. Lees varies even further from classical procedure by producing two—andante and adagio. Nevertheless, the score is related to classic form.

The pulsing rhythms and tensions, the metrical inconstancy, the use of a single theme with variations (in the adagio), speak the syntax of today. The design, however, employs traditional contours, while there is a neat balance between showmanship and musical content in the role allotted the soloist.

The contemplative tenderness of the first two-thirds rises in a slow-arching curve, musing with a kind of Brahms-ian gentleness on grave songful material. One perceives the concerto as a modern extension of romanticism. The ultimate rondo raises high hopes, yet despite its cross-rhythms and brusque momentum, lacks driving power.

The instrumental colors, strangely enough, have an Oriental tint, especially in the exotic strokes of wood block, xylophone and tam-tam, though I may have been conditioned here by the consideration of the composer's origins. Mr. Lees has written an eminently expressive lyric score.

Ideal Exponent

Mr. Szeryng was an ideal exponent; there were half-gasped "bravos" at the close. His tone, sweet without blandness, and the clear, clean authority of his bowing, realized each subtle nuance. He gave us a delicately-turned phrasings remarkable for pristine brilliance. The quality of his stops, dynamic contrasts and supple bowings bespoke the first-rank international virtuoso. Mr. Lees joined him with Mr. Leinsdorf for stage bows, presenting a picture of touching awkardness and mingled pride.

What a pleasure it was to hear Dvorak's Seventh and the ebullient "Hary Janos" after a lapse of some four decades! The Seventh used to be offered here as the Second, until the renumbering of Dvorak's symphonies occurred to place them in proper chronology. It was one of the most popular of Dvorak's works, too. Twenty-two performances, indeed, took place until 1923 when the score went into musical exile.

The Seventh owes much to Brahms; the fresh, captivating development contains passage after passage in which one hears a distant felicity from the Brahms Third and Fourth, the horn calls in the finale of the First. Dvorak, it will be remembered, was severely criticized for sacrificing his alleged "Czech" character to imitate Brahms; but he was grateful to the master who brought him recognition; and he could not have chosen a better model for his own artistic temperament, which was akin.

Seldom has homage been more handsomely rendered. Dvorak may recall Brahms, but the symphony retains a blithe, open and sunny cheer that springs from himself. The flowing and delectable melodies emerge with spontaneous ease, and were lovingly modelled by Mr. Leinsdorf who was in magnificent fettle throughout.

And what exuberance, also, lay in "Hary Janos," with its strange timbres and robust Magyar picturesqueness. The glitter of the cembalom, the deep - voiced chimes and mournful alto saxophones lent a panoply of bright peasant hues to the fanciful suite. It was realized with a sweep providing an order of sheer fun that we have not experienced in Symphony Hall for some time.

Next week Erich Leinsdorf will present the first Boston performance of Dello Joio's Fantasy and Variations for Piano and Orchestra, Lorin Hollander, soloist; Haydn's Symphony No. 52, in C minor; and Strauss's "Ein Heldenleben," Op. 40.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the 17th program of the 82nd season yesterday in Symphony Hall. Henryk Szeryng, violin, was the soloist. The program will be repeated tonight at 8:30:

Symphony No. 7, in D minor, Op. 70 ..... Dvorak
Violin Concerto ..... Lees
Suite from the comic opera, "Hary Janos" ..... Kodaly

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FEB 26 1963

Paul Affelder's music notes:

Vibrant Concerto Is Premiered

For the second time this season, Erich Leinsdorf and the Boston Symphony Orchestra have introduced a new and extremely worthwhile concerto by an American composer. The first was Samuel Barber's Piano Concerto, which received its world premiere during the opening week festivities at Philharmonic Hall. The second is the Violin Concerto by Benjamin Lees, which premiered in Boston last week, and had its initial New York hearing at the Academy of Music, with Henryk Szeryng as soloist, on Thursday evening.

Composed in 1958 in France, where Lees was working under a Guggenheim Fellowship, the Violin Concerto is an unusually attractive work, attractive enough that it is likely to enjoy more than a single introductory round of performances.

The work is in the customary three movements, but one must disagree with the composer, who states that the first two of these are in a slow tempo. The marking for the first movement may be Andante con moto, yet it moves along at quite a moderate pace. Its mood, tempo and extremely lyrical style, in fact, kept reminding this listener of the opening movement of Prokofieff's Violin Concerto No. 2 in G Minor.

What the concerto is missing, in fact, is a true slow movement. The middle one bears the indication Adagio, but it is considerably faster than that, or was, at Thursday's performance, and it has several rapid episodes in the middle. As a result, it is too similar in mood and style to what has come before.

The finale, on the other hand, is a spirited rondo, Allegro giusto, in which the soloist is called upon to perform all manner of rapid-fire technical feats. What it needs is a bit of the melodic relief that dominates the preceding movements.

Despite these shortcomings, however, this is a well-made concerto, written by one who understands thoroughly the technical and interpretative possibilities of the violin (there is even an extended and highly idiomatic cadenza in the first movement). Furthermore, Mr. Lees is a welcome phenomenon among present-day creative musicians: he isn't afraid to write a good melodic line and to back it up with thoroughly modern, but just as thoroughly palatable harmonies. His orchestral coloring, too, is imaginative and balances well with the solo instrument.

Mr. Szeryng, who has long been admired for his way with the concerti of the standard repertoire, showed that he could be equally convincing with a modern work. His performance, admirably seconded by Mr. Leinsdorf and the orchestra, was characterized by technical mastery, interpretative sensibility, even brilliance at times, and a ravishingly beautiful tone. He is surely one of the top violinists before the public today. the new concerto earned a warm response from the audience, with Mr. Lees present to share in the applause.

The remainder of the program was equally appealing. It began with Dvorak's Symphony in D Minor, usually known as his Second but actually his Seventh, if one counts four early symphonies which were discarded but which have recently been revived. Mr. Leinsdorf lavished loving care upon it, giving it a reading that was notable for its tonal warmth. If there was anything at which to cavil, it was the last movement, which would have benefited from greater incisiveness and rhythmic propulsion.

The concluding work was Zoltan Kodaly's colorful "Hary Janos" Suite, accorded a rousingly brilliant and properly humorous presentation by conductor and players. Its brightest moments were the "Vienese Musical Clock," with its clanging percussion, and the ensuing "Song," which featured a stunning solo on the Hungarian cimbalom, played by Janos Hosszu.

Throughout the concert, one thing was constantly evident: Mr. Leinsdorf has succeeded in restoring the Boston Symphony to its former stature as a glowingly polished musical instrument. Its tone quality is quite different from that produced by the French-oriented conductors, Monteux, Koussevitzky and Munch, who preceded him; but the playing is much more refined and mellow than it has been in some time.

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FEB 12 1963

with Dean Martin at the ... of her death.

Pianist, 19, in Debut With Hub Symphony

Lorin Hollander will make his first appearance with the Boston Symphony Orchestra at Tuesday's 8:30 p. m. program in Symphony Hall. The 19-year-old pianist will also perform the Ravel Piano Concerto in G major at the Friday and Saturday concerts.

... FOR TUESDAY

SHOWTHROUGH

102 MONDAY 5. TUESDAY 8

Fifth Program

MONDAY EVENING, FEBRUARY 11, *at* 8:30 *o'clock*

DVOŘÁK ..... Symphony No. 7, in D minor, *Op.* 70

I. Allegro maestoso
II. Poco adagio
III. Scherzo: Vivace; Poco meno mosso
IV. Finale: Allegro

INTERMISSION

LEES ..... Violin Concerto

I. Andante con moto
II. Adagio
III. Allegro giusto

KODÁLY ..... Suite from the Comic Opera, "Háry János"

I. Prelude — The Fairy Tale Begins
II. Viennese Musical Clock
III. Song
IV. The Battle and Defeat of Napoleon
V. Intermezzo
VI. Entrance of the Emperor and his Court

SOLOIST
HENRYK SZERYNG

BALDWIN PIANO — RCA VICTOR RECORDS

Eighth Program

TUESDAY EVENING, FEBRUARY 12, *at* 8:30 *o'clock*

BEETHOVEN ..... Overture to "Leonore," No. 3, *Op.* 72

RAVEL ..... *Concerto for Piano and Orchestra

I. Allegramente
II. Adagio assai
III. Presto

INTERMISSION

BRUCKNER ..... Symphony No. 9, in D minor

I. Feierlich, misterioso
II. Scherzo (bewegt, lebhaft); Trio (schnell)
III. Adagio (langsam, feierlich)

SOLOIST
LORIN HOLLANDER
Mr. HOLLANDER plays the Baldwin Piano

BALDWIN PIANO — *RCA VICTOR RECORDS

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Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 445,834
FEB 10 1963

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Sunday Herald
BOSTON, Mass.
Circ. 289,439
FEB 10 1963

Concert Calendar

The Boston Symphony Orchestra will be joined by soloists at each of its four concerts in Symphony Hall this week.

Tomorrow evening Henryk Szeryng will be soloist in Benjamin Lees' new Violin Concerto, that received its world premiere at the orchestra's concert last Friday.

Lorin Hollander will make his first appearance with the Boston Symphony Orchestra at Tuesday's program. The 19-year-old pianist will perform the Ravel Piano Concerto in G major on Tuesday evening, and at the Friday-Saturday concerts he will be heard in the Dello Joio Fantasy and Variations for Piano and Orchestra.

Erich Leinsdorf will begin Monday's program with Dvorak's Symphony No. 7. The Lees Violin Concerto with Mr. Szeryng will be heard following the intermission, and the program will conclude with the Suite from the Comic Opera "Hary Janos," by Kodaly.

In addition to the Ravel Piano Concerto with Mr. Hollander, Tuesday's concert will consist of Beethoven's Overture to "Leonore," No. 3, and Bruckner's Symphony No. 9.

The Dello Joio Fantasy and Variations for Piano and Orchestra which Mr. Hollander will play on Friday-Saturday will be the first Boston performances of this work. For the Friday - Saturday program Erich Leinsdorf has also chosen the Symphony No. 52 by Haydn, which will be heard for the first time at these concerts, and Richard Strauss' "Ein Heldenleben."

LORIN HOLLANDER

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Evening Globe
BOSTON, Mass.
Circ. 141,660
FEB 13 1963

Music Review

Lorin Hollander Plays Ravel With the B.S.O.

THE BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf conducting, gave a concert last night in the Tuesday series at Symphony Hall. The program: Beethoven's Overture to "Leonore," No. 3, Op. 72, Ravel's Concerto for Piano and Orchestra, with Lorin Hollander as soloist, and Bruckner's Symphony No. 9 in D minor.

By MARGO MILLER

Lorin Hollander, the 18-year-old pianist who has performed here in recital and with a visiting orchestra, made his first appearance last night with the Boston Symphony.

In a workmanlike manner the young soloist sat down to the Ravel Piano Concerto and made music. His playing was clean, his tone large and full and he handled the pyrotechnics of the piece with great style.

He seemed equally at home in the catchy jazz portions of the piano part and in the sustained song of the second movement. Erich Leinsdorf and the orchestra filled in the symphonic colors with flair.

Hollander returns for the Friday-Saturday concerts in the first local performance of Norman Dello Joio's Fantasy and Variations for Piano and Orchestra. Last March the pianist was soloist in the work's premiere.

Last night's program also included a tender reading of Beethoven's "Leonore" Overture, No. 3, and what has become a Leinsdorf specialty, Bruckner's Symphony No. 9 in D Minor. One thinks particularly of the way in which the conductor builds the lengthy last movement so that each theme passes its glow onto the next. In performance the Bruckner has been one of the masterpieces of the season.

SHOWTHROUGH

102 MONDAY 5. TUESDAY 8

EIGHTY-SECOND SEASON • NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE

Fifth Program

MONDAY EVENING, FEBRUARY 11, *at* 8:30 *o'clock*

DVOŘÁK . . . . . Symphony No. 7, in D minor, *Op.* 70

I. Allegro maestoso
II. Poco adagio
III. Scherzo: Vivace – Poco meno mosso
IV. Finale: Allegro

INTERMISSION

LEES . . . . . Violin Concerto

I. Andante con moto
II. Adagio
III. Allegro giusto

KODÁLY . . . . . Suite from the Comic Opera, "Háry János"

I. Prelude – The Fairy Tale Begins
II. Viennese Musical Clock
III. Song
IV. The Battle and Defeat of Napoleon
V. Intermezzo
VI. Entrance of the Emperor and his Court

SOLOIST
HENRYK SZERYNG

BALDWIN PIANO — RCA VICTOR RECORDS

[9]

EIGHTY-SECOND SEASON • NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE

Eighth Program

TUESDAY EVENING, FEBRUARY 12, *at* 8:30 *o'clock*

BEETHOVEN . . . . . Overture to "Leonore," No. 3, *Op.* 72

RAVEL . . . . . *Concerto for Piano and Orchestra

I. Allegramente
II. Adagio assai
III. Presto

INTERMISSION

BRUCKNER . . . . . Symphony No. 9, in D minor

I. Feierlich, misterioso
II. Scherzo (bewegt, lebhaft); Trio (schnell)
III. Adagio (langsam, feierlich)

SOLOIST
LORIN HOLLANDER
Mr. HOLLANDER plays the Baldwin Piano

BALDWIN PIANO — *RCA VICTOR RECORDS

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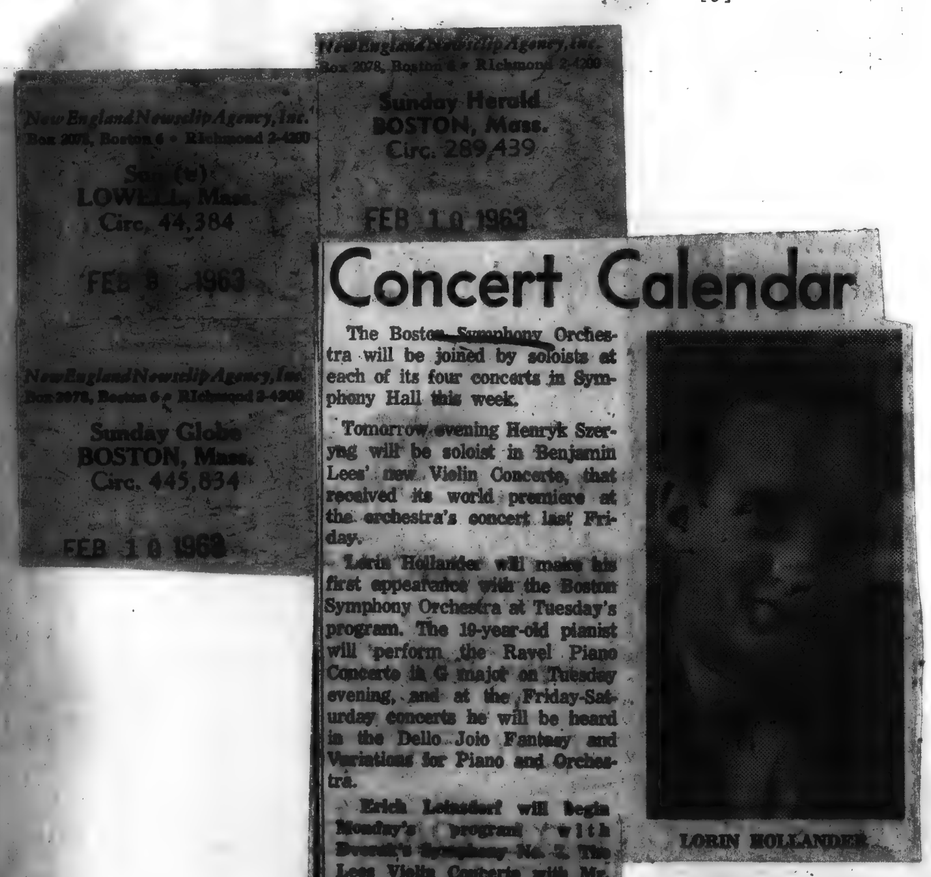

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EIGHTY-SECOND SEASON • NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE

Eighteenth Program

FRIDAY AFTERNOON, FEBRUARY 15, *at* 2:15 *o'clock*

SATURDAY EVENING, FEBRUARY 16, *at* 8:30 *o'clock*

HAYDN ..... Symphony No. 52, in C minor

I. Allegro assai
II. Andante
III. Menuetto
IV. Finale: **Presto**

(First performance at these concerts)

DELLO JOIO ..... Fantasy and Variations for Piano and Orchestra

I. **Fantasy**
Adagio; Allegro vivo; Adagio
II. **Variations**
Adagio
Allegro scherzando
Andante amabile
Spumante
Adagio mesto
Allegro gioioso

(First performance in Boston)

INTERMISSION

STRAUSS ..... "Ein Heldenleben," Tone Poem, *Op.* 40

SOLOIST
LORIN HOLLANDER
Mr. HOLLANDER plays the Baldwin Piano

These concerts will end about 4:10 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

Lorin Hollander will be piano soloist with the Boston Symphony at its concerts in Symphony Hall tonight and Friday afternoon and Saturday night.

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FEB 13 196

Hollander Excellent In Symphony Debut

By ROBERT TAYLOR

Lorin Hollander, the 18-year-old virtuoso who will introduce Norman Dello Joio's Fantasy and Variations at Friday Symphony next, last night made his BSO debut with a brilliant account of the outer two movements of Ravel's Concerto, and a less persuasive treatment of the Adagio.

"It is wonderful to see," wrote Emile Vuillermoz of the Ravel, "how this master has freshness of inspiration. . . . The work is very easy to understand and gives the impression of extreme youth." True enough. Nevertheless, it must also be remembered that the youthfulness was that of a 50-year-old genius whose delicate middle cantilena is developed here not with the urgency of burgeoning talent, but rather, on the sage and mellow model of Bach.

Superb Artist

Mr. Hollander must find critical commentary on these sections of his pianism, something of a cliche. He is a superb artist, undoubtedly the outstanding member of his generation which treads closely on the decade of Cliburn and Fleischer. His understanding of the Ravel as a showpiece is complete. It is perhaps patronizing with such a dazzling gift, to point out that time alone brings out those depths which are bracketed between the digital display of the first movement and the presto.

He gave us the opening allegramente with an imperious sweep, a compelling sonority. His prodigal use of the pedal was fully justified by his bravura conception. His markmanship is incredible and his tone modulated to the dimensions of youthful exuberance.

In the adagio, the line was slightly blurred, and though his correctness of style was in evidence, it lacked the identification he brought to those movements where he could play in the grand manner. This was a reading of the score that captured to a high degree the surface richness and texture, an important factor, but sacrificed the poetic core.

Time willing, I hope to have the privilege of hearing Mr. Hollander in the Ravel Concerto a decade hence. The evening commenced with a rousing performance of "Leonore" No. 3, and ended with a gorgeous Bruckner Ninth. The latter reveals so many facets under Mr. Leinsdorf that a second, third and fourth hearing scarcely fails to exhaust its felicities.

The Program

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the eighth program of the Tuesday night series in Symphony Hall last night. Lorin Hollander, pianist, was the solo artist.

Overture to "Leonore," Op. 3, No. 72 ..... Beethoven
Concerto for Piano and Orchestra ..... Ravel
Symphony No. 9 in D minor ..... Bruckner

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Lorin Hollander at Symphony

Young Pianist Featured In Ravel Concerto

By Louis Chapin

Maurice Ravel's Piano Concerto in G asks three particular gifts of the soloist: a capacious and wiry technique; a sense of the light-hearted élan of its outer movements; and a wisdom for the simple depths between.

Loren Hollander, who played it Tuesday night with the Boston Symphony under Erich Leinsdorf, showed himself abundantly equipped to supply the first two needs, and satisfied a larger measure of the third than might be considered likely for his 18 years.

The brilliance of the first movement was indeed so powerfully incised that Mr. Hollander's piano, at least from my seat in Symphony Hall, sounded ungrateful at the treatment. A young player with his strength and accuracy of attack cannot be blamed for using it in this pungent music, and sometimes it was needed to cut through the orchestration.

♪ ♪ ♪

But Ravel's own reference to Mozart, in commenting on his concerto, points to an ideal compounded of wit and transparency. Even though he disclaims any desire for depth in the work, his epitomizing of this transparency in the melodic surfaces of the slow movement leads the listener below them—as is so often the case with Mozart.

Satie is another composer who comes to mind. In his best examples, as well as in some of Ravel, it isn't what you find to do with the music that counts, but how understandingly you leave it alone. Mr. Hollander sometimes ruffled his surfaces in this serene movement with interpretive effort, and thereby obscured Ravel's disowned and undoubted depths. Elsewhere, the steel-sprung pianism we heard was good for the concerto's urbane excitement.

♪ ♪ ♪

Except for Bernard Zighera's exquisite harp solo in the first movement, the orchestra did little to distinguish its part in the transaction, and a certain amount, here and there, to disarrange it.

No such trouble occurred in their well-ordered disposal of Beethoven's Leonore Overture No. 3, or during the enormous reaches of Bruckner's uncompleted Ninth Symphony. His three movements were quite accurately aspiring and insistent, and in Mr. Leinsdorf's hands well-designed for eloquence.

Perhaps it was the memory of Ravel's utterly different dialect that kept Bruckner's, for all the effort, from arriving at its full potential.

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Leinsdorf Conducts Haydn's C Minor

Erich Leinsdorf will conduct the Friday afternoon and Saturday evening Boston Symphony concerts at Symphony Hall. Programmed are Haydn's Symphony No. 52, in C minor; Fantasy and Variations for Piano and Orchestra by Della Joio, with Lorin Hollander soloist, and "Ein Heldenleben," Tone Poem, Op. 40, by Strauss.

BOSTON 18. 103

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Eighteenth Program

FRIDAY AFTERNOON, FEBRUARY 15, *at* 2:15 *o'clock*

SATURDAY EVENING, FEBRUARY 16, *at* 8:30 *o'clock*

HAYDN . . . . . Symphony No. 52, in C minor

I. Allegro assai
II. Andante
III. Menuetto
IV. Finale: Presto

(First performance at these concerts)

DELLO JOIO . . . . . Fantasy and Variations for Piano and Orchestra

I. Fantasy
Adagio; Allegro vivo; Adagio
II. Variations
Adagio
Allegro scherzando
Andante amabile
Spumante
Adagio mesto
Allegro gioioso

(First performance in Boston)

INTERMISSION

STRAUSS . . . . . "Ein Heldenleben," Tone Poem, *Op.* 40

SOLOIST
LORIN HOLLANDER
Mr. HOLLANDER plays the Baldwin Piano

These concerts will end about 4:10 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

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Lorin Hollander at Symphony

Young Pianist Featured In Ravel Concerto

By Louis Chapin

Maurice Ravel's Piano Concerto in G asks three particular gifts of the soloist: a capacious and wiry technique; a sense of the light-hearted élan of its outer movements; and a wisdom for the simple depths between.

Loren Hollander, who played it Tuesday night with the Boston Symphony under Erich Leinsdorf, showed himself abundantly equipped to supply the first two needs, and satisfied a larger measure of the third than might be considered likely for his 18 years.

The brilliance of the first movement was indeed so powerfully incised that Mr. Hollander's piano, at least from my seat in Symphony Hall, sounded ungrateful at the treatment. A young player with his strength and accuracy of attack cannot be blamed for using it in this pungent music, and sometimes it was needed to cut through the orchestration.

But Ravel's own reference to Mozart, in commenting on his concerto, points to an ideal compounded of wit and transparency. Even though he disclaims any desire for depth in the work, his epitomizing of this transparency in the melodic surfaces of the slow movement leads the listener below them—as is so often the case with Mozart.

Satie is another composer who comes to mind. In his best examples, as well as in some of Ravel, it isn't what you find to do with the music that counts, but how understandingly you leave it alone. Mr. Hollander sometimes ruffled his surfaces in this serene movement with interpretive effort and thereby obscured Ravel's disowned . . . and . . . undoubted depths. Elsewhere, the steel-sprung pianism we heard was good for the concerto's urbane excitement.

Except for Bernard Zighera's exquisite harp solo in the first movement, the orchestra did little to distinguish its part in the transaction, and a certain amount, here and there, to disarrange it.

No such trouble occurred in their well-ordered disposal of Beethoven's Leonore Overture No. 3, or during the enormous reaches of Bruckner's uncompleted Ninth Symphony. Its three movements were quite accurately aspiring and insistent, and in Mr. Leinsdorf's hands well-designed for eloquence.

Perhaps it was the memory of Ravel's utterly different dialect that kept Bruckner's, for all the effort, from arriving at its full potential.

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Leinsdorf Conducts Haydn's C Minor

Erich Leinsdorf will conduct the Friday afternoon and Saturday evening Boston Symphony concerts at Symphony Hall. Programmed are Haydn's Symphony No. 52, in C minor; Fantasy and Variations for Piano and Orchestra by Dello Joio, with Lorin Hollander soloist, and "Ein Heldenleben," Tone Poem, Op. 40, by Strauss.

Herald (m)
BOSTON, Mass.
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FEB 13 196

Hollander Excellent In Symphony Debut

By ROBERT TAYLOR

Lorin Hollander, the 18-year-old virtuoso who will introduce Norman Dello Joio's Fantasy and Variations at Friday Symphony next, last night made his BSO debut with a brilliant account of the outer two movements of Ravel's Concerto, and a less persuasive treatment of the Adagio.

"It is wonderful to see," wrote Emile Vuillermoz of the Ravel, "how this master has freshness of inspiration. . . . The work is very easy to understand and gives the impression of extreme youth. True enough. Nevertheless, it must also be remembered that the youthfulness was that of a 50-year-old genius whose delicate middle cantilena is developed here not with the urgency of burgeoning talent, but rather, on the ripe and mellow model of Bach.

Superb Artist

Mr. Hollander must find critical commentary on these sections of his pianism, something of a quibble. He is a superb artist, undoubtedly the outstanding member of the generation which trails closely behind the decade of Ashkenazy and Fischer. His understanding of Ravel as a . . . piece is complete. It is perhaps patronizing with such a dazzling gift, to point out that time alone brings out those depths which are bracketed between the digital display of the first movement and the presto.

He gave us the opening allegramente with an imperious sweep, a compelling sonority. His prodigal use of the pedal was fully justified by his brilliant conception. His marksmanship is incredible, and his tone modulated by the dimensions of youthful exuberance.

In the adagio, the line was slightly blurred, and though his correctness of style was in evidence, it lacked the identification he brought to those movements where he could play in the grand manner. This was a reading of the score that captured to a high degree the surface richness and texture, an important factor, but sacrificed the poetic core.

Time willing, I hope to have the privilege of hearing Mr. Hollander in the Ravel Concerto a decade hence. The evening commenced with a rousing performance of "Leonore" No. 3, and ended with a gorgeous Bruckner Ninth. The latter reveals so many facets under Mr. Leinsdorf that a second . . . fourth hearing scarcely . . . exhaust its felicities.

The Program

The Boston Symphony Orchestra . . . Symphony Hall . . . Leonore, No. 3, Op. 72 . . . Beethoven . . . Concerto for Piano and . . .

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Jewish Advocate
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MUSIC IN REVIEW

By GERALD A. BERLIN

HOLLANDER APPEARS WITH BSO

Last week-end's offerings included the first performance at these concerts of Haydn's Symphony No. 52 in C minor, the first performance in Boston of Norman Dello Joio's Fantasy and Variations for Piano and Orchestra, and Strauss' "Ein Heldenleben." The piano soloist was Lorin Hollander. These promised an amiable enough two hours and the promise was indeed fulfilled.

Mr. Leinsdorf led off with an incisive reading of the Haydn, which is something of a collector's item. It is the last of the five symphonies in the minor key characteristic of the master's "Sturm und Drang" period, an isolated romantic phase which anticipated the final great and prolonged flowering of his art. By no means top-drawer Haydn, still one can only shake his head that this symphony had never been exhumed for performance here until now. The work amply demonstrates that by the time Haydn had reached his early forties, his powers of invention and mastery of form and orchestral resources had already made him the towering figure that he was in musical composition.

To a very reduced orchestra, Mr. Leinsdorf added a harpsichord. This bass continuo part, so the program notes read, was "not indicated in the published scores but undoubtedly used by Haydn." This calls for some comment. True, Haydn undoubtedly did employ a continuo, but when he had reached the level of maturation that this symphony embodies, he did so only from custom from the demands imposed upon him by his protector, or by his protector's guests. The need to fill in the middle harmonies, which is the purpose of a continuo, no longer existed in Haydn's work by the time of the C minor Symphony. To contemporary ears, the harpsichord, whose sound cuts through the rest of the orchestra with amazing pervasiveness, is a throwback to the baroque orchestra and style — curiously and incongruously atavistic in an essentially romantic composition.

The Dello Joio new work sounds like a combination of the Ravel two-handed concerto and particularly the Rachmaninoff of the Paganini Variations updated. The Baldwin Piano Company commissioned it in 1961, and Mr. Dello Joio, a confirmed romantic impressionist in an age that has gone to something else, exploits the piano's potential in a way which surely must warm his commissioner's corporate heart.

So too the soloist. Lorin Hollander is only 19, and even on the basis of what he displayed in this slick though highly effective exercise in fluffery, my guess is that in a very few years he is going to be quite a force to reckon with among the pianists of the world. He introduced the piece in Cincinnati last year and he performs it very much as though it is "his." The late William Kappel once made the Khatchatourian Piano Concerto his own and in doing so somehow added a dimension to the work that it never quite seemed to have with anyone else. The same phenomenon may well be in the making here with Mr. Hollander and the Dello Joio Fantasy and Variations. The collaboration between orchestra and pianist was a model of precision and verve.

Mr. Leinsdorf concluded with the "Ein Heldenleben" and once again proved that there can be no doubt whatsoever of his very special affinity for Strauss. I cannot recall ever having heard the lines of this sprawling apostrophe to egoism drawn with such tautness and clarity. However, we needn't belabor the question of the programatic content — the music will stand or fall on its own. If Strauss never exactly reached his finest hour in "Ein Heldenleben," he certainly reached his noisiest one in the battle scene. This tone poem has the virtues and faults of a three-ring circus and that leaves the listener pretty much in accordance with his premises about such shows. If you do not try to concentrate on everything that is going on at one time but dilate upon selected episodes, there is an astonishingly large amount of gorgeous sound and some wondrous manipulation of striking thematic materials that can be yielded up from this fading old period piece.

In fact it is worth playing for the violin solo work alone. "Ein Heldenleben" has virtually a self-contained concerto within it and Mr. Silverstein performed it as well as I ever hope to hear it. It looks, incidentally, as though this is as close as we will come this season to a formal introduction to Mr. Silverstein as a soloist and so much the worst for the Boston audiences.

This week the orchestra is on tour. It returns next week for an all-Prokofiev program consisting of the "Classical" Symphony, the first performance of the 'Cello Concerto and the Symphony No. 6. The soloist will be Samuel Mayes.

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Sunday Globe
BOSTON, Mass.
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FEB 17 1963

Boston Symphony on Tour

The Boston Symphony Orchestra will be on tour this week visiting Hartford, Philadelphia and New York. Erich Leinsdorf will be making his first appearance in Philadelphia as music director of the orchestra.

Lorin Hollander will be piano soloist with the orchestra at its concert in Philharmonic Hall Wednesday and Henryk Szeryng will be violin soloist at its concerts in Brooklyn Thursday and at Philharmonic Hall Friday. Leinsdorf will conduct all three concerts.

The orchestra's next concert in Boston will be next Sunday at 3 p.m. in Symphony Hall, with Leinsdorf conducting.

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Morning Globe
BOSTON, Mass.
Circ. 192,118
FEB 16 1963

Music Review

Leinsdorf, Symphony Glory in 'Heldenleben'

THE BOSTON SYMPHONY ORCHESTRA, under the direction of Erich Leinsdorf, presented the following program yesterday afternoon at Symphony Hall: Symphony No. 52, in C minor, Haydn (first performance at the concerts); Fantasy and Variations for Piano and Orchestra, Dello Joio (first performance here), with Lorin Hollander as soloist; and "Ein Heldenleben" Tone Poem, Op. 40, Strauss.

By ROBERT DUMM

When Erich Leinsdorf stepped out for Strauss' Heldenleben ('Hero's Life'), the final piece of the concert he conducted with the Boston Symphony at Smyphony Hall yesterday, he just stood there and smiled. Then he lifted his right hand and unplugged the sea of sound that tells this symphonic life-story.

The musicians returned that smile by revealing each fine detail of the lengthy score, like a good story you don't want to end at all. This is the way one always suspected this piece could sound, yet conductor after conductor falls into the deadly trap of wielding its great weight as if its heroism were all in its size.

Strauss worked his musical biography two ways. First, there are the facts—the swaggering themes, the trumpet calls to colors, the Don Juan strand, and the final resignation of the Old Soldier fading away. But he also worked deep into the spirit of his story, the dream and fulfillment of Glory, the thing Leinsdorf caught that many conductors miss.

The conductor had given us Haydn's C Minor Symphony with the clean-shaven clarity, balance, and unperturbed flow of the 18th-Century. And even as his circling upbeats described the letter of this 'gallan style,' he whirled us again to the spirit behind it. He presented to us each slur and tiny jewel of the score, but supplied also the essential grace that explains small things, to that or any age. It was good to hear the harpsichord back at its rightful place in the center of Haydn's orchestra. The carefully subdued strings let us hear it very well, playing its paradox of lightening and reinforcing the structure all at once.

The new work of the concert was Norman Dello Joio's Fantasy and Variations for Piano and Orchestra, with Lorin Hollander at the piano, a work not heard here before. This music clearly knows its own mind, and draws a whole train of conclusions from the sparse halfsteps on which it opens. This developed logic, and the sense of contrast that keeps converting brittle uproars into dim nocturnes, contributes to its effectiveness. But its distinction lies in its fresh combinations of sounds that snugly encloses the piano part inside its orchestral frame, rather than leave it raucously to fend for itself.

The Baldwin piano people caused all this to be written, and they're fortunate in having red-headed Hollander to challenge the lungs and metal of their mile-long grand. This very young man, coltish and confident at the same time, already bears the bright seal of Twentieth-Century pianism; a super-charged technic, factuality about notes and moods, and the brilliance of high tension, a tension which exploded in the audience with a bomb of applause.

After its tour next week, The Boston Symphony will return to Symphony Hall for its Mar. 1, 2, all-Prokofieff programs.

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Dello Joio Première

By Harold Rogers

Lorin Hollander—19, personable, and remarkably gifted—has been entertaining Boston Symphony audiences by his winning pianism, first last Tuesday in the Ravel Concerto, again at the weekend concerts in the Boston première of Norman Dello Joio's Fantasy and Variations.

Composed in 1961, the Dello Joio is eminently attractive music, neoimpressionistic and very European in mood. The Fantasy section consists of a thoughtful Adagio, an Allegro vivo fashioned as a stunning toccata, and another Adagio. The whole piece evolves out of a four-note cell—G, F-sharp, B, and C. The six variations comprising the second section then run engagingly through a series of contrasting moods, some of which the composer describes as scherzando, amabile, spumante (indeed a new one, musically speaking!), and giocoso.

The work offers Mr. Hollander an ideal vehicle through which to show his wares, his ability to send notes flying with a hard brilliance or to caress them into a sweet tenderness. His ear is extremely sensitive to tonal subtleties. Small wonder he has come so far so soon; his listeners showered him with their ecstatic applause.

Erich Leinsdorf opened with the first performance at these concerts of Haydn's Symphony No. 52 in C minor and gave it a tidy, subdued reading, graceful, elegant, courtly. He closed with a glowing account of Richard Strauss's "Ein Heldenleben," in which the orchestra surged and sighed with the hero's tears and triumphs, rising to militaristic heights, subsiding into the serenity of success when his carping critics are silenced.

Joseph Silverstein's violin, representing the voice of the beloved consort, sang with a poised and radiant beauty.

The Strauss, indeed, has provided Mr. Leinsdorf with some of his most resplendent moments of the season.

Herald (m)
BOSTON, Mass.
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FEB 16 1963

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The Symphony

Lorin Hollander In Blazing Display

By ROBERT TAYLOR

The frustrations of moderate artistic success probably exceed those of the outright fiasco. Yesterday's Symphony program inspired the sentiments of a near miss. Brilliantly selected and executed, everything in it, save for the young pianist, Lorin Hollander, promised more than its achievement.

There were two premieres, both erhaps first Boston performnces, although we may assume ocumentary evidence is lacking or the Haydn Symphony. In any ase, Mr. Leinsdorf broke the old of Haydn performance which nds symphony audiences continully hearing only the last dozen--so scores of the master.

Then, the Dello Joio Fantasy nd Variations for Piano held he aura of excitement that resides in a new work by a well-established American contemporary; and for an epilogue the esplendent "Ein Heldenleben," or the first time in over five ears.

Relatively Bland

The late middle-period Haydn mphony No. 52 has a historical gnificance as a precursor of usical romanticism; but while contains many polished and armingphrases, by comparion with the immense treasury f neglected Haydn literature it relatively bland. True, the mior key, unusual for its time, upplies a gravity not associated ith the gallant style. On the ther hand, the treatment of the rchestra generally, reflects the utiful professionalism of a cour musician of Haydn's era, and sel lom discloses the inventiveness of ay, No. 31, with its striking batery of hunter's horns.

This brings up the inevitable ilemma of historical fidelity. Vould Haydn today observe the limensions of his orchestra as crupulously as the modern conductor? Mr. Leinsdorf positioned is men with the violas in the enter and three basses at stage eft separated by a harpsichord ontinuo admirably realized by uise Vosgerchian.

The bass continuo addition eems curious indeed, despite the rogram's statement that Haydn undoubtedly" used it. The symhony is dated around 1773, and he practice had been abandoned y the European composer at id-century.

Vast Stretches

Haydn was an innovator. It is reasonable to assume that given abundant orchestral resource the unexplored that remain in Still, it is pleasant to be reminded of the vast stretches of unexplored that remain in his his output, too.

The 18-year-old virtuoso, Lorin Hollander, reinforced the favorable impression of his debut with he orchestra Tuesday night in he Ravel Concerto. His performnce of the Fantasy and Variaons was a blazing digital display hat blened exhuberant dazzle ith a sensitive lyric touch.

Commissioned by the Baldwin iano people, Mr. Dello Joio's core not unnaturally places bold emphasis on the technical resource of the performer. He uilds the structure around a fourote relationship developed, reersed and skillfully manipulated; showpiece of the late romantic radition, bombastic and obvious in its ideas, yet undeniably effective theater. Mr. Hollander played the score for all its virtuosic worth; his deftly articulated trills, crashing crescendos and neat melodic line declared an appropriate but controlled bravura.

Cordial Response

The accompaniment of Mr. Leinsdorf defined the variations with exceeding clarity and the response of the audience was cordial. Norman Dello Joio has written a swashing display that fulfills the demand for surface without substance.

The idiomatic performance of "Ein Heldenleben" exhibited sing-

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the 18th program of the 82nd season yesterday in Symphony Hall. Lorin Hollander, piano, was the soloist. The program will be repeated tonight at 8:30.

Symphony No. 52, in C minor.....Haydn
Fantasy and Variations for Piano and Orchestra.....Dello Joio
"Ein Heldenleben," Tone Poem, Op. 40.....Strauss

ular proportion and control. This was a very good reading, yet the efficient and straightforward phrasings clipped the cumulative tensions of a hero's life. Not for many years have we had so accurate a rendition. One hoped, however, for more of the explosive energy of the protagonist's triumph of the will. Mr. Leinsdorf is particularly noteworthy for his approach to the contemplative themes, and, I think, a more relaxed, emotive dramatic sweep and color ought to place his version, eventually, among the definitive interpretations.

Next week the orchestra goes on tour, returning March 1-2 in an all-Prokofiev program: the "Classical" Symphony, Op. 25, Symphony-Concerto for 'Cello and Orchestra, Op. 125, and the Symphony No. 6, in E-flat minor, Op. 111. Samuel Mayes will be the soloist.

10b NEW YORK TOUR 4.

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News
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Times (e)
HARTFORD, Conn.
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FEB 18 1963

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Courant (m)
HARTFORD, Conn.
Circ. 114,108
FEB 18 1963

Boston Symphony At Bushnell Tonight

The Boston Symphony Orchestra under the baton of Erich Leinsdorf will arrive in Hartford today to perform at 8:15 p.m. the final concert in this season's Bushnell Symphony Series. A limited number of tickets remain, and will go on sale at 10 a.m. in the Bushnell box office.

Dr. Leinsdorf has selected for tonight's program: Haydn's Symphony No. 52 in C minor Zoltan Kodaly's Suite from the comic opera "Hary Janos"; Dvorak's Symphony No. 7 in D minor.

This season's Bushnell series has presented: The French National Orchestra with Lorin Maazel conducting; the Detroit Symphony with Paul Paray conducting and Lorin Hollander as guest pianist; the Boston Symphony in a November concert; the Cleveland Orchestra under George Szell with Judith Raskin as soprano soloist.

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Courant (m)
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FEB 19 1963

Symphony Brilliant At Bushnell

The Courant's drama and music critic, T. H. Parker, was unable, due to illness, to review the concert by the Boston Symphony Orchestra Monday night at Bushnell Memorial.

The Boston Symphony Orchestra gave the final concert of this year's Bushnell Symphony Series Monday night with a brilliant performance under director Erich Leinsdorf.

A near - capacity audience warmly applauded Mr. Leinsdorf in his second appearance at Bushnell Memorial Hall as the new conductor and musical director of the Boston Symphony.

The concert opened with Joseph Haydn's C Minor Symphony, N. 52, a quiet yet delightful piece. The subdued strings and woodwinds playing somewhat slower than is usual in Haydn's symphonies, emphasized the symphony's somber character.

Fast-Paced

The explosive sneeze that opened the second number, Zoltan Kodaly's Suite from the comic opera Jary Janos, set the theme for a fast - paced folk tale. The opening movement, an evocation of wondrous and mysterious things, called the listener to the fireside, to the chair and the bright eyes of the story teller. Then brassy trumpets and saucy tambourines and tolling chimes marched toy soldiers and kings and queens and fabulous sights across the stage. The firm skill of Mr.Leinsdorf's hands drew wide swaths of bright colors and sounds, calling to mind the exuberant folk melodies of Hungary.

For the third and final piece, Mr. Leinsdorf chose a number mid-way between the classic and the modern: Antonin Dvorak's D minor Symphony, No. 7. The alternate swelling and subsiding strings in this symphony built a smooth and flowing splendor of sound. The vigorous last movement, full and rich like the tolling of a great bell — was a fitting end to a wonderful night of music.

ROBERT L. PISOR

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Times (e)
HARTFORD, Conn.
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FEB 19 1963

Eric Leinsdorf Conducts Boston Symphony at Bushnell

By DON O. NOEL Jr.

Erich Leinsdorf and the Boston Symphony concluded this season's Bushnell Symphony Series Monday night with a brilliant concert before a near-capacity audience.

The program:

Haydn, Symphony No. 52
Kodaly, Hary Janos Suite
Dvorak, Symphony No. 7 (2)

This listener was unable to hear Maestro Leinsdorf's first performance with the Boston here last Fall. But it certainly cannot have been any better than last night's.

Mr. Leinsdorf has taken an orchestra famous for its French quality and turned it into an instrument which reflects with perfect responsiveness his own crisp, lucid style.

Or perhaps one should says, styles. For each of Monday night's offerings was perfectly suited to the work.

* * *

IN THE OPENING movement of the Haydn, Mr. Leinsdorf produced a solid, almost monolithic quality from the small orchestra called for in the score. The andante movement was much more expressive—indeed, it is so in the score—but the entire reading was rather restrained, as is appropriate to one of the early precursors of the more lush and romantic works which followed from Haydn's pen and others'.

Turning to the much more lush Kodaly work—with an orchestra that seemed to grow and grow, as more players trooped on stage, until they threatened to spill over the edges—Mr. Leinsdorf's reading was much more romantic.

Hary Janos is a sort of Magyar cousin to Till Eulenspiegel, much more melodic, but with much of the same humor. Mr. Leinsdorf underlined the humorous passages, spun out the gypsy melodies with a lilting air, and demonstrated by a crash of sound in the final measures that he enjoys turning up the volume of this marvelous orchestra just as much as did his predecessor, Charles Munch.

* * *

ONE WAS impressed by the detail Maestro Leinsdorf drew out of the Dvorak. Without tearing the fabric apart, he nonetheless succeeded in bringing solo passages slightly to the fore, creating a delightful interweaving of melody and theme.

Here, too, he set a brisk pace, but a remarkable unhurried briskness. One realized how superb an orchestra it is that can charge through an allegro movement without stumbling, missing notes, or even seeming hurried. But Maestro Leinsdorf did not hesitate to discipline the orchestra as he went along, insisting that a section diminish its sound to his diminuendo gesture, or else turning to repeat the gesture to them until they complied.

One supposes we will all become accustomed to calling Dvorak's Second Symphony his Seventh (recognizing the earlier works which were at first not numbered) but how will we ever learn to call the New World Symphony the Ninth instead of the Fifth?

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Sunday Courant
HARTFORD, Conn.
Circ. 155,682
FEB 1 1963

Leinsdorf And 'Boston' Here Feb. 18

The Boston Symphony Orchestra with Erich Leinsdorf conducting will perform the final concert of this season's popular Bushnell Symphony Series at 8:15 p.m. Monday, Feb. 18. For his upcoming program, the second to be played here this season by the big Boston ensemble, Dr. Leinsdorf has selected works by Haydn, Kodaly and Dvorak.

A limited number of tickets for the concert is now available at the Bushnell box office.

Opening the program will be Haydn's Symphony in C minor No. 52. Composed about the year 1773 while Haydn was at Eisenstadt, this is the last of a series of symphonies written during what has been called the "Storm and Stress" period of the musician's life.

A suite from Zoltan Kodaly's comic opera "Hary Janos" will follow. Janos is a national figure in Hungarian folklore, who holds a high place in the childlike imagination of the peasantry. Kodaly's opera, from which a series of excerpts are taken, describes mighty doings of the braggart Janos, including his capture of the heart of a queen, and his complete victory over Napoleon's army. Under a mask of gayety the music is sometimes of poignant sadness. It relies heavily on Hungarian folk melodies.

Dvorak's Symphony in D minor, No. 7, is the final work on the Boston program. Although one of the greatest of Dvorak's creations, this work has been heard only infrequently in the Bushnell series.

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FEB 17

PHILADELPHIA.

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PHILADELPHIA, PA.
BULLETIN
D. 7'8 '73 S. 698,358

FEB 17 1963

Leinsdorf on His First Visit Here as Boston Conductor

By JAMES FELTON

THE FIRST performance here of the Boston Symphony Orchestra under the baton of its new permanent musical director, Erich Leinsdorf, will take place this Tuesday evening at the Academy of Music.

Sponsored by the Philadelphia Forum, the concert will consist of two works selected by Mr. Leinsdorf—Dvorak's Seventh Symphony, and the autobiographical tone-poem by Richard Strauss, "A Hero's Life" ("Ein Heldenleben").

"I think you'll have to cast about quite a bit to find out when the Dvorak Seventh was last played in Philadelphia," said Leinsdorf during a discussion the other day of his new career with the Boston Symphony Orchestra.

"You might compare the matter of programming to the three legs of a stool. The standard works, such as 'Ein Heldenleben,' must be maintained. Then, of course, there are always the new works. However, the Dvorak belongs to the third leg—neglected works which are worth hearing every so often."

Since assuming command of the venerable Boston Symphony last fall, the wiry, energetic maestro has made changes and taken more than one important musical stride forward. He has filled four vacancies among the players and placed the Orchestra on risers for better sound-effect. There has been no drastic deviation from the polices of his predecessor, Charles Munch. The players replaced were due to be pensioned. As for the Orchestra, "I simply adore it!" Leinsdorf exclaimed.

• • •

THE BOSTON SYMPHONY gave its first concert in 1881 and since then has flourished under the direction of Serge Koussevitsky, Pierre Monteux and Munch, among many podium luminaries. Fifty-one-year-old Leinsdorf, a native of Vienna, is losing no time furthering the tradition. He already has presented the world premiere of a piano concerto by Samuel Barber and a violin concerto by Benjamin Lees. The Orchestra has made six recordings under his direction (including the Mahler First Symphony and Bartok's Concerto for Orchestra). Five additional recordings are to be made this season.

"I am happy to say that our subscription concerts are sold out completely," Leinsdorf reported. He sees no reason why the repertoire should now take on a tinge more Viennese than French. "After all, the only consideration is good music, regardless of nationality," he said. Nor has he abandoned his well-known enthusiasm for using every moment of available rehearsal time for shaping selected works toward perfection.

ERICH LEINSDORF
He conducts the Boston Symphony at the Academy of Music on Tuesday night.

Leinsdorf's career dates from a 150-mile hike he once took to Salzburg to regale the late Bruno Walter with his budding talents. Walter not only welcomed him but sent him to Arturo Toscanini for additional experience at conducting operas. Later, until 1943, Leinsdorf solidified his career as leader of the Wagnerian wing of the Metropolitan in New York.

• • •

ALTHOUGH he directed the Cleveland and Rochester Orchestras in the interim, Leinsdorf returned sporadically to the New York City Opera and the Metropolitan (where he served again from 1957 to 1961).

"I've often been asked whether I intend to continue doing opera in concert version, now that I'm in Boston," he said, "but I don't see any need for that. Opera has its place on the stage, while there's plenty of good instrumental music reserved for the orchestra."

As for super-sized works, Leinsdorf is reserving them for performance at Tanglewood, where he will begin his first season this summer as permanent director. Recently he has been living in Brookline, Mass., with his wife and five children, but he will probably vacation in the Berkshires, where Eugene Ormandy is a neighbor. "We will live close by," said Leinsdorf. "Of course, I admire Mr. Ormandy and his work with your marvelous orchestra."

Mr. Leinsdorf's admirers will recall his incandescent reading of Richard Strauss' tone poem, "Don Juan" last summer at the Robin Hood Dell.

"Ein Heldenleben" has been considered to be the German composer's supreme expression in this particular musical form, calling for the utmost of Leinsdorf's fiery zest for precision mixed with energy. The Dvorak Seventh Symphony represents the dynamic maestro's penchant for airing works of which he himself said, "Perhaps a work not of the highest calibre but certainly deserving a performance from time to time." One of those times will be this Tuesday evening.

PHILADELPHIA, PA.
NEWS
D. 283,195 SAT. 106,930

FEB 9 1963

Boston Symphony At Academy Feb. 19

The Boston Symphony Orchestra will give its only Philadelphia concert of the season Tuesday, Feb. 19, at the Academy of Music.

The Forum-sponsored program will mark the first time the Boston Symphony has appeared here under the baton of Erich Leinsdorf.

THE INQUIRER
PHILADELPHIA, PENNA.
FEB 17 1963

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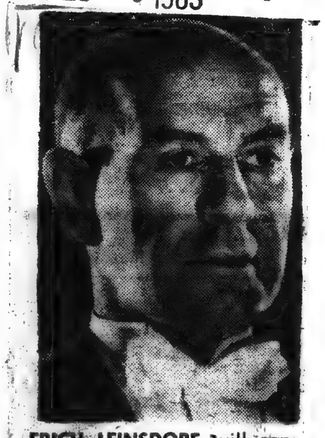
Erich Leinsdorf conducts Boston Symphony Orchestra in Philadelphia Forum concert at the Academy of Music Tuesday evening.

PHILADELPHIA, PA.
NEWS
D. 283,195 SAT. 106,930

FEB 16 1963



ERICH LEINSDORF will conduct the Boston Symphony Orchestra for the first time in Philadelphia Tuesday night at the Academy.

PHILADELPHIA, PA.
NEWS
D. 283,195 SAT. 106,930

FEB 8 1963

Boston Symphony At Academy Feb. 19

The Boston Symphony Orchestra will present a concert Tuesday, Feb. 19, at the Academy of Music under auspices of the Philadelphia Forum.

It will be the group's first appearance here under the baton of its new music director, Erich Leinsdorf. He has programmed Dvorka's Symphony No. 7 in D Minor and Strauss' Ein Heldenleben.

PHILADELPHIA, PA.
INQUIRER
D. 611,942 S. 1,004,122

FEB 3 1963

Leinsdorf conducts Bostonians here

The Boston Symphony Orchestra will give its annual concert at the Academy of Music on Feb. 19, presented by the Philadelphia Forum.

The date marks the Bostonians' first appearance here under the baton of its new music director, Erich Leinsdorf, who has programmed Dvorak's Symphony No. 7 in D minor, and Strauss' Ein Heldenleben.

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Pennsylvania *GUARDIAN*, March 1, 1963

ON MUSIC

The Boston Symphony—Memorable Performance

by Charles Wesley Evers

The Boston Symphony Orchestra under its new music director, Erich Leinsdorf, appeared at the Academy, Thursday evening, February 19. This single appearance of the season was a presentation of Emma Feldman's Philadelphia Forum Series. The weather on that Thursday evening was vile — cold and blustery. Snow that had begun falling that afternoon had changed to rain. Prospective listeners from suburban areas stayed at home; they unfortunately missed a significant performance by a distinguished musical organization.

NOT A BRICKLAYER

In assuming the post of musical director in 1962, Erich Leinsdorf said, "I am particularly happy in coming here not as a bricklayer. I don't have to build. I find a magnificent orchestra and a magnificent organization. This enables me to make music without having to go and collect the materials." Leinsdorf, as does his orchestra, has a long and honored tradition. That he is equal to the task before him is indisputable. He is a master musician who gives deep thought to the music he performs. He wants perfection in music; "This is no problem in Boston", Leinsdorf told me.

The orchestra performed only two works, the Symphony in D minor of Dvorak and Richard Strauss' Ein Heldenleben. These are not the best works of either composer. The Dvorak symphony is loosely joined, especially in the first two movements. The material Dvorak used is almost trivial, although he does wonders with it orchestrally. The Strauss tone poem is a long-winded work. It putters about and loses momentum in the middle sections. The length does not justify the amount of material with which Strauss had to work. Ein Heldenleben is, therefore, frequently redundant and underdeveloped.

MET THE CHALLENGE

Because of the inherent weaknesses of both works, a skillful conductor is needed to perform them effectively. Discontinuities must be made continuous. Uninteresting passages must sparkle. The total effect must be one of which the listener would say: "My, what a wonderful work this is."

Erich Leinsdorf met the challenge of both works masterfully. The first movement of the Dvorak symphony (Allegro Maestoso) was taken a little quicker than customary, but with no loss of majesty. The faster tempo helped preserve continuity and gave tremendous rhythmic pulse. The Scherzo was given a broad and spacious treatment, not rushed. Every detail was present. Cross rhythms were illuminated by decisive accents and were never blurred nor muddled. The final Allegro drove incessantly to the maestoso ending. The total effect of this performance was near breathtaking.

Ein Heldenleben was all but sung by Mr. Leinsdorf. And the orchestra performed a little slower than usual perhaps, but heroically. The demoniac solo violin part was admirably handled by Joseph Silverstein. The performance was wholly colorful. Technical difficulties of this work, a formidable challenge for any orchestra, were telling near the end with several dropped notes by the horns. In a great performance, however, a few missed notes are unimportant.

KEPT AT THE ZENITH

Serge Koussevitzky, who assumed the directorship in 1924, remained for twenty-five years. Under Dr. Koussevitzky the Boston Symphony flourished. In 1934 he and his orchestra were invited to Tanglewood to partake in the Berkshire Symphonic Festival. Two years later Tanglewood was offered to Koussevitzky and the orchestra as a gift. In 1940 Koussevitzky established the Berkshire Music Center — the fulfillment of a long ambition. The Center now offers young musicians from all over the world summers of unique musical experiences.

Charles Munch succeeded Koussevitzky in 1949. Munch followed admirably the traditions which the great conductors before him had built. He did much to keep the orchestra's musical perfection at the zenith. In addition, Munch expanded the orchestra's touring facilities. Under his direction, the Boston Symphony gave the first concerts of any American orchestra in the Soviet Union in 1956.

The venerable Boston Symphony Orchestra, established by Henry Lee Higginson in 1881, gave its first concert in October of that year in Boston Music Hall. Concerts continued in this hall until 1900 when the orchestra moved to the newly completed Symphony Hall, now its permanent home, owned and operated by the orchestra.

The Boston Symphony has had a succession of great conductors. George Henschel conducted its first concert in 1881 and remained as music director until 1884. Wilhelm Gericke, who had "no friends" in the orchestra while conducting, had two tenures — the last ending in 1906. He was succeeded by Karl Muck, who also had two tenures. Under Muck the orchestra made its first successful acoustical recordings — poor by today's standards but worthy of preservation. Unfortunately, these recordings do not reproduce qualities of Muck's orchestra which those who heard it testify it had. Muck retired in 1918 and was replaced by Henri Rabaud for one year. Pierre Monteux then took the post until 1924.

Boston Symphony Shows Rare Talent in Concert

B 25

The Evening Bulletin
PHILADELPHIA
Wednesday, Feb. 20, 1963

By MAX de SCHAUENSEE

Presented by the Philadelphia Forum, the Boston Symphony Orchestra, appeared in concert at the Academy of Music, last night. The distinguished symphonic group sported a new-look since it was last here, for it now finds itself under the persuasive and dynamic baton of Erich Leinsdorf, its new permanent conductor.

Philadelphia has been familiar with the Boston Symphony for many years and has unreservedly admired its refined and precise playing. Last night found no reason to alter this attitude. The Boston players are a superb lot and in Mr. Leinsdorf they possess one of the most vital and well balanced musicians of our day.

During the intermission one heard several comparisons made between this orchestra and that orchestra. Such comparisons are of little value. Every major orchestra has its characteristics and its own particular assets. It should suffice to state that the Boston Symphony is one of today's elite orchestral groups.

Mr. Leinsdorf offered only two compositions last night, works of considerable length and contrast. These were Dvorak's Symphony No. 7 in D Minor, and Richard Strauss' tone-poem, "Ein Heldenleben."

The Dvorak symphony is very rarely played and while it is not a very subtle or sensitive work —certainly not comparable to the famous "New World"—there is no reason why it should not be heard oftener.

The Dvorak 7th is a headlong nationalistic expression as well as music very much of its period. It is tuneful and forthright with alternating dramatic and lyric passages of considerable expansion. The poco meno mosso of the Scherzo seems like the most evocative section of the symphony which also boasts a strong and rhythmical finale. Mr. Leinsdorf played the symphony for all it was worth and it proved a likeable experience.

The conductor's account of Strauss' autobiographical tone-poem was an altogether superb manifestation of symphonic power and finish. Mr. Leinsdorf kept it moving, nor did he allow the fundamentally beautiful last measures to become cloying. Here he was aided by the very fine solo violin of concertmaster Siverstein. "Ein Heldenleben," which can on occasion sound thick, massive, and pretentious, on this occasion received a virtuoso performance fully in keeping with the reputation of this great orchestra.

In Mr. Leinsdorf the Boston Symphony possesses a conductor of uncanny discernment, a man whose temperament is the outgrowth of both heart and intellect.

PHILA. INQUIRER
FEBRUARY 20, 1963
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At the Academy

Ovation Is Given Boston Visitors, New Conductor

By SAMUEL L. SINGER

Just two masterworks comprised the program that the Boston Symphony Orchestra played Tuesday evening under its new permanent conductor, Erich Leinsdorf. The playing of these two—Dvorak's Symphony in D minor and Richard Strauss' "Ein Heldenleben" — earned a rare ovation from the Philadelphia Forum audience in the Academy of Music.

Leinsdorf, already admired here from previous appearances with the Philadelphia Orchestra, at Robin Hood Dell, and with the Metropolitan Opera, is the 13th conductor of the Bostonians. He succeeded Charles Munch, who conducted for 13 seasons following the quarter-century reign of Serge Koussevitzky.

LEAVES LITTLE DOUBT

The concert left no doubt that the Boston is one of the very finest orchestras in the land. It used to be that Koussevitzky's ensemble vied with the Philadelphians for the title of No. 1 orchestra; Leinsdorf may re-establish a closer rivalry. His is a group well balanced in all choirs, disciplined, responsive, technically superb. It plays with tonal splendor.

The Dvorak Symphony came as a distinct novelty; it had not been heard here within memory. A victim of the numbers game, it is generally known as No. 2; as it was the second of Dvorak's nine symphonies to be published, but it was the seventh in point of composition (including two unpublished ones).

No. 5 — the famous "New World"—is actually No. 9. And the D-minor deserves to be bracketed with it as to merit. It is written with a sure hand, bursting with melody, solidly constructed. Lasting just a bit more than half an hour, it is not overwritten in the least.

BACKGROUND REFLECTED

While Dvorak probably used no folk themes here, the brightly melodic work reflects the composer's Bohemian background. The lilting, buoyant scherzo is notable for its folk feeling. The other movements have many deeply moving passages of emotional intensity.

Like the Dvorak, Strauss' autobiographical tone poem was played to the hilt. This work, which demands a virtuoso orchestra, in half a dozen connected episodes details the hero's youthful vigor, his critics, his Beloved (voiced by the concertmaster's violin), his battles, works of peace and life's fulfillment. Written in the composer's early thirties, it quotes from numerous previous Strauss tone poems, notablyy "Don Juan."

Young Joseph Silverstein, who succeeded Richard Burgin as concertmaster this season (Burgin continues as associate conductor), eloquently played the Hero's Beloved, although there have been more tonally seductive interpretations. The entire orchestra conveyed the turbulence and final calm of this many-splendored score.

NEW YORK

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MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC.N.AVAIL.

APR 1963

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The Dello Joio was commissioned by the Baldwin Piano Company and has just been recorded by Messrs. Leinsdorf and Hollander. It seemed to make an immediate hit with the audience, and it is a splendid pianistic vehicle. Though uneven in style and construction, the piece is nonetheless very much alive. The beginning of the Fantasy, with its noncommittal tonality and disjunct lines, makes one expect something adventurous from Mr. Dello Joio. But after the opening passages the piece settles into a comfortable neoromanticism, broken only by some Gershwinesque stretches in the Variations. Despite some very familiar sounds, the piece is tightly made; it does not lack profile and should appeal to virtuoso-minded pianists. Certainly, Lorin Hollander seemed to enjoy playing it, and his bravura performance brought roars of approval from the audience.

The Lees Concerto impressed me as an important new work. It is characterized by a wonderfully unfettered and businesslike realization of its formal schemes through virile melodic material. The piece has enormous drive, and, in addition to solid musical substance, it provides a field day for a virtuoso like Henryk Szeryng. The first movement is a broad Andante, with some fresh, unexpected dynamic surprises, and the final movement bristles with equally fresh rhythmic ideas.

The second-movement Adagio is something of a puzzler. On first hearing, it did not seem to have as natural and logical a flow as the neighboring movements, and Mr. Lees' thinking at times seemed a bit uncertain. But the section must be accorded a strong benefit of the doubt, for this knotty movement might well clarify itself on repeated hearings.

The performance must have warmed the composer's heart. Szeryng, certainly one of today's great instrumentalists, threw himself bodily and spiritually into the piece, eliciting an ovation from the audience after the brilliant finale.

On February 20, the Bostonians opened with Haydn's remarkable Symphony No. 52 and closed with Strauss' "Ein Heldenleben." The brooding Haydn Symphony was incisively played; and, if you happen to like "Ein Heldenleben," Leinsdorf's sweeping performance left little to be desired. The remaining fare on February 22 included a beautiful performance of the Dvorak Seventh or if you will, Second Symphony, and a no-holds-barred one of Kodaly's "Hary Janos" Suite, which for pure bravura was the orchestra's finest playing of the week.

NEW YORKER
NEW YORK, N.Y.
W. 432,953

MAR 30 1963

ON Friday evening I went to Philharmonic Hall to hear the Boston Symphony, under Erich Leinsdorf, and was rewarded with some very crisp and precise performances. That of Richard Strauss's Ein Heldenleben was, in fact, a bit too crisp for my taste, since it lacked the pliancy and fervor that are the composition's due. But Prokofieff's "Classical" Symphony got a reading of great elegance and polish, and so did William Schuman's Third Symphony, which was cheered from the gallery. This Third Symphony is, in my opinion, by far the finest that Mr. Schuman has written. It shows evidences of that rare ingredient of contemporary symphonic music—talent—and it has the virtues of clarity and coherence, which are possibly the result of a preoccupation with classical forms, like the passacaglia and fugue. I did not exactly throw my hat in the air at its conclusion—that would have been going too far—but I endured it happily, and found in it many episodes of technical invention that were stimulating to the mind.

—WINTHROP SARGEANT

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC.N.AVAIL.

MAR 1 1963

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MUSICAL AMERICA
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MONTHLY - CIRC.N.AVAIL.
PAGE ONE
CERTIFIED

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Mr. Lees is an American who currently teaches at the Peabody Conservatory in Baltimore. He is 39 years old and only recently has his music started making headway. The times may be right for his style of composition. For basically, he's a romantic, and there are indications that romanticism is coming back.

A traditionalist, Mr. Lees belongs to no school as such. His Violin Concerto, composed about five years ago, belongs in the spirit of such twentieth century concertos as the Sibelius, the Walton and the Prokofieff G minor. That is, it reflects a personality without throwing the nineteenth century overboard, and it is traditional without being imitative or derivative.

The concerto has three movements and runs about 25 minutes. All that is orthodox, and so is the composer's treatment of the solo violin, which has a good deal of old-fashioned virtuoso display, especially in the last movement. The first two movements appear to be the best. There is a good deal of honest lyric impulse, and the thematic material is worked out with skill and conviction. Mr. Lees has a very strong feeling for melody. The last movement whizzes along, and also gives the violinist a complicated series of rhythms and bowings, but here the music has less to say.

In any case, this is a dignified, honest piece of music with a profile of its own. It received a fine performance. One did not have to be familiar with the work to realize that Mr. Szeryng was playing with obvious control, strength, purity of sound and a lyric approach. He's a magnificent instrumentalist. Both he and the composer took several bows.

Mr. Leinsdorf is following the latest vogue in his numbering of the Dvorak symphonies. Five were published during the composer's lifetime. In recent years four manuscript symphonies came to light and have been published in Czechoslovakia. Hence the new series of numbers.

The D minor received a superbly disciplined performance — clear in ensemble, rich in sound, idiomatic in approach. Mr. Leinsdorf inclined toward the dramatic impulses of the music, underlining them with sharp thrusts. The only place one could quibble was in the third movement, where the violins overly dominated the enchanting counter theme in the winds. Or could this have been the result of the famous acoustics in Philharmonic Hall? Elsewhere though, things sounded normal. Can Mr. Leinsdorf ever be prevailed upon to program the D major Dvorak, a lovely work that is seldom heard?

Harold C. Schonberg
Music Critic, The N.Y. Times

NEW YORK

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Harold C. Schonberg
Music Critic, The N.Y. Times

110 BROOKLYN

BROOKLYN, N.Y.
BROOKLYN HEIGHTS PRESS
W. 3,900

FEB 14 1963

Erich Leinsdorf

Boston Symphony Orchestra Here Next Thursday Eve

In the fourth of its five Brooklyn appearances this season, the Boston Symphony Orchestra will appear at the Brooklyn Academy of Music next Thursday evening, Feb. 21.

With Erich Leinsdorf conducting the orchestra, guest soloist Henryk Szeryng will perform Benjamin Lees' Concerto for Violin. It will be the first time the Lees work will have been performed in New York.

Also on the program are the "Hary Janos Suite" by Kodaly and Dvorak's Symphonic work, Opus 70.

The Dvorak Symphony is commonly known as the Second. However, a recent recodification of his symphonies, by musicologists, has renumbered it No. 7.

Composer Lees, whose concerto will be performed here for the first time, is on the faculty of the Peabody Conservatory of Music in Baltimore. The concerto dates from 1958, during a period when Mr. Lees spent eight years in Europe on a Guggenheim fellowship.

Violinist Szeryng has appeared with the Boston Symphony on several occasions. The Polish-born artist made his American debut in 1957.

The concert begins at 8:30 in the Academy's music hall, 30 Lafayette Ave. Tickets range from $3 to $4.50. Mail orders are being accepted. A stamped, self addressed envelope must accompany a check or money order.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY CIRC.N.AVAIL.

MAR 1963

Boston Symphony Orchestra

In the fourth concert of its Brooklyn Academy of Music season, Feb. 21, the **Boston Symphony** under **Erich Leinsdorf** offered Dvorak's Seventh Symphony in D minor, (which used to be called the Second and still is in many places). The accurate but strait-laced reading invited comparisons with Leonard Bernstein's dramatically free-wheeling version some weeks earlier; one vote here for the best of both worlds! Violinist **Henryk Szeryng** then presented a concerto by Benjamin Lees, exhibiting stunning mastery in the highly idiomatic vehicle which allowed him scarcely a moment's respite throughout its three movements. On first hearing the conservative, well-wrought opus appeared somewhat too homogeneous in texture and material. A rather un-Hungarian "Hary Janos" Suite (Kodaly) concluded this refreshingly unconventional program.—**H.F.**

NOTES: Since mid-February the **Berkshire Music Center** has been holding auditions for admission in various cities, following a nationwide schedule running through April 27. Established in 1940 by the Boston Symphony as a center where young musicians could continue their professional training under the guidance of eminent artists from all parts of the world, the Center will be under the direction of Erich Leinsdorf this summer. For this twenty-first session, to be held at Tanglewood from June 30 to Aug. 25, Mr. Leinsdorf has broadened the scope of several departments to enhance the training of the individual performer.

27

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By SAMUEL L. SINGER

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Leinsdorf, already admired here from previous appearances with the Philadelphia Orchestra, at Robin Hood Dell, and with the Metropolitan Opera, is the 13th conductor of the Bostonians. He succeeded Charles Munch, who conducted for 13 seasons following the quarter-century reign of Serge Koussevitzky.

LEAVES LITTLE DOUBT

The concert left no doubt that the Boston is one of the very finest orchestras in the land. It used to be that Koussevitzky's ensemble vied with the Philadelphians for the title of No. 1 orchestra; Leinsdorf may re-establish a closer rivalry. His is a group well balanced in all choirs, disciplined, responsive, technically superb. It plays with tonal splendor.

The Dvorak Symphony came as a distinct novelty; it had not been heard here within memory. A victim of the numbers game, it is generally known as No. 2; as it was the second of Dvorak's nine symphonies to be published, but it was the seventh in point of composition (including two unpublished ones).

No. 5 — the famous "New World"—is actually No. 9. And the D-minor deserves to be bracketed with it as to merit. It is written with a sure hand, bursting with melody, solidly constructed. Lasting just a bit more than half an hour, it is not overwritten in the least.

BACKGROUND REFLECTED

While Dvorak probably used no folk themes here, the brightly melodic work reflects the composer's Bohemian background. The jilting, buoyant scherzo is notable for its folk feeling. The other movements have many deeply moving passages of emotional intensity.

Like the Dvorak, Strauss' autobiographical tone poem was played to the hilt. This work, which demands a virtuoso orchestra, in half a dozen connected episodes details the hero's youthful vigor, his critics, his Beloved (voiced by the concertmaster's violin), his battles, works of peace and life's fulfillment. Written in the composer's early thirties, it quotes from numerous previous Strauss tone poems, notablyy "Don Juan."

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FEB 14 1963

Erich Leinsdorf

Boston Symphony Orchestra Here Next Thursday Eve

In the fourth of its five Brooklyn appearances this season, the Boston Symphony Orchestra will appear at the Brooklyn Academy of Music next Thursday evening, Feb. 21.

With Erich Leinsdorf conducting the orchestra, guest soloist Henryk Szeryng will perform Benjamin Lees' Concerto for Violin. It will be the first time the Lees work will have been performed in New York.

Also on the program are the "Hary Janos Suite" by Kodaly and Dvorak's Symphonic work, Opus 70.

The Dvorak Symphony is commonly known as the Second. However, a recent recodification of his symphonies, by musicologists, has renumbered it No. 7.

Composer Lees, whose concerto will be performed here for the first time, is on the faculty of the Peabody Conservatory of Music in Baltimore. The concerto dates from 1958, during a period when Mr. Lees spent eight years in Europe on a Guggenheim fellowship.

Violinist Szeryng has appeared with the Boston Symphony on several occasions. The Polish-born artist made his American debut in 1957.

The concert begins at 8:30 in the Academy's music hall, 30 Lafayette Ave. Tickets range from $3 to $4.50. Mail orders are being accepted. A stamped, self addressed envelope must accompany a check or money order.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC.N.AVAIL.

MAR 1963

Boston Symphony Orchestra

In the fourth concert of its Brooklyn Academy of Music season, Feb. 21, the **Boston Symphony** under **Erich Leinsdorf** offered Dvorak's Seventh Symphony in D minor, (which used to be called the Second and still is in many places). The accurate but strait-laced reading invited comparisons with Leonard Bernstein's dramatically free-wheeling version some weeks earlier; one vote here for the best of both worlds! Violinist **Henryk Szeryng** then presented a concerto by Benjamin Lees, exhibiting stunning mastery in the highly idiomatic vehicle which allowed him scarcely a moment's respite throughout its three movements. On first hearing the conservative, well-wrought opus appeared somewhat too homogeneous in texture and material. A rather un-Hungarian "Hary Janos" Suite (Kodaly) concluded this refreshingly unconventional program.—H.F. "New York"

NOTES: Since mid-February the **Berkshire Music Center** has been holding auditions for admission in various cities, following a nationwide schedule running through April 27. Established in 1940 by the Boston Symphony as a center where young musicians could continue their professional training under the guidance of eminent artists from all parts of the world, the Center will be under the direction of Erich Leinsdorf this summer. For this twenty-first session, to be held at Tanglewood from June 30 to Aug. 25, Mr. Leinsdorf has broadened the scope of several departments to enhance the training of the individual performer.

27

At the Academy

Ovation Is Given Boston Visitors, New Conductor

By SAMUEL L. SINGER

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SHOWTHROUGH

SUNDAY 5

111

Fifth Program

SUNDAY AFTERNOON, FEBRUARY 24, *at* 3:00 *o'clock*

DVOŘÁK ..... Symphony No. 7 in D minor, *Op.* 70

I. Allegro maestoso
II. Poco adagio
III. Scherzo: Vivace: Poco meno mosso
IV. Finale: Allegro

INTERMISSION

STRAUSS ..... "Ein Heldenleben," Tone Poem, *Op.* 40

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FEB 23 1963

At Symphony Hall

Boston Symphony Schedules Prokofiev Program Friday

The Boston Symphony Orchestra concerts this Friday-Saturday (March 1 at 2:15, March 2 at 8:30) in Symphony Hall will consist of three compositions by Prokofiev, performed in observance of the tenth anniversary of the composer's death. The program will open with the "Classical" Symphony, which will be followed by the first Boston performance of the Symphony-Concerto for Cello and Orchestra with Samuel Mayes, Principal Cello of the Orchestra, as soloist. Mr. Leinsdorf will close the program with the Symphony No. 6.

Tuesday evening (Feb. 26, 8:30) the Orchestra was in Sanders Theatre for the fifth Cambridge concert of the season. Mr. Leinsdorf will conduct a program consisting of Dvorak's Symphony No. 7 and "Ein Heldenleben" by Strauss. This concert will be telecast live to the Boston area by WGBH-TV, Channel 2.

The fifth rehearsal of the sold out Open Rehearsals will be held tonight at 7:30 in Symphony Hall. These rehearsals are for the benefit of the Orchestra's Pension Fund.

Next Sunday (Mar. 3) afternoon the Boston Symphony Orchestra will present its annual Pension Fund concert.

Continued on Page Three

Symphony Hall

Continued from Page One

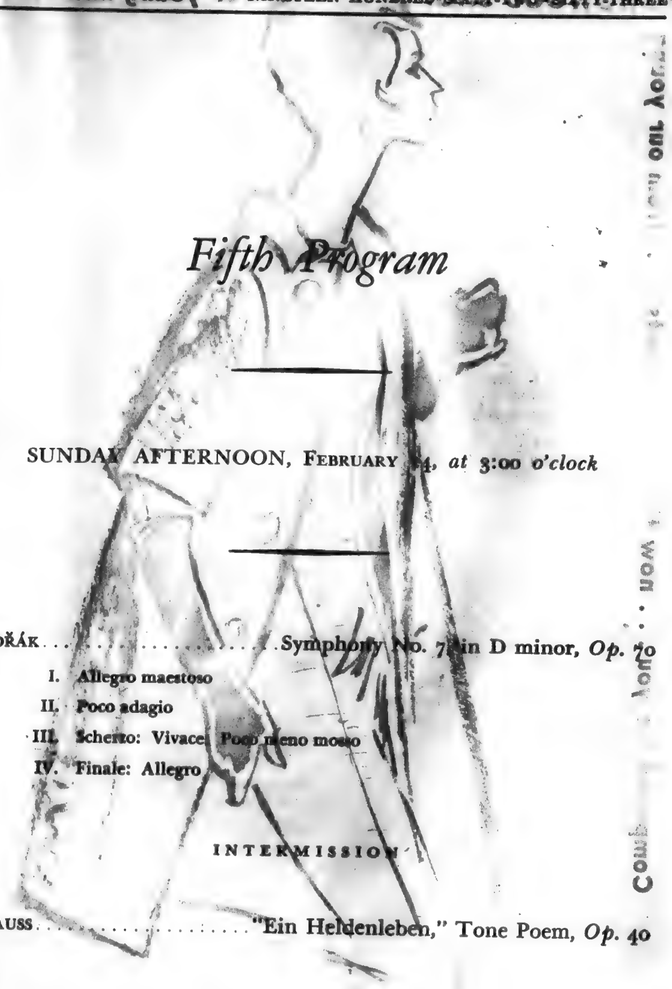
Arthur Rubinstein will be guest artist. All tickets for this special concert have been sold.

At 6 p.m. next Sunday (Mar. 3) Joseph Miranda will present their recital in the Symphony Hall Organ Concert series.

SHOWTHROUGH

SUNDAY 5

EIGHTY-SEVENTH SEASON · NINETEEN HUNDRED SIXTY-TWO-SIXTY-THREE



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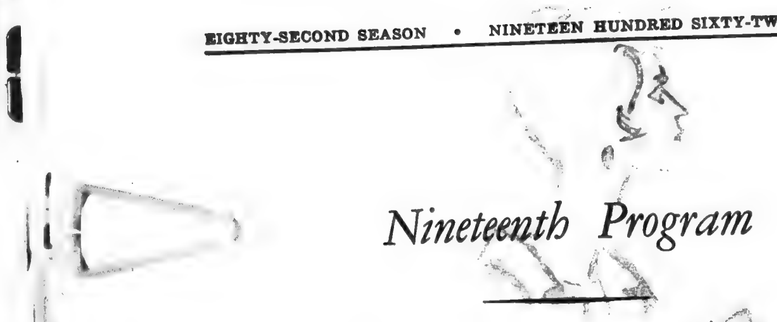
SHOWTHROUGH

112 BOSTON 19

EIGHTY-SECOND SEASON • NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE



Nineteenth Program

FRIDAY AFTERNOON, MARCH 1, *at* 2:15 *o'clock*

SATURDAY EVENING, MARCH 2, *at* 8:30 *o'clock*

PROKOFIEV . . . . . "Classical" Symphony, *Op.* 25

I. Allegro
II. Larghetto
III. Gavotte
IV. Finale

PROKOFIEV . . . . Symphony-Concerto for Cello and Orchestra, *Op.* 125

I. Andante
II. Allegro giusto
III. Andante con moto; Allegretto; Allegro marcato
(First performance in Boston)

INTERMISSION

PROKOFIEV . . . . . Symphony No. 6, in E-flat minor, *Op.* 111

I. Allegro moderato
II. Largo
III. Vivace

SOLOIST
SAMUEL MAYES

These concerts will end about 4:15 o'clock on Friday Afternoon; 10:30 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

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NEW YORK, N.Y.
MONTHLY 100,000

MAR 1963 Buffalo

ORCHESTRA

BOSTON SYMPHONY ORCHESTRA
Symphony Hall

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MAR 2 1963

Music Review

Brilliant Prokofiev By Boston Symphony

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By MARGO MILLER

Serge Prokofiev who died 10 years ago this coming Tuesday was treated to a commemorative concert Friday by the Boston Symphony Orchestra. The Russian composer had been piano soloist, guest conductor in Boston and had delivered his Fourth Symphony on commission for the 50th anniversary of the orchestra. But it was not these "family ties" that prompted programming of an all-Prokofiev concert: it was his glorious music. Erich Leinsdorf, the orchestra and the cello soloist, Samuel Mayes, joined for a brilliant afternoon.

Prokofiev's Symphony-Concerto for Cello and Orchestra received its first Boston performance, and long overdue it was. It is a leisurely work, the long melodies lovingly presented, varied, restated, interrupted by others rushing from the composer's pen and paraded again. There are pockets of solemnity, as in the opening four-note figure deep down in the orchestra, and playful bits among winds, or plucked strings.

But the work is a true concerto in the weight it gives to the solo part. Prokofiev did not rely on cadenzas spotted here and there. A long passage of scales, double and triple stopping is provided for the soloist in the second movement.

The cello is seldom silent as its voice glides over the orchestra. Samuel Mayes moved from the first cello desk to the apron of the stage as soloist. Wrapped around his instrument, he brought forth great warmth of tone. One hopes that the concerto will be repeated with Mayes in other years.

Symphonies opened and closed the program. How kind Prokofiev was to strings and the Boston's section to him. Their sheen was given full play in the slow movements of both the "Classical" and the Sixth symphonies. Yet Prkofiev injects astringent sounds often enough so that the sonorities can never be dismissed as merely pretty or light. The frothy gallops of both symphonies' final movements are undercut by the relentless motion forward. The music doesn't float, it moves.

The succinct (some 11 minutes) "Classical" Symphony demands and got an elegance of performance. There were some Mannheimesque fortes and pianissimos from the plucked strings in the incredibly taut second movement. Nowhere was Leinsdorf's control over the orchestra and theirs over the music more apparent than in this enchanting work.

The Sixth Symphony was a marked contrast in orchestral color and texture to the opening piece, being considerably darker and thicker, but is as songful as the cello concerto in its long melodic lines. The principal song falls to the woodwinds in the first movement, sharing it with the strings in the last.

Altogether an afternoon of melodic musings, wit (not to mention foolery: the musicbox harp motif in the Sixth), and luscious sounds.

Next week the program will consist of Brahms' German Requiem with the Harvard Glee Club and Radcliffe Choral Society, Joan Carlyle, soprano, and Herman Prey, baritone, and "Faust's Death" from Schumann's "Scenes from Goethe's Faust" with Prey, Joshua Hecht, bass-baritone, and small chorus.

STAGE IN TOWN

SHOWTHROUGH

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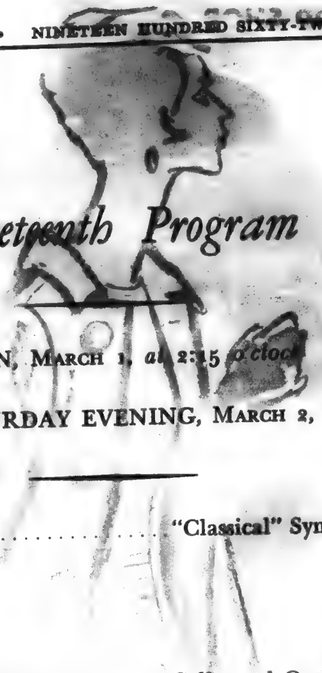

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NEW YORK, N.Y.
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MAR 1963

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MAR 7 196

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: ALL-PROKOFIEV PROGRAM

Mr. Leinsdorf's programs for his debut season, with fairly negligible exceptions, have featured stalwart works in the great Central European tradition, with frequent sandwichings of a contemporary piece. Last week-end he made a radical departure and presented an all-Prokofiev concert. The occasion was the tenth anniversary of the composer's death and the works played included the "Classical" Symphony, the Symphony-Concerto for Cello and Orchestra, with Samuel Mayes as soloist, and the Symphony No. 6.

Mr. Leinsdorf should have stuck to the mettlesome formula that has served him so well for the first three quarters of the season. There are precious few composers whose music reflects that universality of experience and maintains that level of interest sufficient to carry the burden imposed by a whole program of their works and Sergei Prokofiev is not one of them. Hence, although the conducting and orchestral execution were admirable and Mr. Mayes' playing nothing short of sensational, I am constrained to report that the results amounted to rather a bore.

The piece-de-resistance was the Symphony-Concerto. This work has an interesting history. In its first evocation it was a straight cello concerto whose first American performance was given in 1940 by Piatagorsky with the orchestra here. Years later Prokofiev reworked it, in consultation with the celebrated Russian cellist Rostropovich, and called it the Second Concerto, with the dedication to Rostropovich. After Prokofiev's death, it was published as the "Symphony-Concerto." It probably served as a show case for the formidable talents of Rostropovich for a long while.

The piece is very long and occasionally there shows up in it patches of the bite and savagery and transparent orchestral scoring which were Prokofiev's hallmark. On the whole, though, it is a paste job of turn-of-the-century coffee-house music and a very badly organized paste job at that. Indeed, the last movement is completely superfluous, and many members of the audience applauded, quite logically, at the end of the middle movement. The Kabalevsky Concerto, another contemporary Russian work, which Mr. Mayes introduced here in 1953 and repeated in 1959, was likewise as banal as they come, but it at least had no pretense to being of the twentieth century and had the virtue of taut construction.

Mr. Mayes certainly played his heart out and I doubt if Rostropovich himself or any other cellist, alive or departed, could have done better. His tone was large and warm and sang out over the orchestra in all registers in a way cellos seldom succeed in doing. The display of technical virtuosity will give even Symphony Hall audiences something to remember for many, many a concert to come.

The Sixth Symphony, written a few years before the recast Symphony-Concerto suffers from much of the same incurable disease. That in it which is simple and forceful quickly disintegrates into the dull and trivial, and before many measures the listener, as with so many Russian scores, ancient or modern, is oppressed with the weight of heavy orchestration and plodding rhythm. Somewhere about the middle of the Fifth Symphony Prokofiev's jauntiness, adventurousness, wit and intensity forsook him — the rare patches always excepted — and his output grew to be indistinguishable from that of Shostakovitch.

Mr. Leinsdorf in his first visit here two years ago gave a memorable performance of that very Fifth, and with the Sixth again proved his mastery of this composer's idiom. The conception was as cohesive, clean-limbed and interesting as the uneven and sprawling score permitted, the orchestra very much alive. Impressive credentials, yes, but even these cannot confer viability upon the lifeless.

This week we are very much back to Central Europe and will hear the first performances at these concerts both of Schumann's "Faust's Death" from "Scenes from Goethe's Faust" and Brahms' Requiem. The soloists will be Joan Carlyle, soprano, and Hermann Prey, baritone, assisted by the Harvard and Radcliffe Choral forces, Elliott Forbes, conductor. Mr. Leinsdorf presides.

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MAR 2 196

The Symphony

Brilliant Concert Honors Prokofiev

By ROBERT TAYLOR

The 10th anniversary of the death of Serge Prokofiev, which falls on Tuesday next, was honored at Symphony yesterday: a memorial in the most profound sense, the living testament of genius, an occasion for rejoicing.

We have not heard much Prokofiev literature at Symphony Hall during the posthumous decade. He is a composer presumably uncongenial to the outlook of Dr. Munch. Restoring him to the program in this manner, Erich Leinsdorf fills a gap and reasserts the importance of a towering figure who, with Stravinsky, constitutes the summit of Russian music in this century.

Rich and Varied

Indeed, so rich, varied and brilliant was yesterday's musical experience, that one cannot emphasize a single aspect without distorting the pattern. The 'cellist, Samuel Mayes, once again emerging from the orchestra to assume the soloist's role, delivered a transcendent virtuoso performance of the incredibly imposing Symphony-Concerto, the last of the master's completed scores in the concerto form.

The "Classical" Symphony requires no innate description, and as a familiar work, balanced the others while declaring the originality of Mr. Leinsdorf's design. Then the Sixth Symphony conveyed the shock of recognition of a neglected masterpiece.

The music was played here in 1951; but that it should not have been revived since is astonishing. This, of course, was the Symphony that loosed on Prokofiev the dialectical wrath of the Communist Party's Central Committee, forcing him to recant his formalistic ways.

Equally Strange

The political fury is equally strange, for the work is easily accessible, melodic, open, in fact, all the things Communist art professes to admire.

But it is not trite. Perhaps that is its besetting sin. One can only conclude that Prokofiev, using the disguise of simplicity, transformed his personal tragedy under a system inimical to musical freedom, into the symbols of art. Perhaps Communist officials were not deaf to the somber and sullen thread through the lyrical invention of the symphony.

In any case, the first movement is exceedingly dark, shaded by the English horn, and rich in brooding melancholy. The largo, following on an andante molto, increases the emotional intensity. As a slow movement, however, it also contains a broad, flowing melodic impetus from trombones, bassoons and 'cellos, which create one of the most seraphic pages since Bruckner.

The final Vivace has the rhythmic athleticism and pungent turn of phrase of Prokofiev asserting his dazzling full powers.

Brevity of Idiom

The brevity of the idiom is at a distant remove, yet the comparison with Bruckner is not inaccurate. The Sixth breathes the mood of Prospero's farewell to his magic that we encounter in the ultimate passages of the Bruckner Ninth. Afterward Prokofiev could only make depleted gestures of affirmation. If it is not an inopportune suggestion, a Boston Symphony recording would be welcome, for the playing, Mr. Leinsdorf and Prokofiev are on the same splendid level.

And Mr. Mayes, too. His capacities as a soloist have been illustrated many times, never as authoritatively. The Concerto is a remarkable piece, and its exploitation of the 'cello is an absolute test.

Leaps on the fingerboard, from the lowest tones to the highest harmonics of the A string were accomplished by Mr. Mayes with a nimble accuracy. Strumming pizziccati, arco, the bouncing bow, lightning-fast passagework and stops received the treatment of a superlative technician.

Wholly Musical

The result, though, was wholly musical, noble in tone and conception, the kind of vital, robust statement that derives from an artist whose means are subordinate to a musical end.

The brusque, rhapsodic and soaring score holds continual freshness; and the shouts of the audience as Mr. Mayes appeared amid his standing colleagues, amply testified to the tremendous sweep of his interpretation.

There is scant space to comment on the "Classical" in such a resplendent program, but Mr. Leinsdorf's wonderfully proportioned and deftly-paced traversal captured the clear and crystalline order of the traditional elements without sacrificing the brisk modernity of the line.

It was an exhilarating homage; and recalled that the Soviets suppressed the news of Prokofiev's death, a day after Stalin's, so that the event would not overshadow the departure of the tyrant.

Next week Erich Leinsdorf presents Schumann's "Faust's Death," and Brahms's German Requiem, Op. 45, with The Harvard Glee Club and Radcliffe Choral Society under the direction of Elliot Forbes.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the 19th program of the 82nd season yesterday in Symphony Hall. Samuel Mayes, 'cello, the soloist. The all-Prokofiev program will be repeated tonight at 8:30. Classical" Symphony, Op. 25; Symphony Concerto, for 'Cello and Orchestra, Op. 5; Symphony No. 6, in E-flat minor, Op. 1.

114

PENSION FUND CONCERT.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 51,367
MAR 3 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659
MAR 3 1963

HUB BENEFIT TODAY

BOSTON (UPI)—The Boston Symphony Orchestra will perform its 129th Pension Fund concert today before a sellout audience. Pianist Arthur Rubinstein will be soloist in concertos by Beethoven and Tchaikovsky under Erich Leinsdorf's direction.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 445,834
MAR 3 1963

Rubinstein

Artur Rubinstein will join the Boston Symphony Orchestra this afternoon at 3 for the orchestra's 129th Pension Fund Concert. Erich Leinsdorf will conduct Beethovan's "Leonore" Overture No. 3, to open the program. Rubinstein will be soloist in Beethoven's Piano Concerto No. 1. All tickets for the concert have been sold.

OZONE PARK, N.Y.
QUEENS CO. POST
W. 4,000
MAR 27 1963

RUBINSTEIN PERFORMS WITH BOSTON SYMPHONY By Tommy Lomax

The great pianist, Arthur Rubinstein, performing with the Boston Symphony Orchestra will be heard over WQXR on Saturday, March 30, from 8:05 to 10 p.m. The guest appearance of Mr. Rubinstein with the Boston, under the direction of Erich Leinsdorf, will include performances of the Tchaikovsky Piano Concerto No. 1 and the Beethoven Piano Concerto No. 5, known as the Emperor Concerto. WQXR's broadcast of the concert as performed in Boston's Symphony Hall will be in FM Stereo. Martin Bookspan will be the commentator.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Circ. 141,660
FEB 28 1963

Society: *Symphony Hall All Sold Ou For Sunday's Pension Concer*

By MARJORIE W. SHERMAN

Exemplifying all the remarkable traditions that make the Boston Symphony Orchestra one of the most wonderful in the world, the 129th Pension Fund Concert will be played by the orchestra on Sunday afternoon in Symphony Hall.

Boston's most distinguished audience will join the orchestra in welcoming back a longtime friend famed pianist Artur Rubinstein who was first soloist with the orchestra in 1921 and has played with Pierre Monteux, Dr. Koussevitzky and Dr. Munch.

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
MAR 4 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Circ. 141,660
MAR 4 1963

Music Review

Rubinstein, Orchestra Win Ovation at Concert

By MARGO MILLER

THE BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf conducting, gave its 129th Pension Fund Concert Sunday afternoon in Symphony Hall. The program: Beethoven's Overture to "Leonore" No. 3, Op. 72, and Concerto for Piano and Orchestra No. 5 in E-flat major Op. 73, "Emperor," and Tchaikovsky's Concerto for Piano and Orchestra No. 1 in B-flat minor, Op. 23. Artur Rubinstein was soloist in both concerts.

Artur Rubinstein, pulsing with music, sat down to the piano Sunday afternoon in Symphony Hall, and poured forth two concertos that earned him an ovation from the capacity audience come to benefit the Boston Symphony's Pension Fund.

As Rubinstein took his bows with Erich Leinsdorf, who conducted, he mentioned time and time again to the orchestra to share in the applause, for it had been an afternoon of the closest cooperation between ensemble and soloist.

Tchaikovsky's First Piano Concerto received the grand treatment from Rubinstein. The elan which he gave to its tricky rhythms, the limpid quality he imparted to the second movement's andantino, and the fire evident in the sweep of the last—these things are what turn a familiar concerto into something, if not new, certainly fresh and altogether marvelous.

Of Beethoven's Concerto No. 5, the crystalline notes Rubenstein can produce were eminently suited to the rondo; and a lovely game between piano and orchestra it was. But of all parts of the concerto the adagio was the most satisfying.

Here, and in parts of the first movement, Rubenstein lingered ever so slightly on notes that shape the mood, creating a kind of yearning that was poignancy itself.

The bridge between the second and last movements, which makes one wonder if the piano will ever launch itself from the orchestra's sustaining note into the romp of the rondo, was, however, not done with the tension the situation should have.

Leinsdorf opened the concert with Beethoven's "Leonore" Overture No. 3. It has been played many times this season, but never so far has there been a performance so tender and so warm.

To list the ingredients of this performance would be to blunt the enjoyment. Suffice to say that Leinsdorf's conception and the orchestra's playing were sublime.

Rubinstein Soloist With Symphony

Pianist at Ease in Two Concertos

By Louis Chapin

Artur Rubinstein spent much of Sunday afternoon in the company of Erich Leinsdorf and the Boston Symphony playing two mammoth piano concertos—Beethoven's "Emperor" and the popular Tchaikovsky—for the orchestra's 129th Pension Fund Concert. The occasion, marking Mr. Rubinstein's first appearance with the orchestra since 1958, was a dazzling and sold-out success.

Either one of the major works might be considered plenty of concerto for one pianist, and programmatically they do elbow each other. But neither these Pension Fund programs nor this pianist are prone to small plans. Indeed, Mr. Rubinstein and his jubilant Symphony Hall audience seemed quite ready, if invited, to carry on with an extra concerto or two.

Beethoven's, which followed a shining realization of the same composer's "Leonore" Overture No. 3, is a vehicle for Rubinstein mastery on almost every level, and it is unlikely that any other pianist brings to it such suave and exquisite calculations—as in the lightly rocking chords of the first movement.

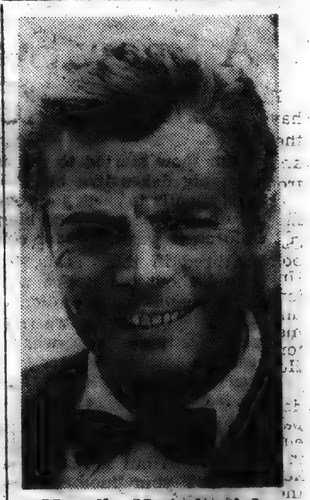
At certain points Mr. Rubinstein, with his magical insight, transcends calculation; but there are one or two consequential places where he does not. His handling of the introductory arpeggios, for instance, is characteristically brilliant, yet the cadential propositions into which each leads do not use the power given to them. As a result, we pass into the work through an arch less big than it can be.

Yet in general the nuances, the control, the coloration of this pianist flow into his music as abundantly as ever. And in the Tchaikovsky piece, which has drawn I wonder how many people into other and better-wearing music, Mr. Rubinstein's sense of proportionate strengths and melodic shapes—and above all his elegant rubato—seems practically definitive. It is strange, incidentally, not to find his name in the Schwann catalogue's list of 30 extant Tchaikovsky recordings.

No report on this concert would be complete without giving credit to Mr. Leinsdorf and the orchestra for quite matching Mr. Rubinstein, throughout the afternoon, in precision and brilliance. Beethoven's "Leonore," actually, was the dramatic equal of anything else that happened; and Mr. Rubinstein's gratitude for the accompaniment he received later was plainly much more than routine.

It is hard to imagine any more gracious invitation being given a pianist than that of Doriot Anthony Dwyer's flute, tendering him Tchaikovsky's second-movement melody. And it is hard to imagine a more gracious acceptance.

This was, after all, an afternoon of magnanimous give and take.



Marcello Mastroianni has been nominated for an Academy Award for his performance in 'Divorce — Italian Style,' currently on the screen at the Park Square Cinema.

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Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 177,889

MAR 4 1963

115

Artur Rubenstein, Boston Symphony; a Fine Combo

By MCLAREN HARRIS

[illegible] Pension Fund Concert [illegible] Boston Symphony yesterday at Symphony Hall saw the return of pianist Artur Rubinstein, making his first appearance in over a decade with the orchestra. A warm welcome was extended by all present.

Two others in absentia—Beethoven and Tchaikovsky—would surely have done the same.

FUST COMBINED

This was the first combined effort of three of the most powerful forces in today's musical world—Mr. Rubinstein, Mr. Leinsdorf, and the Symphony—and it should not be the last.

There was no hints of an experiment or of a venture toward common grounds of expression; they were totally unnecessary. With a single purpose, both piano and orchestra matched, supported and complemented each other in continuously high degrees of congeniality.

The artistic union was sustained through two works of comparatively uncongenial outlooks. Beethoven's "Emperor" Concerto is an edifice of distinct form, a work that is soloistic yet symphonic. The outlines were deftly preserved, through Mr. Leinsdorf's care not to let his ensemble overshadow his partner, and by Mr. Rubinstein's expert pianism, weaving a path in and out of the orchestral substance.

BEETHOVEN'S FINEST

The Adagio is one of Beethoven's finest examples of broad tranquillity, providing a perfect contrast to the drive of the flanking movements. With the orchestra's statements and the piano's answers, phrases were heightened, spread and tapered into an expression of noble feeling.

Then came the abrupt downward slip of a half-step, the furtive anticipations of the Rondo, and with the pianist's lead the music leapt forward in the rollicking motion of the finale.

From the bounding bass lines to the lilting treble notes, Mr. Rubinstein gave pointed emphasis to the rhythmic elements of the movements, motives which do not yield for a moment, even echoed in a whisper by the timpani before the last rushing climax.

RHAPSODIC

From a different standpoint derives Tchaikovsky's Concerto No. 1. It is truly rhapsodic, even enigmatic in its melodic profusion. Melody was a device with Tchaikovsky; the formalistic ways of thematic development were not for him, by his own indirect admission: he thought Brahms meaningless and dry.

So this concerto, especially the first movement, consists of a series of lyric miniatures, broken by numerous tempo changes. Only the finale achieves the unity of theme and tempo that characterizes the technique of Tchaikovsky's capable predecessors.

But Melody has its definite merits, and wherever it appeared (everywhere), it was kindled to greater warmth by poetic readings from the pianist and his company.

OPENER

The program's opener, Beethoven's "Leonore" Overture No. 3, was no less resplendent in sound than its followers. Mr. Leinsdorf's direction brought forth the darkness of the beginning, a mood of impatience in the allegro and its final joyous release, thoroughly renewing the pleasures in an oft-played overture.

The effect of this concert was nearly electric; on the final chord of the Tchaikovsky the ovation began, and soon everyone stood cheering in an awesome tribute before a formidable array of music masters: Messrs. Rubinstein and Leinsdorf, the Symphony, Beethoven—oh, well, and Tchaikovsky too.

The Program

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, appeared at Symphony Hall yesterday in its 129th Pension Fund Concert. Artur Rubinstein was piano soloist. The program:

"Leonore" Overture No. 3, Op. 72 — Beethoven
Piano Concerto No. 5 in E flat, Op. 73, "Emperor" — Beethoven
Piano Concerto No. 1 in B♭ flat, Op. 23 — Tchaikovsky

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4202
Sunday Globe
BOSTON, Mass.
Circ. 445,834
MAR 3 1963

Pension Fund Concert

By MARJORIE W. SHERMAN

A tradition within a tradition—today's Pension Fund Concert by the Boston Symphony Orchestra—dates back 129 Boston years and is still attended by the most distinguished audience in the city.

Many of today's patrons represent the third generation in one family to enjoy the privilege of hearing, and helping support, one of the world's greatest orchestras.

Like the orchestra's Friday afternoon and Saturday evening concerts, and the renowned season at Tanglewood, this afternoon's concert is "sold out" and will be one more memorable occasion in a music history that began with the founding of the Boston Symphony by Henry Lee Higginson in 1881.

SYMPHONY TRUSTEE Henry Laughlin of Concord attends the Friday concert.

Globe Photos by Ollie Noonan Jr.

TALKING MUSIC at Symphony intermission—Mrs. Arthur Brooks Jr. of Cambridge, and Rev. Dr. and Mrs. Pelfrey Perkins of Chestnut St.

FAMILIAR PROFILES at Friday Symphony—Mrs. Allan Forbes and Maxim Karolik of Boston.

FRIDAY SUBSCRIBER Mrs. William T. Aldrich greets friends as she arrives for the concert.

BOSTON 20.

17

EIGHTY-SECOND SEASON · NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE

Twentieth Program

FRIDAY AFTERNOON, MARCH 8, *at* 2:15 *o'clock*

SATURDAY EVENING, MARCH 9, *at* 8:30 *o'clock*

SCHUMANN . . . . . "Faust's Death," from "Scenes from Goethe's Faust"

Faust: HERMANN PREY, Baritone
Mephistopheles: JOSHUA HECHT, Bass-Baritone
Chorus of Lemures
(First performance at these concerts)

BRAHMS . . . . . A German Requiem, for Solo Voices, Chorus and Orchestra, *Op.* 45

I. Chorus
II. Chorus
III. Baritone Solo and Chorus

INTERMISSION

IV. Chorus
V. Soprano Solo and Chorus
VI. Baritone Solo and Chorus
VII. Chorus
(First performance in this series)

JOAN CARLYLE, Soprano HERMANN PREY, Baritone
HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
ELLIOT FORBES, Conductor

These concerts will end about 4:10 o'clock on Friday Afternoon; 10:25 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

[1225]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,500
MAR 1 1963

Symphony Schedule

The Boston Symphony Orchestra will perform works by Schumann and Brahms on its Friday-Saturday program March 8 and 9.

Erich Leinsdorf will follow Robert Schumann's "Faust's Death" with Brahms' "A German Requiem" for solo voices, chorus and orchestra.

Soprano Joan Carlyle will make her American debut at the concerts in the "German Requiem." She is singing here at Mr. Leinsdorf's invitation. She sang the "requiem" in 1959 for the British Broadcasting Corporation.

Soloists in the performance of "Faust's Death" will be baritone Hermann Prey, as Faust, and bass-baritone Joshua Hecht as Mephistopheles. The Chorus of Lemures will be sung by the Harvard Glee Club and the Radcliffe Choral Society, under the direction of Elliot Forbes.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
MAR 2 1963

Joan Carlyle, soprano, will make her United States debut with the Boston Symphony in the Brahms Requiem at the weekend concerts of March 8 and 9, with an open rehearsal Thursday night, March 7, at 7:30.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,439
MAR 3 1963

Concert

The Boston Symphony Orchestra will present two works not previously heard at these concerts on Friday and Saturday: Robert Schumann's "Faust's Death," from "Scenes from Goethe's Faust," and "A German Requiem" for solo voices, chorus and orchestra.

Soloists in the performance of "Faust's Death" will be Hermann Prey, baritone, as Faust, and Joshua Hecht, bass-baritone, as Mephistopheles. The Chorus of Lemures will be sung by the Harvard Glee Club and the Radcliffe Choral Society, Elliott Forbes, conductor.

Joan Carlyle, soprano, and Hermann Prey will be soloists in the "German Requiem" by Brahms. The Harvard and Radcliffe singers will again provide the chorus.

On Thursday evening at 7:30 Erich Leinsdorf will conduct the orchestra at the sixth Open Rehearsal. This series, which has been sold out by season subscription, is for the benefit of the orchestra's pension fund.

Other concerts this week include:

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 192,118
MAR 9 1963

Music Review
Brahms' Requiem Sung By Harvard-Radcliffe

THE BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf conducting, gave a concert Friday afternoon in Symphony Hall and will repeat it tonight at 8:30 p.m. The program: "Faust's Death" from Schumann's "Scenes from Goethe's Faust" with Hermann Prey, baritone, as Faust; Joshua Hecht, bass-baritone, as Mephistopheles; a chorus from the Harvard Glee Club and Radcliffe Choral Society singing the Chorus of Lemures; and Brahms's German Requiem, Op. 45, with the full HGC–RCS, Prey and Joan Carlyle, soprano.

By MARGO MILLER

Two choral works on death and salavation made up the program of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall. The "Faust's Death" portion of Schumann's "Scenes from Goethe's Faust" depicts a man betrayed by the forces of evil. Brahmn's German Requiem is an affirmative of God's triumph over death and man's salvation through Him.

In programming these two works, one over the other, as it were, Erich Leinsdorf set up a kind of medieval tympanum — those sculpted scenes over church doors which show the damned writhing, the living in attitudes of prayer and the saved gathered to the Heavenly Host. And the conductor had craftsmen every bit as good as the music with which to work.

The massed forces of the Harvard Glee Club and Radcliffe Choral Society sang the Requiem with fervor. At other times, perhaps, their voices have sounded fresher, but their spirit is always willing.

The full choral sound, in the few passages in which Brahms unleashed the voices, is solid and handsome. The chorus is agile enough to produce those throbbing one note, loud-soft swells in the second movement. And they are generally carefull to phrase properly. Diction and attack were first rate, sure signs that the chorus is secure in the music.

And what music it is! Brahms' Requiem, on Biblical texts from his Lutheran Bible, pulses with life. Its effects are made quietly but nonetheless profoundly. Tempos are generally in the andante range, but the music moves relentlessly forward often in triple meter, at other times carried by the sweep of a melody or the excitement of a fugue. The solo parts, weaving in and other of choral comment, have moments of great beauty and were well sung by baritone Hermann Prey and soprano Joan Carlyle.

Leinsdorf was in fine form. His was a masterful variation of those gentle tempos, enlivened by his detail to musical accents which propel the work.

Schumann's "Faust's Death," receiving its first performance (as did the Brahms) in the Friday-Saturday series, is a pleasant piece. A moment of goulish humor comes when the Chorus of Lemures digs Faust's grave. The Harvard and Radcliffe voices were unbearably cheerful here. Prey sang Faust's aria on his projected meadowlands with great warmth, and the bearded bass-baritone Joshua Hecht was nicely villanous as Mephisopheles.

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MAR 14 1968

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Herald (m)
BOSTON, Mass.
Circ. 177,889
MAR 9 1968

MUSIC IN REVIEW

By GERALD A. BERLIN

BRAHMS' REQUIEM AT BSO

A mass is the most solemn service of the Roman Catholic rites. It represents the commemoration and mystical repetition of the sacrifice of that religion's Saviour.

A requiem by definition is the text of the mass for the dead. Traditionally it includes the Requiem, Kyrie, several stanzas of Dies Irae, and the other words of the Latin liturgical text, with a solo quartet joining the chorus and instrumental forces.

Brahms' "German Requiem" is certainly not a mass, nor, in its basic affirmation of the eternity of life, is it really a requiem. What Brahms did was to compile a number of Biblical quotations in his own language and set them to music as a deeply personal, almost wholly non-liturgical statement of his own bereavement arising out of his mother's and Schumann's deaths. The work is in seven movements denominated only by their Italian or German tempo markings, and instead of the usual quartet a solo soprano joins one and a solo baritone joins two movements respectively.

The German Requiem is not only unique in its conception but in terms of sheer musical value certainly must rank among Brahms' noblest creations. Yet, too secular for ordinary concert purposes, it is apt to be performed only in comparatively off-beat circumstances. At Symphony here, for example, its only previous renditions had been at several Pension Fund concerts. The mounting of this masterpiece with the Harvard Glee Club and Radcliffe Choral Society, Hermann Prey, baritone, and Joan Carlyle, soprano, constituted a very special occasion.

There are so many notable moments in it. One especially recalls the restrained coloring yet warmth and gentleness of the "Blessed are they that mourn" first movement; the opening theme of the second movement, which comes from the unpublished symphony Brahms wrote during Schumann's final illness; the surprise and freshness of the "rains" motif that comes after the grave beginnings of "For all flesh is as grass," the broad and simple choral melodies running throughout against the intricate instrumental figurations; the tenderness, subtlety and airiness of the "Ye now are sorrowful" movement with the soprano solo. One could catalogue the beauties of the score far beyond what can be encompassed in a short review. This is not a work with the immediate and hot dramatic quality of the Berlioz and Verdi Requiems, but it possesses an emotional range, a power of understatement and consummately skillful contrapuntal writing wholly free of self-conscious archaism that place it very much in the greatest tradition of this ancient form.

The quality of performance did justice to the greatness of the work. This was the first piece which the Harvard-Radcliffe group ever performed with the orchestra, way back in the early days of Dr. Koussevitsky and Professor Davidson, and the present concert was a credit to the distinguished tradition of colloboration that has continued ever since. A listener could easily catch that air of unmistakable excitement, snap and projection among singers and orchestra which marks a performance which has caught fire. This was so even though the young sopranos were having their troubles in making the high leaps fairly consistently throughout the first, second and final movements. As for the soloists, Mr. Prey brought sureness and competence to his task, and Miss Carlyle's voice was distilled and pure.

I might add that while Mr. Leinsdorf had the Harvard-Radcliffe people on stage he decided to mount the first performance at these concerts of Schumann's "Faust's Death" from "Scenes from Goethe's Faust." Mr. Prey sang Faust and was joined by Joshua Hecht, bass-baritone, in the role of Mephistopheles. To date I have yet to encounter anybody who had ever heard of, let alone knew, this work — Grove's doesn't even list it as having been composed—and Mr. Leisdorf certainly deserves kudos for his archaeological skills. But that's about all, for after the arresting trumpet figure that initially summons the spirits of the dead to dig a ditch for Faust, the work grows ever more dreary, and by the time it has run its short course it would take a most devoted Schumann admirer not to regret its undoubted return to its sarcophagus.

This week's sofferings include Liszt's Symphonic Poem No. 4 "Orpheus," William Schuman's Symphony No. 3 and the Schubert C major Symphony (Posthumous).

The Symphony

Harvard, Radcliffe Join Leinsdorf

By ROBERT TAYLOR

A healthy sense of damnation strikes one as an asset for the composer of a choral requiem. This, Brahms, with his serene and optimistic temperament, conspicuously lacked. Nevertheless, The German Requiem as performed yesterday by The Harvard Glee Club and Radcliffe Choral Society, achieved a solemn Lenten radiance.

Excellent Balance

The collaboration between Erich Leinsdorf and the student ensemble associated closely with Symphony for generations, showed every sign of extending an admirable tradition.

The choral balance was excellent, the discipline and preparation under Elliot Forbes reflected enviable standards. Textures at diverse dynamic levels held a clarity where, even at pianissimo, the enunciation of the German was crisp, attacks and releases clean, and volume commendable.

Moreover, the Requiem afforded not only an opportunity to hear a strong, well-drilled young group, but Mr. Leinsdorf as choral conductor. No doubt his experience at the Metropolitan stands him in good stead, for the technic constitutes a separate art from the baton procedures of the orchestra.

Shaping and moulding seraphic sounds, the choral conductor faces problems that assert the basic techniques in a different way. He is, after all, dealing directly with the most sensitive of instruments: the human voice. Singers require more warming than instrumentalists. The conducting movements must stress flow rather than the inflexible beat of time.

Full Articulation

Hence there is often a temptation on the part of the choral maestro to revel in nuance, in the production of sensuous phrase. But Mr. Leinsdorf's approach yesterday dealt with the full, clear articulation of The Requiem without long-breathed fermatas, indulgent rubatos and exaggerated tonal contrasts.

It was an account on the slow side—as, indeed the tempi of any score marked with so many "langsams" should be—accenting the majestic curve and grave eloquence of the design.

Save for Mr. Hecht, the baritone, I was far more impressed by the chorus than by the solo work of The Requiem and Schumann's Scenes from "Faust." Joshua Hecht possesses a dramatic baritone of ample size and tonal opulance. His handling of the role of Faust and the baritone passages of The Requiem had ringing power and scrupulous projection and focus.

Mr. Prey should have conveyed more dynamic and ryhthmic subtlety in his Mephistophelas, although he gave a brisk and businesslike performance. His bass-baritone is competently handled, but in the top notes inclined to edginess.

English Soprano

Miss Carlyle, the English soprano, brought an attractive, fluent, small voice to the "Ihr habt nun Traurigkeit," and, in consequence, the passage, one of the cornerstones of The Requiem attained delicacy, consolation, and, alas, inaudibility, too. She was stylishly gowned in a manner I had not associated with Requiem before, but since she is an exceedingly handsome lady, one prefers it to sackcloth.

The German Requiem itself is one of those curious works in which sublimity and dullness intermingle. I would not side with Shaw who believed the only audience who could listen with any equanimity to the full affair was the corpse. (Shaw later recanted the view.) Yet there is no question either that the listener must be willing to endure longeurs as the price of a transcendent experience.

The lengthy years of revision devoted to the score accounts for this, in part; and, I also suspect, Brahms's innate tranquility. The Latin requiem, threatened by the terrors of The Last Judgment, supplies an aesthetic drama not evident here; but one would not willingly sacrifice the tenderness, resignation and calm of Brahms's genius either.

For First Time

Schumann's Scenes are a rarity, and one is glad to hear this music for the first time. Yet it contains only the simalcrum of his powers, which were lyric not theatrical. The dialogue between Faust and the Devil intermittently flashes into epic; however poor, Schumann chose a theme scarcely calculated to the abilities of his then-unstable condition. The Radcliffe Choral Society was lustrous in the guise of Lemures, or nocturnal spirits.

Next week Mr. Leinsdorf has scheduled William Schuman's Symphony No. 3; Liszt's Symphonic Poem No. 4, "Orpheus," and Schubert's posthumous Symphony in C Major.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the 20[illegible] program of the 82nd season at Symphony . . . The Harvard Glee Club and Radcliffe Choral Society was prepared by Elliot Forbes. Soloists were Hermann Prey, baritone; Joshua Hecht, bass-baritone; and Joan Carlyle, soprano. The program will be repeated tonight at 8:30.

'Faust's Death' from "Scenes From Goethe's Faust" . . . Schumann
A German Requiem, Op. 45, for Solo Voices, Chorus and Orchestra . . . Brahms

SHOWTHROUGH

MONDAY
PROVIDENCE 5

19

Sixth Program

MONDAY EVENING, MARCH 11, *at* 8:30 *o'clock*

PROKOFIEV.....Symphony No. 6, in E-flat minor, *Op.* 111

I. Allegro moderato
II. Largo
III. Vivace

INTERMISSION

STRAUSS.....“Ein Heldenleben,” Tone Poem, *Op.* 40

Violin Solo: JOSEPH SILVERSTEIN

BALDWIN PIANO

RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (m)
PROVIDENCE, R. I.
Circ. 61,910
MAR 13 1963

Music Last Night

Boston Symphony Presents Final Concert of R.I. Series

By RUTH TRIPP

Erich Leinsdorf conducted the final concert of the season in the Boston Symphony Orchestra series last evening at Veterans Memorial Auditorium. Samuel Mayes, first cellist of the orchestra was soloist in the Symphony-Concerto for Cello and Orchestra by Prokofiev. His performance was a triumph of virtuosity controlled by musicianship and he was recalled several times.

A colorful and sensitive performance of Dvorak's Seventh Symphony and Beethoven's dynamic "Lenore" Overture No. 3 made up the balance of the program.

Prokofiev's often revised Cello Concerto, in its final form, as we heard it, is an amazing test of technigue for the soloist. Everything in the book is required, not once or twice, but throughout the entire three movements. The few spots when a beautiful singing phrase appeared provided a measuring stick against which to evaluate the brilliance of technical display. Perhaps the cadenza was the most astonishing feat. That is, unless you were to put in first place the beauty of the matching tones from other solo instruments as they set forth their special fragments to supplement the whole beautiful texture of orchestral sound.

You could become completely absorbed in comparing rhythms in the several choirs and suddenly there would be another passage for the cellist which rivalled the preceding one. The orchestra gave most artistic collaboration and of all the enthusiastic applauders, at the close of the performance, its members were in the forefront. It was very impressive to see Erich Leinsdorf put his hand on Samuel Mayes shoulder as they took one of the bows, together. It spoke volumes.

The Dvorak score was full of warmth and melody as well as reminiscent phrases. The musicians were in full accord with Dvorak's ideas and we heard some of the most entrancing orchestral sounds imaginable. Delicacy of shading in all areas of the orchestra and rhythms which were the very essence of youth and the spring of the year left the listener's regretful that this concert closes the season. One's thoughts turned back to recall the many fresh additions Erich Leinsdorf has made to the repertoire of the orchestra; Then in fairness to Beethoven's "Lenore" you had to become enthusiastic about the amazing freshness which this conductor brings to the well worn and familiar works in the repertoire. Even the off-stage trumpet sounded more interesting and as a reward for his fine playing, there was a special bow. This, I have never seen happen before.

It was another indication of the concern for the finest of details which we are coming to learn about as the years progress under the direction of Erich Leinsdorf. His first season in Providence has won him many admirers and when the good weather comes and the lawns are green once more we'll all be making plans for Tanglewood. There is really something magnetic about this orchestra.

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Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Circ. 38,193
MAR 13 1963

Music In Review

Boston Symphony Cellist Wins Acclaim At Concert

The Boston Symphony Orchestra concluded its series of concerts in Providence for this season with a superb performance that merited an ovation, prolonged and clamorous, last night in Veterans Memorial Auditorium. Samuel Mayes, cello soloist, was recalled five times after his dazzling performance of Prokofiev's "Symphony-Concerto for Cello and Orchestra," and was given a standing ovation by his fellow musicians.

Erich Leinsdorf conducted with the hand of an artist that was discernable in his delicate balance of impulse and restraint. The opening work was Beethoven's "Overture to 'Leonore'" that was played with a perfection of expressive eloquence, lovingly savored and warmly recreated. The off-stage trumpet calls were thrilling.

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MR. MAYES SHOWED an amazing facility, precision and tonality in the many challenging technical demands that makes the work hardly tuneful buf sharply exciting. It seems as though Prokofiev strove to exploit to the utmost the extremes of the instrument and the skill of the performer. From the droning bass tones on the low strings, to the eerie soprano of the top tones, the bow unfailingly played them all, now bouncing, now rocking, then racing in high, curving strokes, Mr. Mayes neither missed any nor added one extra. Whenever he had the opportunity to sound a pure tone he uttered it with rich sonority.

+++

IT WAS MUSIC hard to retain — nothing that you could take home with you. There were passages of exquisite melody, but all too few and too brief. They would cease abruptly and then were smothered with tonal and instrumental gymnastics as though the beauty should be erased with the darting, bouncing, rocking bow, pizzacatos with the thumb, and double stops of disharmony. But throughout, Mr. Leinsdorf with a delicate hand and gentle gesture kept the accompaniment muted and subdued. It was perfect integration of soloist, conductor and orchestra.

The concluding work was Dvorak's sublime "Symphony in D-Minor" in which it seems that each choir in the orchestra tries to out-sing the other in harmonious tonality. Mr. Leinsdorf's feeling for the pure sonority was reflected by an orchestra that was beautifully responsive.

C. H. L.

SHOWTHROUGH

MONDAY 16 PROVIDENCE 5 19

EIGHTY-SECOND SEASON • NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE

Sixth Program

MONDAY EVENING, MARCH 11, *at* 8:30 *o'clock*

PROKOFIEV ..... Symphony No. 6, in E-flat minor, *Op.* 111

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II. Largo
III. Vivace

INTERMISSION

STRAUSS ..... "Ein Heldenleben," Tone Poem, *Op.* 40

Violin Solo: JOSEPH SILVERSTEIN

BALDWIN PIANO

RCA VICTOR RECORDS

[9]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Journal (m)
PROVIDENCE, R. I.
Circ. 61,910
MAR 13 1963

Music Last Night

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Circ. 38,193
MAR 13 1963

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The concluding work was Dvorak's sublime "Symphony in E minor" in which it seems that to out-sing the other in har- monious tonality. Mr. Leins- dorf's feeling for the pure so- nority was reflected by an or- chestra that was beautifully re- sponsive.

C. H. L.

BALTIMORE. IV

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Circ. 44,384
MAR 16 1963

The Boston Symphony will be in Baltimore, Md., tomorrow evening. On Monday and Tuesday nights, concerts will be presented in Constitution hall, Washington, D. C. These concerts continue a tradition that was established in 1886. The concerts will mark the debut of Mr. Leinsdorf in the series.

While in Washington the music director will be entertained by the Austrian ambassador and vice president of the United States. Following these concerts the orchestra will make its final appearance of the season in New York city and in Brooklyn. The New York concerts will be given Wednesday evening in Philharmonic hall. The Brooklyn concert is scheduled for Thursday. At these concerts, Samuel Mayes, cellist, will be the soloist in performances of Prokofiev's Symphony-Concerto for Cello and Orchestra.

BALTIMORE, MD.
SUN (MORNING)
D. 191,090 S. 318,537
MAR 19 1963

Music Notes

Boston Symphony

(Reprinted from yesterday's late edition)

By ELLIOTT W. GALKIN

The Boston Symphony Orchestra and its newly appointed conductor, Erich Leinsdorf, appeared at the Lyric Theater last evening in a program which revealed that already this latest of collaborations between a symphonic ensemble and its director has produced dramatic technical and interpretive results.

Hugo Wolf once observed that the assumption of control of an orchestra may be compared to that of riding a horse not fully tamed. While it is of no concern to a piano or a violin as to who played on it last, an orchestra reflects the personality of its most recent rider; place it in the hands of an inexperienced personality and it may rebel.

In French Tradition

The orchestra of which Mr. Leinsdorf has assumed control is one which has for the last 40 years, been trained and developed in the French tradition. Under Koussevitzky and Munch, its two previous conductors, its diet has been one of "Daphnis et Chloe," "La Valse," "La Mer" and other French works. (It must be added that Koussevitzky also had a penchant for Russian music.)

Both Koussevitzky and Munch were sophisticated and aristocratic interpreters. Their concept of sound was transparent, and their phrasing reserved and elegant. Under them the Boston was a light-sounding and fervently flexible organization.

In Vienna Mode

Erich Leinsdorf is of a different tradition. His is a point of view reflective of the Viennese opera conductor: attention to the *cantabile* aspect of a phrase, to polyphonic detail and a penchant for massed mixed sound.

And the Boston Symphony Orestra, in less than a year under his leadership, already reflects these characteristics.

Gone are the shimmering effects of strings, floating woodwinds and sharply focused, almost shrill brass. While in the past, this orchestra has often been compared to *L'Orchestra National* of Paris, yesterday evening it sounded like a marvelous, powerful and goldren *Concertgebow* of Amsterdam.

Has Calm Technique

From a technical point of view, Mr. Leinsdorf is of course, an aristocrat among aristocrats. His technique is one in which he disdains histrionics of the podium. His gestures are the epitome of economy; his is, in fact, a technique which is almost disdainful in the apparent nonchalance of its control.

Leinsdorf can accomplish with a shrug of his shoulders what other conductors attempt to obtain with paroxysms of frenzied gestures. He is thus in a class with Reiner and Szell, and like them, he presents a similar impression of calm reserve and aloofness.

Interpretatively his is a large, raw-boned, virile approach. His reading of the Prokofief "Classical" symphony was majestic in scope, brisk in tempo, and at the same time brilliantly ample in phrase. For Leinsdorf, classical does not mean fragile or delicate.

Tone Poem Opulent

Similarly, his reading of Liszt's tone poem "Orpheus" was appropriately massive of texture and opulent of declamation. Leinsdorf's concept of romanticism is, however, a lean and sinewy one. Thus, he eschewed the opulent tone filled with *vibrato* and the *rubato* so characteristic of the performance of this Hungarian master.

Another work by a Hungarian composer, the suite from "Hary Janos," of Kodaly, received a similarly powerful reading. Here again the approach was straightforward almost to the point of metronomical stiffness. The program concluded with a direct and yet dramatic reading of Richard Strauss's "Ein Heldenleben."

Humor Lacking

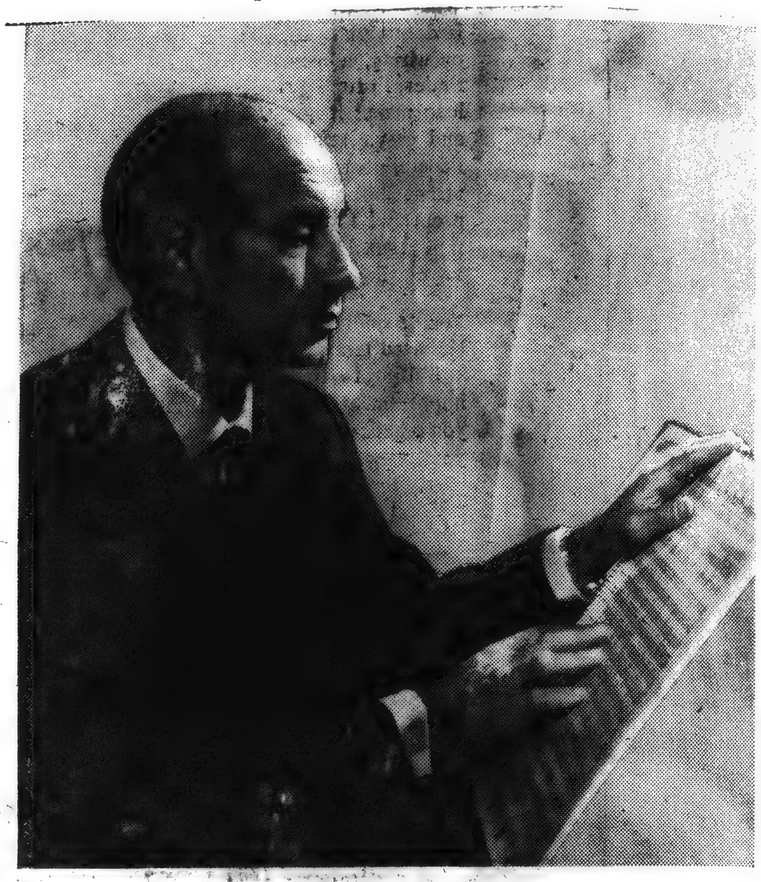
If there were criticisms to be leveled at the performances they must be within the realm of the subjective and the personal. What seemed to be missing was a sense of humor and a feeling of flexibility and spontaneity.

Thus, the "Hary Janos," a marvelously earthy and satirical work filled with braggadocio, emerged rigid and unyielding, even in its most Hungarian evocation. In short, Mr. Leinsdorf was able to ladle out the portions of piquant Hungarian sauce with geometric accuracy.

Throughout the evening, there was in fact, in spite of the majesty of performance, a frequent impression that while the works were each elegantly groomed, there was a slickness of phrase which seemed to detract from the intensity of spirit.

Yet there were undeniable moments of poetry, but it was a poetry which was steel-like in its resilience, and in its carefully controlled emotion, a reflection of the infallibility of technique.

BALTIMORE, MD.
SUN (MORNING)
D. 191,090 S. 318,537
MAR 15 1963



The Boston Symphony Orchestra under the baton of Eric Leinsdorf will appear at the Lyric Theater, Sunday evening, 8.30 o'clock, under the auspices of the Baltimore Symphony's mid-concert series for the Tuesday subscribers.

WASHINGTON. 1a 2

121

The Washington Post
WASHINGTON, D.C.
D. 407,089 S. 474,073

MAR 15 1963

Postlude

Boston Symphony Coming

By Paul Hume

NATIONAL SYMPHONY Wednesday night subscribers go to the Boston Symphony on Monday, March 18. Tuesday ticket holders hear the BSO on Tuesday. Erich Leinsdorf is bringing Prokofieff, Kodaly and Schubert for his first Washington program as regular conductor of the Bostonians.

THIS WEEK IN THE NATION'S CAPITAL
WASHINGTON, D.C.
W. -- CIRC.N.AVAIL.

MAR 17 1963

The Boston Symphony Orchestra's only performance in Washington this season will be Monday and Tuesday evenings, March 18

Erich Leinsdorf, new music director of the Boston orchestra, will conduct for these concerts. Mr. Leinsdorf appeared here with the Boston Symphony two years ago as guest conductor.

Observing the eightieth birthday anniversary of the Hungarian composer, Zoltan Kodaly, the Boston Symphony Orchestra will perform a suite from his opera "Hary Janos." For this performance the orchestra will be augmented by a cimbalom, a Hungarian gypsy instrument which consists of a small box over which are stretched wire strings which are struck with wooden hammers. This unusual instrument will be played by Janos Hosszu. Mr. Hosszu regularly appears in Washington with a gypsy ensemble at Michel's restaurant. He performed with the orchestra in Boston last month when this composition was played there.

The Classical Symphony of Prokofieff and the Schubert C Major Symphony complete the program. Remaining tickets, priced from $2 to $4 are on sale at all National Symphony box offices, 1108 G Street N.W., all Peoples Drug Stores and at The Disc Shop.

WASHINGTON, D.C.
NEWS
D. 267,283 S. 313,407

MAR 19 1963

Now the Leinsdorf Sound

The Boston Symphony, always a great orchestra, seems destined for even greater heights under the baton of Erich Leinsdorf.

Mr. Leinsdorf, who took charge last fall, brought the Boston to Constitution Hall last night for the first of a pair of concerts, and it was immediately apparent his influence upon the orchestra has already been pronounced.

The Prokofieff Classical Symphony, which opened the program, was a marvel of disciplined playing, with the orchestra achieving jewel-like precision in the phrasing and conveying to the full the charm and gentle humor of the piece.

Scores of late-comers should have learned their lessons since they had to stay outside the hall until the symphony ended, thereby missing an incomparable performance.

There was equal excitement in the colorful and thoroly delightful "Hary Janos" suite of Kodaly's featuring the cimbalon playing of Janos Hosszu. Mr. Leinsdorf displayed the same authoritatives here as in the Prokofieff.

And his reading of the magnificent Schubert Symphony No. 7 in C major was a truly inspired one. The orchestra has never sounded better. The program will be repeated tonight.

MILTON BERLINER

WASHINGTON, D.C.
STAR
D. 267,282 S. 313,407

MAR 17 1963

VICE PRESIDENT JOHNSON has a special connection with the new conductor of the Boston Symphony, Eric Leinsdorf. Because of it he and Lady Bird will entertain for him Tuesday night after the orchestra's second concert at Constitution Hall. The first will be tomorrow night.

Lyndon and Mr. Leinsdorf first met in May, 1938, when the latter was conducting the Metropolitan Opera orchestra for the Met's Washington performances. At that time Mr. Leinsdorf, a native of Austria, was in this country on a temporary visa that was soon to expire. When it did he would have to return to Austria, which Hitler had invaded.

Lyndon, then a freshman Congressman — he came to the House in 1937—set about to help the conductor get his permit extended, which he did. Later he helped him get his citizenship papers.

When this country entered the war Eric Leinsdorf joined the Army and Lyndon still has the letters he wrote him when he was a corporal at Camp Lee, Va. They have continued their correspondence through the years so that Tuesday, when the Johnsons have invited some 50 friends to come in after the concert, will be quite a reunion for the former freshman Congressman and corporal, now the Vice President and musical director of the great Boston Symphony.

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Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Circ. 101,245
MAR 9 1963

LBJ, Leinsdorf To Mark 25-Yr. Tie at Reunion

Washington, March 12.

Two old friends named Lyndon B. Johnson and Erich Leinsdorf, who went through a crisis together 25 years ago and have kept in touch since, will have a reunion in Washington next Tuesday (19).

Today, Johnson is Vice President of the U.S., and Leinsdorf is conductor of the Boston Symphony. But if they hadn't met by chance in 1938, Leinsdorf might not be in the U.S. now.

Occasion of their reunion will be a concert the Boston Symphony will play in Constitution Hall here March 19. Vice President and Mrs. Johnson will give a buffet in their home in honor of the conductor following the concert.

Back in 1938, Johnson was a young Congressman from Texas just starting his second year as a member of the U.S. House. The Metropolitan Opera was on tour, playing Washington. Conductor for the opera was Leinsdorf.

Johnson took his wife to the opera, and after it was over, a friend introduced the Texan to Leinsdorf.

Leinsdorf mentioned that he had a serious problem. An Austrian, his visa was expiring soon and he had been unable to get it renewed. Unless he succeeded, he would be sent back to Austria, where Hitler's troops were marching in.

Johnson volunteered to help. He recalls he met considerable difficulty but was determined that a man with Leinsdorf's talent be allowed to stay in this country if he wanted to do so. Finally, Johnson obtained an extension of the visa.

Later it was possible for Leinsdorf to become a U.S. citizen. During World War II, the conductor served as a U.S. Army corporal. He and Johnson have corresponded through the 25 years, carefully following one another's achievements.

VARIETY
NEW YORK, N.Y.
WEEKLY - CIRC.N.AVAIL.

MAR 13 1963

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in Encore

Daily Post 8/20/63

LBJ Presents Maestro

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WASHINGTON. 1a 2

The Washington Post
WASHINGTON, D.C.
D. 407,089 S. 474,073
MAR 15 1963

Postlude

Boston Symphony Coming

By Paul Hume

NATIONAL SYMPHONY Wednesday night subscribers go to the Boston Symphony on Monday, March 18. Tuesday ticket holders hear the BSO on Tuesday. Erich Leinsdorf is bringing Prokofieff, Kodaly and Schubert for his first Washington program as regular conductor of the Bostonians.

THIS WEEK IN THE NATION'S CAPITAL
WASHINGTON, D.C.
W. - CIRC.N.AVAIL.
MAR 17 1963

The Boston Symphony Orchestra's only performance in Washington this season will be Monday and Tuesday evenings, March 18

Erich Leinsdorf, new music director of the Boston orchestra, will conduct for these concerts. Mr. Leinsdorf appeared here with the Boston Symphony two years ago as guest conductor.

Observing the eightieth birthday anniversary of the Hungarian composer, Zoltan Kodaly, the Boston Symphony Orchestra will perform a suite from his opera "Hary Janos." For this performance the orchestra will be augmented by a cimbalom, a Hungarian gypsy instrument which consists of a small box over which are stretched wire strings which are struck with wooden hammers. This unusual instrument will be played by Janos Hosszu. Mr. Hosszu regularly appears in Washington with a gypsy ensemble at Michel's restaurant. He performed with the orchestra in Boston last month when this composition was played there.

The Classical Symphony of Prokofieff and the Schubert C Major Symphony complete the program. Remaining tickets, priced from $2 to $4 are on sale at all National Symphony box offices, 1108 G Street N.W., all Peoples Drug Stores and at The Disc Shop.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Circ. 101,245
MAR 9 1963

VARIETY
NEW YORK, N.Y.
WEEKLY - CIRC.N.AVAIL.
MAR 13 1963

LBJ, Leinsdorf To Mark 25-Yr. Tie at Reunion

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WASHINGTON, D.C.
NEWS
D. 267,283 S. 313,407
MAR 19 1963

Now the Leinsdorf Sound in Encore

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Mr. Leinsdorf, who took charge last fall, brought the Boston to Constitution Hall last night for the first of a pair of concerts, and it was immediately apparent his influence upon the orchestra has already been pronounced.

The Prokofieff Classical Symphony, which opened the program, was a marvel of disciplined playing, with the orchestra achieving jewel-like precision in the phrasing and conveying to the full the charm and gentle humor of the piece.

Scores of late-comers should have learned their lessons since they had to stay outside the hall until the symphony ended, thereby missing an incomparable performance.

There was equal excitement in the colorful and thoroly delightful "Hary Janos" suite of Kodaly's featuring the cimbalon playing of Janos Hosszu. Mr. Leinsdorf displayed the same authoritatives here as in the Prokofieff.

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MILTON BERLINER

WASHINGTON, D.C.
STAR
D. 267,282 S. 313,407
MAR 17 1963

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Lyndon and Mr. Leinsdorf first met in May, 1938, when the latter was conducting the Metropolitan Opera orchestra for the Met's Washington performances. At that time Mr. Leinsdorf, a native of Austria, was in this country on a temporary visa that was soon to expire. When it did he would have to return to Austria, which Hitler had invaded.

Lyndon, then a freshman Congressman — he came to the House in 1937—set about to help the conductor get his permit extended, which he did. Later he helped him get his citizenship papers.

When this country entered the war Eric Leinsdorf joined the Army and Lyndon still has the letters he wrote him when he was a corporal at Camp Lee, Va. They have continued their correspondence through the years so that Tuesday, when the Johnsons have invited some 50 friends to come in after the concert, will be quite a reunion for the former freshman Congressman and corporal, now the Vice President and musical director of the great Boston Symphony.

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WASHINGTON. 1 & 2

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The Washington Post
WASHINGTON, D.C.
D. 407,089 S. 474,073

MAR 19 1963

Postlude

Erich Leinsdorf Leads Orchestra in Transition

By Paul Hume

The third conductor of the Boston Symphony within easy memory conducted last night in Constitution Hall, leading an orchestra in transition.

Hume

He is of course Erich Leinsdorf, who is now enjoying his first season as music director of the famed orchestra. He took over last summer from the retiring Charles Munch. For his very first offering in Washington Leinsdorf chose a work made famous in this country by one of his greatest predecessors, Serge Koussevitsky. It was the Classical Symphony of Prokofieff.

This was a work which Koussevitsky used to take outrageously fast for the sheer delight of letting everyone hear how immaculately and how fabulously his magnificent orchestra could play. It was wrong but it was marvelous.

This is the kind of thing Erich Leinsdorf will not do though he stay in Boston a quarter of a century as did the great Russian leader. Last night's performance was paced with a judicious eye on Prokofieff's clear directions—moderately, sprightly, with gusto.

Amusing Fluff

There followed the amusing fluff which Zoltan Kodaly gathered from his opera, "Hary Janos," to make one of the popular suites of the times. With its exotic coloring, highlighted by the cembalom in the flashing hands of Janos Hosszu, and the full battery of percussion instruments raised on high, the music brought the house down twice. Once before it was over and once after.

For the evening's masterpiece—and Leinsdorf has gone on record as being interested in conducting nothing but masterpieces and contemporary music—there was the Schubert Symphony No. 9 in C Major. Here is one of the test pieces for any orchestra, any conductor.

Last night we heard an account that was completely predictable from start to finish. Everything was in place, not a tempo was debatable, not a dynamic expression could be questioned. The sound was beautifully balanced, never forced, often attractively mellow. The playing of every famous passage was molded and unexceptionable.

Yet something was not wholly there. Often during the concert it seemed as if Leinsdorf was making absolutely sure first of all that there could be no question of his intent. This is vastly different from his immediate predecessor.

Making Over an Orchestra

Erich Leinsdorf is in the process, which every new conductor goes through, of making over an orchestra in his image and likeness, speaking now of tonal and technical response. Not for him the violent passions of Munch, the irrepressible urgencies of Koussevitsky.

After another season or two we shall know more precisely the sound he wants from the brasses, the exact character of the string texture he has in mind. At present he plays, as he long has in the opera house and in concerts, for precision, for exactitude, for the notes as the composer wrote them down. In the first movement of the Prokofieff, the first violins showed that there was still some work to be done in this department.

For Prokofieff this is enough. For Kodaly it is sometimes enough though the Intermezzo lacked the grand manner it so vibrantly mimics. For Schubert and for many others, it is not enough, since it gives us the body but not the spirit.

At 50 conductors who have had the long training in the broader repertoire, as Leinsdorf has often seem to take on great ease. It may be appropriate to note that this is precisely the age at which Koussevitsky began his tenure in Boston and, as one well-known Bostonian lady once commented, "We did not think he was so hot for about ten years." We shall see.

Eminently worth hearing, as always, the Boston Symphony repeats the concert tonight.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Ellsworth 2-4200
Sun (e)
LOWELL, Mass.
Circ. 44,384
MAR 28 1963

WHEN ERIC LEINSDORF, conductor of the Boston Symphony orchestra, was feted by Vice President Lyndon Johnson in Washington the other day, a silent, absent figure watched over the ceremonies. He was Charlie Marsh, publisher of the Marsh newspapers, now ill in Virginia.

Marsh had gone to bat for young Leinsdorf twenty-five years ago, when the latter was a refugee from Hitler in Austria. Leinsdorf had no visa for permanent residence in the United States, but Marsh appealed to a young congressman from Texas named Johnson, who helped arrange the visa.

Marsh lived in Washington during the New Deal and was a picker of young men. He picked young Congressman Johnson as a comer; also picked a young man from Iowa named Henry Wallace. Both became vice president of the United States. Finally, Marsh picked Eric Leinsdorf who became conductor of the Boston Symphony.

WASHINGTON, D.C.
STAR
D. 287,282 S. 313,407

MAR 19 1963

NEWS OF MUSIC

'New' Bostonians Heard in D. C. Debut

By IRVING LOWENS
Star Music Critic

Boston Symphony Orchestra, Erich Leinsdorf, conductor. At Constitution Hall. Program: Classical Symphony, Op. 25, Prokofieff; Suite from Hary Janos, Kodaly; Symphony No. 7 in C, Schubert.

Last night at Constitution Hall, Erich Leinsdorf made his first Washington appearance with the Boston Symphony since his appointment as its music director and regular conductor last year.

If the program was somewhat lacking in novelty, it was certainly not lacking in solid musical substance. Furthermore, it was admirably chosen to demonstrate that the men from the Athens of America, although sounding quite different under Mr. Leinsdorf than they did under Mr. Munch, are still a surpassingly brilliant, virtuoso ensemble.

Enough time has passed since Mr. Leinsdorf took over for him to mould this magnificent orchestra to his will—but not completely. The drive and excitement Mr. Munch generated at his best has not disappeared, and I, for one, hope that it will not be dissipated.

This curious combination of the neat and precise purity for which Mr. Leinsdorf is noted with the fury and verve of a Munch was most evident in the Schubert C major Symphony. This received a reading or remarkable splendor and vitality. In the hands of a lesser conductor and orchestra, it tends to drag interminably; last night, its great length was as inevitable and as beautifully balanced as anything in music.

The last movement, taken at a fast, Toscanini-like pace, was especially effective, bringing the work to a close in a blaze of glorious sound.

Before the intermission, Mr. Leinsdorf paid tribute to the Hungarian composer Zoltan Kodaly (who celebrated his 80th birthday just a few months ago), by performing the entertaining suite from the comic opera, "Hary Janos." In his work, the local cimbalom-player, Janos Hosszu (who appears regularly with a gypsy ensemble at Michel's Restaurant), had a wonderful opportunity to shine with the exotic instrument, and he made the most of it, with Mr. Leinsdorf's co-operation.

The "Hary Janos" Suite has been delighting audiences for more than 35 years now, and yesterday was no exception.

The evening began with the Prokofieff "Classical" Symphony, the first three movements of which were taken at a much more relaxed tempo than another illustrious predecessor of Mr. Leinsdorf, Serge Koussevitzky, used in his famed recording of the piece. The orchestra showed the slightest hint of raggedness in the strings, but this was dissipated in the sparkle of the molto vivace finale.

It is quite plain that the Boston is in good hands with Mr. Leinsdorf, and since he is a mere child among conductors at the age of 50, one can look forward to many years of his regime.

The concert will be repeated tonight.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 51,367

MAR 24 1963

Leinsdorf and Johnson—Reunion of Two Old Friends

Some 25 years ago, Vice-President Lyndon B. Johnson and Boston Symphony conductor, Erich Leinsdorf, went through a crisis together—a crisis that cemented a friendship that has continued ever since.

The first meeting between the two men occurred in 1938 when Johnson was a young congressman from Texas and Leinsdorf was on tour as a conductor with the Metropolitan Opera. Johnson and his wife attended a Washington performance of the opera and was introduced to Leinsdorf by a friend.

At the time, Leinsdorf had a serious problem. An Austrian, his visa was soon to expire and he had been unable to get it renewed. Unless his visa was renewed, Leinsdorf would be sent back to Austria, where Hitler's troops were marching in.

The amiable Johnson volunteered to help. He recalls that he met with considerable difficulty but that he was determined to keep a man of Leinsdorf's talent in this country. Finally, Johnson obtained an extension of the visa.

Later, it was possible for Leinsdorf to become an American citizen; in fact, he served during World War II as a U. S. Army corporal. He and Johnson have corresponded through the ensuing years, carefully following each other's achievements.

Last Tuesday night in the nation's capital, the two old friends had a sentimental reunion. After a concert by the Boston Symphony in Constitution Hall, Vice-President and Mrs. Johnson gave a buffet in their home in honor of Mr. Leinsdorf.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
GARDNER, Mass.
Circ. 7,406

MAR 21 963

WASHINGTON, D.C.
STAR
D. 267,282 S. 313,407

MAR 20 1963

JOHNSONS ENTERTAIN ERICH LEINSDORF

Erich Leinsdorf (center), new music director of the Boston Symphony, is the center of attraction at a very "unstuffy" party given him last night by Vice President and Mrs. Johnson. The Vice President is at right. At left is Senator Kennedy, Democrat of Massachusetts. (Story on Page C-3.)
—City News Bureau Photo.

HOUSTON, TEXAS
CHRONICLE
D. 206,663 S. 243,876

MAR 25 1963

TEXANS IN WASHINGTON

Johnson's Kindness To Refugee Bared

Chronicle Washington Bureau

Washington — Vice-President and Mrs. Lyndon B. Johnson revealed a long friendship with conductor Eric Leinsdorf, when he brought his Boston Symphony Orchestra here last week.

It turns out Johnson, as a freshman congressman, helped Leinsdorf renew his visa, saving him from deportation. At that time, Leinsdorf, who had fled Hitler's control of his native Austria, was conductor at the Metropolitan Opera. Later Johnson helped Leinsdorf gain American citizenship.

After the Boston Symphony concert the Johnsons honored the conductor with a gay party at their home.

* * *

LEINSDORF LYNDON JOHNSO

PASTE OVER TIGHT BINDING

124

SACRAMENTO, CALIF.
BEE
D. 172,280 S. 186,756

MAR 31 1963 Buffalo

PITTSBURGH, PA.
PRESS
D. 356,355 S. 730,398

MAR 31 1963 Buffalo

ROCHESTER, N.Y.
DEMOCRAT & CHRONICLE
D. 128,713 S. 191,399

MAR 31 1963 Buffalo

SUNDAY STAR LEDGER
NEWARK, N.J.

MAR 31 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 445,834

MAR 31 1963

BUFFALO, N.Y.
NEWS
D. 295,024 SAT. 193,118

APR 3 1963 Buffalo

NEWSWEEK
NEW YORK, N.Y.
W. 1,529,440

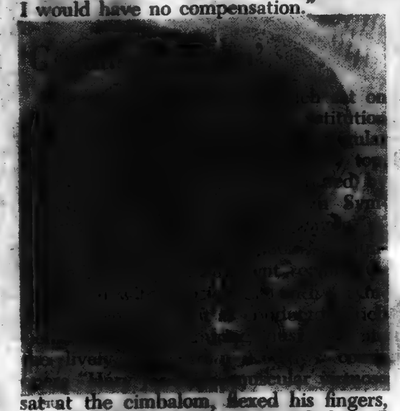
APR 1 1963 Buffalo

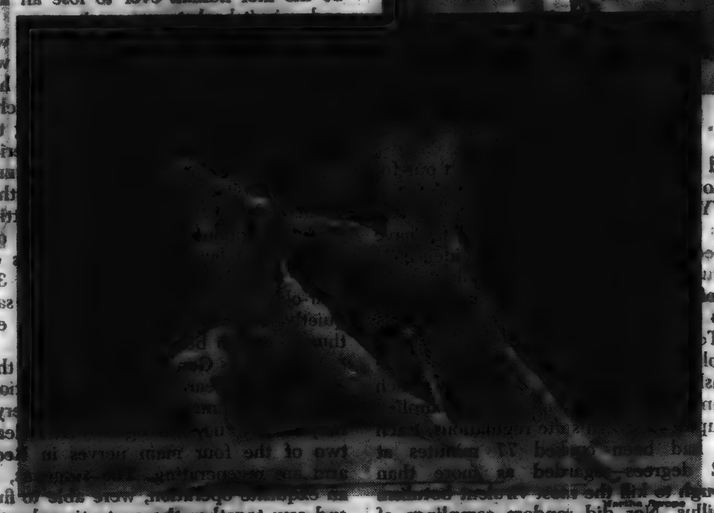
MUSIC

Sweet Lillian Kho

"When [illegible] says Georgia Brown, [illegible] singing on the coattails of [illegible] bandleader fred [illegible] and [illegible] on a bill with [illegible] springs [illegible] Georgia saw it and [illegible] As Georgia [illegible] New York night club debut last week she was at her [illegible] leading power [illegible] with an electric stage [illegible]. Currently starring as the lusty Nancy in "Oliver!" Miss Brown took her [illegible] tain call at Broadway, hustled across town to the Blue Angel and, for 40 minutes, before a full house, soured and [illegible] ballads by Mary Martin, Weill, Porter and Rodgers. Long as [illegible] Needs Me," she ended with a rousing "Bill." Barely [illegible] Please Come Home," [illegible] Oh all the [illegible] Broadway sports to the American artistic scene, Georgia Brown [illegible] into the limelight with two catalogs: the chicken soup (her family still calls her "The Soup Queen") and for Billie Holiday records. She has [illegible] can rhythm and blues since she was a teen-ager and [illegible] jazz clubs [illegible] would say, "Little girl, you [illegible] day" she stalked and sang "Lover Man," "Stormy Weather," and always Georgia Brown's [illegible] dances later introduced her as Sweet Georgia Brown, and the name stuck although she [illegible] before the [illegible] Georgia [illegible] be the first person ever to lose an [illegible]

By 1957 Georgia Brown was on the brink of [illegible]. She bolted Britain, and spent the next few years on the Continent, mostly in German cabarets where she polished her [illegible] singing Kurt Weill songs. "I learned to use the hand mike as a weapon. I found I could still audiences with my stillness." [illegible] 1959, she returned to England, starred in "Threepenny Opera," and then [illegible]. Now Miss Brown, who has [illegible] recent [illegible], is busier than ever, but [illegible] no [illegible] about her [illegible] age. Why do you give them so much of yourself? I [illegible] Lenya once asked her. "Otherwise I would have no compensation," she answered.





Fred Ward—Black Star

Hosszu: Play, gypsy, play

Washington Post reporter said his name "Sounds like President Kennedy trying to say 'horseshoe'"—an expatriate Hungarian who studied at the Franz Liszt Academy in Budapest, played under Toscanini, and then in 1956, after the abortive revolution, fled Hungary with his wife and two children. Many Hungarians considered him his country's finest cimbalom player, which is high praise, since most Hungarians consider themselves the world's greatest cimbalom players. He got his first U.S. job, however, in an iron factory, then found work in Chicago, New York, and Washington, where he is currently performing everything from jazz to gypsy music at a restaurant called Michel's.

The Search: The Boston Symphony discovered the 53-year-old Hosszu in Washington after Rosario Mazzeo, the orchestra's personnel manager, made a thorough search for a cimbalom player who could handle the "Háry János" suite. "There are many who play the instrument, but very few who can read music and subscribe to the discipline of an orchestra," Mazzeo explained last week. Hosszu played beautifully—and under Leinsdorf's direction, blended perfectly with the Boston.

The brilliance of his instrument, Hosszu explains, depends upon the amount of cotton padding he puts on the ends of the [illegible] wooden mallets. "If I put very little padding, it sounds like a harp," says Hosszu, who holds the mallets between his middle finger and forefinger. "If I put more, it's like a piano. It [illegible] a zither when it's plucked [illegible] fingers."

As the Post [illegible] Symphony left Washington last [illegible] went back to Minneapolis. "I cannot afford to lose [illegible]," he said.

POTOMAC SCENE By Betty Be[illegible]

Musicians in Spotlight At Concerts and Parties

Special to Buffalo Evening News

WASHINGTON, April 3—Lyndon B. Johnson, master politician, gave an after-concert party the other night for master musician Eric Leinsdorf, the Boston Symphony's new conductor. His friendship for Leinsdorf goes back close to 30 years.

The then freshman congressman from Texas got the visiting young Austrian conductor's visa extended so he wouldn't have to return to a Hitler-invaded country. Later he helped him get his citizenship papers and the musician joined the U. S. Army. LBJ still has letters from Cpl. Leinsdorf.

Although most after-concert parties are apt to be deadly, not so the Johnsons'. As guests sallied in to the late supper after the highbrow symphonic performance, they were greeted by the peppy music of a four-piece dance orchestra, and trays of champagne.

Lady Bird seated Leinsdorf on her right and Teddy Kennedy on her left during supper and heard them launch into talk about the so-called little-known science of acoustics. Joan Kennedy, by the way, was not at the party. She is taking things quietly in anticipation of the arrival of their third child.

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OVER AT THE NEXT table FCC Chairman Newton Minow was showing off the unique St. Christopher medal given to him by the Catholic sponsors of a recent telecast with Bishop Sheen.

On one side the silver disc looked like the typical Catholic medal dedicated to the patron saint of travel. On the other side, in tribute to Mr. Minow's appearance with the Catholic prelate was the six-pointed Star of David, symbol of the Jewish faith.

Postmaster General Day was telling friends at the Spanish Embassy party following Segovia's concert about the great guitarist's enormous sensitivity to the slightest sound. The Cabinet member was host at one of the State Department cultural evenings featuring the world's greatest guitarist.

Copyright 1963

NEW YORK
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MAR 2[illegible]

Music

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NEW YORK, N.Y.
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MAR 24 1963 Byfkettes

Music Review

Orpheus Ascending?

Erich Leinsdorf and the Boston Symphony returned to Philharmonic Hall Wednesday night to rescue a little-known composition by Liszt from undeserved neglect.

The piece in question, the symphonic poem "Orpheus," is one of the composer's most poetic works. It opens with a slow, flowing melody which continues uninterruptedly throughout the movement. The music gradually builds to a powerful climax, which then quickly subsides into a series of ethereal chords. The harmonies, while not particularly daring, are extremely interesting.

Mr. Leinsdorf's performance showed a complete grasp of the work's overall design. Each phrase grew naturally out of the preceding one.

The orchestra played with considerable lyricism. Yet, the music never degenerated into cheap sentimentality.

Mr. Leinsdorf was then joined by Samuel Mayes, the orchestra's first cellist. Mr. Mayes served as soloist in Prokofiev's Symphony-Concerto for Cello and Orchestra.

The Symphony-Concerto is a reworking of the composer's Cello Concerto No. 1. In expanding the Concerto to symphonic proportions, Prokofiev seems to have lost control of his material. The second movement, especially, is an overlong series of disjointed orchestral fragments.

Mr. Mayes struggled valiantly to make some sense out of the meandering cello part. But in spite of his sensitive phrasing and rich tone, the music seemed devoid of meaning.

The program closed with a superb performance of Schubert's Symphony in C major. Mr. Leinsdorf chose rather leisurely *tempi*, but managed to sustain them beautifully. Judging from the look of contentment on his face, this is music he enjoys enormously. His identification with it was evident in the performance.

—Mark F. Starr

NEW YORK, N.Y.
TIMES
WESTERN EDITION
D. 00 000

MAR 22 1963 Byfkettes

Music: The Boston Symphony in N.Y.

Leinsdorf Conducts a Well-Played Program

By HAROLD C. SCHONBERG
Special to The New York Times.

NEW YORK.

It was an interesting and well-played program that Erich Leinsdorf and the Boston Symphony brought to town on Wednesday evening. The first half consisted of little-known music. Franz Liszt's symphonic poem "Orpheus" is almost never heard. And Prokofieff's Symphony-Concerto for Cello and Orchestra is a work that has not yet established itself as a repertory item, although it may. Schubert's great C Major Symphony was the only familiar score on the program.

The Prokofieff has had a strange career. It started as a full-fledged concerto in 1933 and was played as such by Gregor Piatigorsky, among others. Then Prokofieff had second thoughts and began a series of revisions. He worked with the Russian cellist, Mspiflad Rostropovitch. By the time they were through, the concerto turned into this Symphony-Concerto. Obviously the title means that the work is as much symphony as concerto, and that the musical and orchestral elements dominate the virtuoso elements.

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It is a rather long, three-movement work, very much in the prime Prokofieff manner. Massive, melodic, occasionally dissonant, using nationalism here and there, with touches of caricature, the score reflects the fertile and sardonic mind of the composer. And, like so many of his concerted works, it poses the solo performer some real problems.

Samuel Mayes, the first cellist of the Boston Symphony, was the soloist. He gave a clear and volatile performance, and one that was intensely musical. Like most first-desk men, he is not a strongly assertive player. And, in spots — especially in the high positions — there was an occasional flaw in intonation. But his tone, though not large, was remarkably penetrating. And while Mr. Mayes was playing, the listener was always conscious of a keen mind, of a fine rhythmic sweep and of an instrumentalist who was above all a musician.

The Liszt tone poem went very nicely. This score is intensely Lisztian, and those who are allergic to his mannerisms will call the music cheap and sentimental. Liszt admirers will point to the harmonic imagination of the writing, and to a conception that was years ahead of its time. This writer is one of the admirers.

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In Schubert's C Major Symphony, Mr. Leinsdorf led the orchestra in a large-scale and even strenuous performance. It also was a very tidy performance, in that everything was cleaned and burnished, with no loose ends anywhere. It could be contended, with some justice, that the conducting was a little too rigid. Tempos marched with rhythmic exactitude, leading to a metronomic effect. This was especially true in the climax of the second movement.

But that is the modern style. Conductors today do not take the liberty that, say, Bruno Walter used to take.

Mr. Leinsdorf is representative of the direct-translation school, where notes and patterns are transferred directly into sound as faithfully as possible to the ground-plan of the score. It is a somewhat objective process, and the conductor of the modern school keeps his own personality as far in the background as possible. At any rate, nobody can deny Mr. Leinsdorf his success as an exponent of this school. And he does have the technique and the ear to impress his will securely on the orchestra.

Schubert, Prokofieff and Liszt Are Performed

New York Post
D. 372,679 S. 255,557

MAR 21 1963 Byfkettes

WORDS and MUSIC

By Harriett Johnson

Leinsdorf Leads Mayes in Prokofiev

Prokofiev's "Symphony-Concerto for Cello and Orchestra," Op. 125, performed last night by the Boston Symphony Orchestra with Erich Leinsdorf conducting and principal cellist Samuel Mayes as soloist, could be described in the words Thomas Craven used in writing about Rembrandt's great 1659 "Portrait of Himself:" "it seems to be scooped out of an unfathomable mixture of radiance and shadow."

Just as this Rembrandt represents a summit—a work of his final period after a lifetime of painting studies of himself—so this concerto, obviously by its title far more symphonically integrated with instrumental texture than concertos normally are, is, to this listener, a high point in Prokofiev's long, turbulent creative life.

And as played last night in Philharmonic Hall at Lincoln Center, the music's tremendous range of imagination from the lyrically impassioned theme of the second movement to the powerful, sometimes grotesque, dramatic development which follows it, was superbly projected.

Prokofiev's Instinctive Genius

The "Symphony-Concerto" in its present form, still little known, in this country, was long in coming to full creative fruition. Initially sketched in 1933, the first draft was completed in 1938. At its Russian premiere shortly after, it bore the title, Cello Concerto, No. 1. Minor revisions followed and many subsequent performances followed here and elsewhere.

But with the instinct of true genius, Prokofiev, pursued by an ever-expanding horizon, revised the work between 1950 and '52 to the point where it became an inspired transformation of familiar musical ideas freshly illumined and identified as a new piece: Concerto No. 2, first played in the United States by the Russian cellist Mstislav Rostropovich during April, 1956, with Dimitri Mitropoulos leading the N. Y. Philharmonic.

Bristling with Difficulties

Nestyev, however, in his biography of Prokofiev identifies it as "Sinfonia-Concertante," and it was published in 1959, six years after Prokofiev's death as "Symphony-Concerto."

Bristling with technical difficulties, there doesn't seem to be a note that lives for its virtuosity alone. In short, a composition with a provocative and complex history that came through in triumph.

While Mayes had a few understandable lapses from intonation in the higher positions, his performance was, on the whole, masterly, and at its conclusion he was rendered one of the biggest ovations I remember a soloist with orchestra receiving. Mayes will repeat his performance tonight with the Bostonians at the Brooklyn Academy of Music.

Leinsdorf opened the program with Liszt's Symphonic Poem No. 4, "Orpheus," and closed with a glowing though classically conceived interpretation of Schubert's Symphony in C Major (Posthumous,) usually identified as No. 7. The conductor's meticulous attention to details of line and section took precedence over the sweep of romantic ardor.

The BROOKLYN

CAPITAL CITY NEWS BUREAU
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CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

BROOKLYN DAILY
Tuesday, March 12, 1963

CAPITAL CITY NEWS BUREAU
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RIDGEWOOD TIMES
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NEW YORK, N.Y.
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MAR 13 1963

BROOKLYN, N.Y.
BROOKLYN HEIGHTS
PRESS
W. 4,226

MAR 14 1963

RIDGEWOOD, N.Y.
TIMES
W. 10,050

MAR 14 1963

BROOKLYN, N.Y.
BROOKLYN EAGLE
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MAR 24 1963

BROOKLYN, N.Y.
BROOKLYN EAGLE
DAILY & SUN. - CIRC.N.AVAIL.

MAR 12 1963

BROOKLYN, N.Y.
NEW YORK AND
BROOKLYN DAILY
D. 40,130

MAR 12 1963

Boston Symphony at Brooklyn Academy Thurs., March 21st

The Boston Symphony Orchestra will give the fifth and final concert of its 75th anniversary season in Brooklyn on Thursday evening, March 21st, at 8:30 p.m. in the Opera House of the Brooklyn Academy of Music, 30 Lafayette Avenue. Erich Leinsdorf, who is ending his first season as the Music Director of "the aristocrat of orchestras" will conduct, and he has invited Samuel Mayes, the orchestra's first cellist, to be soloist in the Brooklyn premiere of Serge Prokofiev's Symphony-Concerto, for Cello and Orchestra, Op. 125.

Tickets for the Boston Symphony Orchestra's last Brooklyn performance during its 75th season are priced at $3, $3.50, $4, and $4.50 and may be ordered by mail through sending a check or money order with stamped, self-addressed envelope.

BROOKLYN, N.Y.
TABLET
W. 139,611 (C)

JUL 11 1963

Getting to Know Music

By KEN MESSER

'LET'S KEEP BOSTON IN BROOKLYN

AT the close of its regular series of concerts at the Brooklyn Academy of Music, the Boston Symphony Orchestra announced that it would drop Brooklyn from its itinerary unless public support improved. At the time, several reasons for the decision were enumerated and they are outlined in a letter sent to subscribers along with the customary subscription renewal notice. Loyal Brooklyn patrons feel such action would be unjustified without a few defensive remarks in their behalf.

To the comment that the B.S.O. has no attendance problem at the newly constructed Philharmonic Hall, we might add that neither does anyone else. Much of the hall's drawing power can be attributed to its being a novelty on the New York scene, even offering an added touch of elegance to that little breed of concert-goer—the junior sophisticate.

Have you ever tried to get a ticket for anything at Philharmonic Hall? Practically all major events are sold out well in advance and most likely largely through subscription. Although guaranteeing an organization a given attendance and income, subscriptions limit an entire series to the same select few, eliminating the masses and those individuals whose taste may incline only toward specific programs.

In view of this fact, perhaps it is all the more reason why the orchestra should continue coming to Brooklyn. One also wonders if emphasis on this type of ticket sale really is a good criterion for measuring public interest. (The N. Y. Philharmonic has added six non-subscription concerts to its schedule next season.)

The next item is the shift from Friday to Thursday evening. Admittedly a possible factor in the attendance drop, it isn't necessarily so. Thursday or Friday should make no difference.

With all due respect to conductor Erich Leinsdorf, last season's programs did not maintain the over-all interest as those of the Munch-Monteux era. Usually only one piece, or on occasion two, per program aroused any great enthusiasm.

In spite of critic's praise of Benjamin Lees' "Violin Concerto," balcony chatter strongly implied its incomprehensibility to the average listener and a similar reaction followed an earlier performance of Bartok's "Piano Concerto."

Perhaps it would be wiser if more discretion is used in the selection of contemporary works keeping in mind that audiences are not equipped with doctorates in musical theory and are more likely to respond to works maintaining a happy alliance between the heart and the cerebrum. If they leave humming a melody from something they have just heard, then you know the concert was a success.

In the past Brooklynites heard such things as Norman Dello Joio's "Variations, Chaconne and Finale." And they responded far more appreciatively to it than to the Lees' offering.

Brooklyn may not be the garden spot of the world nor see the culture of Philharmonic Hall. But to more than 1,000,000 people it's a warm little place they call home. Let's keep it that way and let's keep the B.S.O. right where it has been for many years—at the Brooklyn Academy of Music.

BOSTON 21

127

ECOND SEASON • NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE

Twenty-first Program

AFTERNOON, MARCH 15, *at* 2:15 *o'clock*

SATURDAY EVENING, MARCH 16, *at* 8:30 *o'clock*

.....Symphonic Poem No. 4, "Orpheus"

W... SCHUMAN.....Symphony No. 3

a. Passacaglia b. Fugue
a. Chorale b. Toccata

INTERMISSION

SCHUBERT.....Symphony in C major (Posthumous)

I. Andante; Allegro ma non troppo
II. Andante con moto
III. Scherzo
IV. Finale

These concerts will end about 4:15 o'clock on Friday Afternoon; 10:30 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

[1289]

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Sunday Globe
BOSTON, Mass.
Circ. 445,834
MAR 10 1963

Boston Symphony Programs

For the 20th pair of Friday-Saturday concerts Erich Leinsdorf and the Boston Symphony Orchestra will perform music of Liszt, William Schuman and Schubert.

The concerts will open with the Symphonic Poem No. 4, "Orpheus," by Liszt. The work last appeared on a B.S.O. program in 1921 during Pierre Monteux's tenure as conductor. Also prior to intermission will be William Schuman's Symphony No. 3, which received its premiere performance by this orchestra in 1941 under the direction of Serge Koussevitsky to whom the work is dedicated. The programs will conclude with Schubert's Symphony in C major (Op. posthumous as No. 7, also listed as No. 9).

The sixth program of the Monday Evening Series will take place tomorrow at 8:30 at Symphony Hall, Leinsdorf conducting. Continuing the observance of the 10th. anniversary of Prokofiev's death (Mar. 5, 1953), the concert will begin with that composer's Symphony No. 6. The concluding work will be Strauss' Tone Poem "Ein Heldenleben" with Joseph Silverstein, concertmaster, performing the violin solo.

Leinsdorf will conduct the orchestra's final appearance of the season in Providence on Tuesday evening.

New England Newsclip Agency, Inc.
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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 34,490
MAR 21 1963

At the BSO

Leinsdorf Presents Varied Program

By PETER DAVISON

Last weekend's concerts at Symphony Hall were an excellent demonstration of Mr. Leinsdorf's pattern in programming. First, he gave us a neglected piece (Liszt's "Orpheus" Symphonic Poem, last performed at these concerts in 1921); then a modern work of real stature (William Schuman's Symphony No. 3); and finally a major work from the central orchestral repertoire (Schubert's posthumous C Major Symphony). It was an evening of the kind we are coming to expect from Mr. Leinsdorf: one full of surprises.

The Liszt, briefly, was a surprise, but a soggy one, like a package that has been left out in the rain. This piece, inspired by Liszt's vast admiration for Gluck's "Orfeo," might pass for one of the unhappier examples of what happens when one musical style is imitated in the language of another. Gluck's consonance, his transparency, his lofty lyricism, turn into banality when translated into the accents of nineteenth-century romanticism, without the powerful lead of the classical bass line. Liszt, adapting his passionate style to the surface qualities of classicism, piles up inversion after inversion of the tonic chord, with the result that the underlying melancholy of Gluck, turns into a sort of mock-heroic classical pose: picture the long-haired Hungarian wearing a toga and presenting his profile.

It is an implicit criticism of Dr. Munch's lack of imagination in programming that the last performance of William Shuman's Symphony No. 3 was over a decade ago; and that it was then conducted by Pierre Monteux. As played by Mr. Leinsdorf this ebullient piece of music brought the audience to its feet, particularly with the gallop of its final Toccata. This listener, who is ashamed to admit that it was his first hearing, came away with enormous respect for the structure of the piece; for the powerful orchestration; for the rich brass fanfares and the powerful effects of Schuman's use of the orchestral choirs throughout; for the excitement in the bravura passages for tympani, bass clarinet and the brasses generally.

The symphony is divided into two two-part movements: the first, a Passacaglia and Fugue; the second, a Chorale and Toccata. In each movement the opening section is slower than what follows it, and the first part has close harmonic and thematic relationship with the second. It is, perhaps, the final Toccata that is most attractive. The Chorale that precedes it has a contrapuntal, almost sixteenth-century flavor and its simplicity is meeting; but the Chorale section goes on too long to keep its simplicity sublime. The Toccata is a horse race all the way. It begins with a chuckling dialogue between bass clarinet (Mr. Mazzeo's annual solo) and snare drum, develops into an energetic canon between the strings in parallel movement; and lengthens into an all-out gallop. It is one of the most amusing, sprightly, energetic movements I have heard in a long time; and Mr. Leinsdorf gave it its head.

The great Schubert C Major Symphony is the first "old warhorse" that I have heard Mr. Leinsdorf conduct and I can express only admiration for the freshness that he brought to it. Here was a man in charge at every moment, listening with surpassing discrimination to the sounds, the balance, the intonations of his orchestra. It is only through such meticulous attention to detail that the true dimensions of this symphony can reveal themselves; only through a virile exercise of control that Schubert can emerge in all his fine excess. Two examples will perhaps suffice to illustrate Mr. Leinsdorf's freshness: the restatement of the first theme of the first movement, where Mr. Leinsdorf gave free play to the delicate tracery of the violins in obbligato, and the peasant twang which he gave the woodwinds in the scherzo, which endowed the movement with an unusual and highly effective acid touch. The symphony as a whole came through to me with an identity I had never heard in it, and this was achieved not by any over-interpretation, but by a meticulous attention to accents, sforzandi, balance and pace. Only once, when Mr. Stagliano showed bad taste in overemphasizing a horn solo in the slow movement, was the spell shattered.

The orchestra will be on tour this week, but they will return under the direction of the venerable Pierre Monteux on March 29-30, to play Beethoven's overture to "King Stephen" and his Pastorale Symphony, Debussy's Instrumental Excerpts from "Le Martyre de Saint Sebastian" and Hindemith's "Nobilissima Visione".

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Ledger-Times
BOSTON, Mass.
Weekly Circ. 14,000
MAR 14 1963

At Symphony Hall

Symphony Orchestra To Perform Works by Liszt and Schuman

The Boston Symphony Orchestra will present its 20th pair of concerts this season tomorrow (March 15, 2:15) and Saturday (March 16, 8:30) at Symphony Hall, Erich Leinsdorf, Music Director, conducting. The program will begin with a performance of the Symphonic Poem No. 4, "Orpheus", by Liszt, which was last performed by the Boston Symphony Orchestra in 1921 during Pierre Monteux' tenure as Music Director of the Orchestra. Also prior to the intermission, Mr. Leinsdorf will conduct William Schuman's Symphony No. 3, which received a premiere performance by this Orchestra in 1941 under the direction of Dr. Koussevitzky. The Symphony is inscribed, "This Work is for Serge Koussevitzky." The program will conclude with a performance of Schubert's Symphony in C major (Posthumous), which has been designated as the Symphony No. 7 and also as the Symphony No. 9.

William Schuman is President of Lincoln Center in New York City and has accepted the invitation of Mr. Leinsdorf to serve on the Advisory Board of the Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music at Tanglewood.

Pierre Monteux, the 88-year-old former Music Director of the Boston Symphony Orchestra, has accepted the invitation of the Orchestra's Trustees to conduct the Symphony Hall concerts of March 29, 30 and April 2. Charles Munch was scheduled to conduct these concerts, but he has since found it will be impossible for him to make his second guest appearance in Boston this season.

Out of his personal admiration for Doctor Munch and the members of the Orchestra, Mr. Monteux has agreed to delay his return to Europe. Mr. Monteux's program will include the Overture to "King Stephen" by Beethoven; the Symphony No. 6 of Beethoven; Debussy's Prelude and Dance of Ecstasy from the "Martyrdom of Saint Sebastian"; and Hindemith's "Nobilissima Visione".

BOSTON 21

127

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II. a. Chorale b. Toccata

INTERMISSION

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IV. Finale

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It is an implicit criticism of Dr. Munch's lack of imagination in programming that the last performance of William Shuman's Symphony No. 3 was over a decade ago; and that it was then conducted by Pierre Monteux. As played by Mr. Leinsdorf this ebullient piece of music brought the audience to its feet, particularly with the gallop of its final Toccata. This listener, who is ashamed to admit that it was his first hearing, came away with enormous respect for the structure of the piece; for the powerful orchestration; for the rich brass fanfares and the powerful effects of Schuman's use of the orchestral choirs throughout; for the excitement in the bravura passages for tympani, bass clarinet and the brasses generally.

The symphony is divided into two two-part movements: the first, a Passacaglia and Fugue; the second, a Chorale and Toccata. In each movement the opening section is slower than what follows it, and the first ... thematic relationship with the second. It is, perhaps, the final Toccata that is most attractive. The Chorale that precedes it has a contrapuntal, almost sixteenth-century flavor and its simplicity is meeting; but the Chorale section goes on too long to keep its simplicity sublime. The Toccata is a horse of all the way. It begins with a chuckling dialogue between bass clarinet (Mr. Mazzeo's annual solo) and snare drum, develops into an energetic canon between the strings in parallel movement; and lengthens into an all-out gallop. It is one of the most amusing, sprightly, energetic movements I have heard in a long time; and Mr. Leinsdorf gave it its head.

The great Schubert C Major Symphony is the first "old warhorse" that I have heard Mr. Leinsdorf conduct, and I can express only admiration for the freshness that he brought to it. Here was a man in charge at every moment, listening with surpassing discrimination to the sounds, the balance, the intonations of his orchestra. It is only through such meticulous attention to detail that the true dimensions of this symphony can reveal themselves; only through a virile exercise of control that Schubert can emerge in all his fine excess. Two examples will perhaps suffice to illustrate Mr. Leinsdorf's freshness: the ... of the first theme ... first movement, ... Leinsdorf gave free play to the delicate tracery of the violins in obbligato ... the peasant twang ... gave the woodwinds in the scherzo, which endowed the movement with an unusual and highly effective acid touch. The symphony as a whole came through to me with an identity I had never heard in it, and this was achieved not by any over-interpretation, but by a meticulous attention to accents, sforzandi, balance and pace. Only once, when Mr. Stagliano showed bad taste in overemphasizing a horn solo in the ... movement, was the spell ... shattered.

... orchestra will be on tour ... week, but will return ... under the direction of the venerable Pierre Monteux on March 28 ... to play Beethoven's overture to "King Stephen" and his Pastorale Symphony, Debussy's Instrumental Excerpts from "Le Martyre de Saint Sebastian" and Hindemith's "Nobilissima Visione."

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Ledger-Times
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MAR 14 1963

At Symphony Hall

Symphony Orchestra To Perform Works by Liszt and Schuman

The Boston Symphony Orchestra will present its 20th pair of concerts ... season tomorrow (March 15, 2:15) and Saturday (March 16, 8:30) at Symphony Hall, Erich Leinsdorf, Music Director, conducting. The program will begin with a performance of the Symphonic Poem No. 4, "Orpheus", by Liszt, which was last performed by the Boston Symphony Orchestra in 1921 during Pierre Monteux' tenure as Music Director of the Orchestra. Also prior to the intermission, Mr. Leinsdorf will conduct William Schuman's Symphony No. 3, which received its premiere performance by this Orchestra in 1941 under the direction of Dr. Koussevitzky. The Symphony is inscribed, "This Work is for Serge Koussevitzky." The program will conclude with a performance of Schubert's Symphony in C major (Posthumous), which has been designated as the Symphony No. 7 and also as the Symphony No. 9.

William Schuman is President of Lincoln Center in New York City and has accepted the invitation of Mr. Leinsdorf to serve on the Advisory Board of the Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music at Tanglewood.

Pierre Monteux, the 88-year-old former Music Director of the Boston Symphony Orchestra, has accepted the invitation of the Orchestra's Trustees to conduct the Symphony Hall concerts of March 29, 30 and April 2. Charles Munch was scheduled to conduct these concerts but he has since found it will be impossible for him to make his second guest appearance in Boston this season.

Out of his personal admiration for Doctor Munch and the members of the Orchestra, Mr. Monteux has agreed to delay his return to Europe. Mr. Monteux's program will include the Overture to "King Stephen" by Beethoven; the Symphony No. 6 of Beethoven; Debussy's Prelude and Dance of Ecstasy from the "Martyrdom of Saint Sebastian"; and Hindemith's "Nobilissima Visione".

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Morning Globe
BOSTON, Mass.
Circ. 192,118
MAR 16 1960

Music Review

Boston Symphony Plays Schuman and Schubert

THE BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf, conducting, played the following program in Symphony Hall Friday afternoon and will repeat it tonight at 8:30: Liszt's Symphonic Poem No. 4, "Orpheus," William Schuman's Symphony No. 3, and Schubert's Symphony in C major (Posthumous).

By MARGO MILLER

Some metaphors are too persuasive and get the better of a writer's judgment. Perhaps because of Lent, a traditionally abstemious season, visions of the dessert course intrude themselves to describe the program by the Boston Symphony Orchestra.

Liszt's Symphonic Poem, "Orpheus," is a fruitcake of sweetmeats and light orchestral batter. The Schuman Third Symphony is as involved in its musical voices as a piece of puff paste, and the C major Schubert Symphony should be as luminous as a melon. But enough of that.

William Schuman's Symphony is scored for a large orchestra but it carries the instrumentation as lightly as a Mozart symphony.

In sonority there seems to be little blend; the orchestral choirs do not melt one into anohter. Rather, each voice goes its own way with great energy. Predominant are the trumpets and the violins, the highest voices of their respective families.

Another reason why this Symphony appears to be of many layers is Schuman's interest in form. In four movements he knits together a passacaglia, a chorale, a fugue and a toccata. Far from being academic exercises in each form, the work's vitality of line is exuberance itself.

Under Erich Leinsdorf's direction, the orchestra performed with brilliance. Each part was nicely in place. The trumpet section deserves special mention; in the last few concerts this season their sound has mellowed into something altogether marvelous: sweet without being cloying. For the Schuman, this new sound was an oasis in the sheen of the upper strings.

What worked brilliantly for the Schuman Symphony ruined the Schubert for me. Perhaps it should not have been on the program at all as being too similar to the textures of the modern work. Like the Schuman it is light on its feet, energetic and bright in sound.

Leinsdorf's tempos were considerably on the brisk side; the symphony had little chance to breathe. Because of this the momentum of finale was not as effective as it might have been. And while the slow movement is marked "con moto," or with motion, it seemed a little too quick, to follow the allegro.

But what was the more unsettling was the clarity of the parts. Too many things were emphasized. Each passage was so important that there were no peaks, no valleys. The music emerged febrile.

From Leinsdorf and the Boston Symphony's recent performances of Beethoven's "Leonore" Overture No. 3 (which have been a revelation to me, at least), I had expected music like the Schubert to be infused with the same tenderness and warmth. Friday's conception, for all its shine, was unripe.

Liszt's Symphonic Poem, "Orpheus," not heard at these concerts since 1921, probably benefitted from clarity and restraint. The program notes warn that the composer preferred his Poem to express the symbolism of the myth rather than the events of the god winning back his love from the underworld.

But it's a little too easy to ignore Liszt's intentions. The piece is chockablock with suggestions of Orpheus' lyre (the constant harp punctuation), the yearning of the long lines for cellos and violas (Orpheus), and the elusive motifs in the violins and woodwinds (Eurydice). Then there's the solemn music for brass and strings which can only be "The Establishment" of death (Charron, Lethe, Erebus, et al.). The whole is pittoresque, and not without charm.

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MAR 16 1960

The Sympony

Liszt Tone Poem Lacks Contrast

By ROBERT TAYLOR

A seldom-heard tone poem by Liszt revived for the first time in four decades; a well-wrought modern homage to the 17th century by William Schuman; and, not least, radiant reading of Schubert's posthumously-published C Major Symphony—these were the delights of yesterday's felicitous Symphony concert.

Indeed, the program revealed an almost topiary grace in Mr. Leinsdorf's artful balance of the familiar and unfamiliar, the classical and romantic, the lyric and narrative. Liszt's "Orpheus," obviously springs from the source of his genius, the literary powers now considered an obstacle to "pure" music, but which, in his case, awoke the tonal imagination and evoked images appropriate to sound.

Melodic Subjects

It commences with the glittering chords of two harps, the enchanted lyre of Orpheus: a promising beginning. Two engaging melodic subjects are then developed in terms of orchestral timbres and colors. The final English horn solo concludes the poem with a dying fall as evanescent as a sigh.

The workmanship and ideas are from Liszt's top drawer, but one can readily understand why the piece does not occupy a strong position in the repertoire; for it lacks contrast.

The sweet pastoral texture is never roiled by those melodramatic outbursts so commonly associated with the composer. Liszt, who has been unjustly required to bear the onus of a reputation tarnished by vulgarity, here conveys the fastidious delicacy that characterizes his finest writing.

Nevertheless, the music, for all its lack of blood-and-thunder, its bland beauty, serves to remind us how seldom the inventor of the tone poem is heard in the eloquent and extraordinary medium he did so much to advance.

William Schuman's Third was the work that first brought him public recognition; and it survives the rigorous test of 22 years since its premiere. Employing baroque forms, the passacaglia and fugue, the chorale and toccata (the latter now universally applied by composers to instrumental scores rather than the keyboard implied by the word root, meaning "touch"), the symphony is entirely contemporary in language and mood.

Less Important

The polyphonic writing has the intricacy of the terrace dynamics of Vivaldian design. Yet it never devolves into arid technical exercise. A melodic and rhythmic impulse propels the symphony, and harmonic considerations are less important. One immediately understands Schuman's explanation of his methods: "I write by singing, not by sitting at the piano."

The violas state the passacaglia's theme is low register, and the theme is then altered in melodic rhythmic inventions, passing without break into a splendid fugue, whose four-bar theme is given by the horns. The Chorale is distinguished by a sturdy yet flowing serenity, related to the passacaglia; and the score ends in a dazzling display of brusque rhyths between the tympani, woodwinds and strings.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the 21st program of the 82nd season yesterday in Symphony Hall. The program will be repeated tonight at 8:30:

Symphonic Poem No. 4, "Orpheus" ..... Liszt
Symphony No. 3 ..... Schuman
Symphony in C Major (Posthumous) ..... Schubert

The extreme complexity of the contrapuntal variations is never allowed to dominate the boldness and warmth of the linear structure. In Schuman's Third the composer's virtuosity is expressive and the cerebral element the basis for a more profound emotionalism than experiment affords.

Mrs. Dwyer and Mr. Mazzeo received bows for their handsome solo contributions, and in the Schubert C Major the orchestra and Mr. Leinsdorf achieved transcendent glories. Here was a performance superbly modelled, each phrase and tempo vibrant with a long-breathed line.

Every Detail

The shining clarity of Mr. Leinsdorf's interpretation suits the Symphony in every detail. A mud dy rhapsodic fervor or a passionate intensity is invalid; the persuasion that derives from simplicity lends the work (probably No. 9, since the "Gastein" seems apocryphal), the spontaneity and heartbreaking transparency of the art of song. We can add another to the roster of remarkable interpretations that Erich Leinsdorf has given Boston this season.

Incidentally, last week's notice of The Brahms Requiem carried an inadvertant transposition of names between Hermann Prey, the German baritone, who was first-rate in his solo work, and another singer of lesser ability. Bad reviews can effect an artist's career; the fault was mine; and I herewith apologize heartily to Mr. Prey.

Next week the orchestra tours, and returns March 29-30, when Pierre Monteux, as guest conductor, has scheduled Debussy's Instrumental Excerpts from "Le Martyre de Saint Sebastien," Beethoven's Pastoral Symphony, No. 6, in F Major, and Overture to "King Stephen," in E-flat; and Hindemith's "Noblissima Visione" Suite from the ballet "Saint Francis."

BOSTON 22

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EIGHTY-SECOND SEASON • NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE

Twenty-second Program

FRIDAY AFTERNOON, MARCH 29, *at* 2:15 *o'clock*

SATURDAY EVENING, MARCH 30, *at* 8:30 *o'clock*

PIERRE MONTEUX, *Guest Conductor*

BEETHOVEN . . . . . Overture to "King Stephen" in E-flat major, *Op.* 117

BEETHOVEN . . . . . Symphony No. 6, in F major, "Pastorale," *Op.* 68

I. Awakening of serene impressions on arriving in the country: Allegro ma non troppo
II. Scene by the brookside: Andante molto moto
III. Jolly gathering of country folk: Allegro; in tempo d'allegro; Thunderstorm; Tempest; Allegro
IV. Shepherd's Song: Gladsome and thankful feelings after the storm: Allegretto

INTERMISSION

DEBUSSY . . . . . Excerpts from "Le Martyre de Saint Sébastien" (Mystery Play by Gabriele d'Annunzio)

I. Prelude: The Court of the Lilies
II. Dance of Ecstasy and Finale from Act I
III. The Passion (Act III, Scene 4)
IV. The Good Shepherd (Prelude to Act IV)

HINDEMITH . . . . . "Nobilissima Visione," Concert Suite from the Ballet "Saint Francis"

I. Introduction and Rondo
II. March and Pastorale
III. Passacaglia

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

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Monteux To Lead Boston Symphony

The Boston Symphony's "conductor emeritus," Pierre Monteux, and its current director, Erich Leinsdorf, will lead the orchestra in Cambridge and Boston concerts next week.

Mr. Leinsdorf will conduct next Tuesday's concert at Sanders Theater, Cambridge, leading the orchestra in Prokofiev's Symphony-Concerto for Cello and Orchestra (Samuel Mayes, soloist) and Schubert's Symphony in C major. The concert will be televised live over WGBH, Channel 2.

Mr. Monteux will lead next Thursday's open rehearsal and the Friday-Saturday concerts at Symphony Hall. The program will include Beethoven's overture to "King Stephen" and Symphony No. 6, excerpts from Debussy's "Le Martyre de Saint Sebastien" and the ballet suite from Hindemith's ballet, "Saint Francis."

BOSTON 22

129

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MAR 30 1963

Music Review

Monteux at Symphony Lights a Few Candles

THE BOSTON SYMPHONY ORCHESTRA, under guest conductor Pierre Monteux, gave the following program yesterday afternoon at Symphony Hall: Beethoven, Overture to "King Stephen," Op. 117; Beethoven Symphony No. 6, in F Major ("Pastorale"); Debussy, Excerpts from "The Martyrdom of St. Sebastian"; Hindemith, "Nobilissima Visione" from the ballet "St. Francis."

By ROBERT DUMM

Anyone over eight-years-old suspects that the best sort of birthday present is the one you give someone else. Pierre Monteux is 88 next Thursday, and from the generous concert he conducted yesterday afternoon at Symphony Hall, he is sure of it.

The little man with his walrus moustache and Legion d'Honneur red ribbon traced his way to the podium to a standing ovation. He wore the same benign smile he had during 1920-24, the years he served as regular conductor of the Boston Symphony.

He began with Beethoven's "King Stephen" Overture, a curtain-raiser that shows the composer in his Eighteenth-Century manner, and a rather heavy approximation of good clean theatrical fun.

But people were eyeing Beethoven's Sixth Symphony, (the "Pastorale"), and soon settled back for something altogether proven: the music, the conductor, and the eternal bliss of Summer in the open. Monteux conceived his musical landscape objectively, like one of those tinted idylls of Poussin. He let it have its way, in a sense, the fluid sounds of clarinets and flutes. Even the burbles and double exposures carried a deliberate charm. His left hand stayed ready to check unruliness in the passage work, and dampen any swelling before the bursting point.

Even the famous thunderstorm of the Third Movement happened on a painted canvas, without a threat or crackle. Sometimes the crescendos and diminuendos semed left to drift under the flexibly waving hands. Only at the last, came a gleaming breakthrough of vivid expression.

Then came excerpts from Debussy's "Martyrdom of Saint Sebastian" and totally turned the tables. No one can be objective about his youth, and Monteux had played his own role in Debussy's Paris of 1911, the year this piece was first produced.

Where the Beethoven had seemed Impressionistic, Debussy came out all Realist, on a first-name basis of understanding. Monteux became all hawkeye and energy. The waving hands took on vigor with decision, and the left index finger began to point commands. The total sound was kept restrained, befitting the mystery of the text, but here and there, the conductor would unfold a held chord, or coax the strings to a height of colorful appeal.

His exalted command held firm for Hindemith's "Nobilissima Visione," from his "Saint Francis" ballet. This score is vintage Hindemith; cast in traditional forms with untraditional sounds that promise to break the limits of counterpoint, but never do. It is duly crafted, with themes and counterthemes, leadings and counterleadings, idea after busy idea, till the mind fairly blacks out with so much cleverness.

The score concluded with a labored Passacaglia, which Monteux converted from bigness into magnificence, which as birthday presents go, takes the cake.

Next week's Boston Symphony concert includes: Weber's Overture to "Der Freischutz," Stravinsky's Violin Concerto, with Joseph Silverstein as soloist, and Tchaikovsky's Symphony No 5 in E Minor.

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With the BSO

Monteux is Guest Conductor

By ALLAN SLY

One could let Pierre Monteux's magnificent BSO performance last week carry many meanings. One might wonder whether he had indeed ever left Boston — in 1924 or since — except intermittently. One could rediscover a Beethoven that sang, inwardly, and whose proportions strove for classic perfection while the driving impulse was to reach beyond. One could not but reflect on youth and age — and on what we in our time have done to Beethoven that he has to be redisclosed for us today by a man not far short of ninety.

Then note the choice of program: After the Beethoven King Stephen Overture (first time in 44 years) and Symphony No. 6, two works followed that elected to go along with religion's quest for ultimate meaning — the French one in terms of the dance (Debussy's Le Martyre de Saint Sebastien), the German one in terms of the dance (Hindemith's Saint Francis Suite, "Nobilissima Visione").

And the evening with Monteux had still other facets — the consummate ease of communication he possesses — so that the audience can tell what is coming even before the orchestra gets to it; and the total absorption, the utter self-identification with what he is doing, which seems reflected in an unusually integrated orchestral sound — not so brilliant as brightly compelling, not so overwhelming as warmly convincing, not so shattering as suitably emphatic.

All in all, this program leaves a listener with an impression of complete rectitude — aptness to the season, to the occasion, honoring the art of music, dealing fairly with each composer presented, ensuring handsomely the collaboration of the performers. Incidentally the whole percussion section typified this — the timpani and cymbals in particular — but the evening glowed with such successes. One will measure oneself and one's insights, retrospectively, in terms of such revealment. Of such an order, then, is the meaning of Monteux's program to this observer.

As for other reflections, a not-too-familiar work of Debussy should be a natural for Boston these days; and by what an oblique approach did this genius contain his commitment to subject matter drawn from the chronicles of the Christian faith. It would seem, from the evidence, that his supreme artistic instinct led him where his intellect alone could not have.

The Hindemith performance was timely, in view of the reported scarity of these lately. Surely the Visione and other works of this master ought to be available to us often. They stand as a monument to that aspect of the German genius that seems most akin to ourselves, most in line from our common inheritance.

And one can revisit Beethoven and find him nearer than ever, with Monteux on the podium. This is the marvel, that everything sounded so right. And after London, Osaka, Amsterdam, Vienna, Geneva and Paris, Monteux is to be with us again at Tanglewood.

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Pierre Monteux

London Symphony 'Ices' Monteux 88th Cake

By JOHN F. McDONOUGH

BOSTON (UPI) — "You don't celebrate odd numbers like 88. The real celebration should be on the 90th."

This was Pierre Monteux's jovial reply Tuesday when a newsman asked the world famous symphony conductor how he planned to observe his birthday Thursday.

Monteux was born in Paris and still has a French accent. But he came to this country early in life and for many years has proudly described himself as "a voting American citizen of Hancock, Maine." His home there is the family homestead of his wife, the former Doris Hodgkins.

A short, stout, genial fellow with a white walrus mustache, Monteux is utterly indefatigable despite his great age.

"Thursday, my birthday," he said, "I arrive in London from Boston by air at 7 a.m. I will sleep five hours. Then I will rehearse the London Symphony (of which he is music director) in Beethoven's Ninth Symphony. Then I will work with the soloists, then have dinner, and then go to bed."

When, at 86, he signed as music director of the London Symphony, he insisted on a 25-year option. Monteux Tuesday night completed a series of concerts as guest conductor of the Boston Symphony, of which he was regular conductor way back in 1919.

On April 6, 8 and 9 he will conduct the London Symphony. And on April 10 he conducts the first of four concerts in Osaka, Japan. On April 25 he will be back in Europe—for the 75th anniversary of the famous Concertgebouw orchestra in Amsterdam.

In May he will complete the regular season of the London Symphony and travel with it June 1 to Vienna for the Festival there. He also will conduct this orchestra in Salzburg, Munich, Stuttgart, Zurich, Geneva, Basle, Lyons and Paris.

Then he will return to America to be guest conductor of the Boston Symphony at Tanglewood.

Asked when he planned to retire, Monteux smilingly replied: "Retire seems to be an English word I have not yet learned."

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Hub Audience Gives Pierre Monteux Big 88th Birthday Wish

BOSTON (AP)—Decorous Boston Symphony Hall was a scene of wild, tumultuous applause and cheering Friday as more than 2600 symphony patrons rose to their feet in a tremendous ovation for the conducting of an 88-year-old French-born director.

Pierre Monteux came to the famous Boston orchestra in 1919 and continued as musical director until 1925, after which he directed the San Francisco orchestra for 17 years and later conducted other symphony organizations.

Hailed in Boston now as the dean of active symphony conductors, he returned Friday with his 88th birthday, April 4, only five days distant. Orchestra and audience rose in applause.

132 TUESDAY 9 & 10. SUNDAY 6.

Sixth Program

SUNDAY AFTERNOON, APRIL 7, *at* 3:00 *o'clock*

PROKOFIEV.....“Classical” Symphony, *Op.* 25

I. Allegro
II. Larghetto
III. Gavotte
IV. Finale

LISZT.....Symphonic Poem No. 4, “Orpheus”

KODÁLY.....Suite from the Comic Opera, “Háry János”

I. Prelude — The Fairy Tale Begins
II. Viennese Musical Clock
III. Song
IV. The Battle and Defeat of Napoleon
V. Intermezzo
VI. Entrance of the Emperor and his Court

INTERMISSION

SCHUBERT.....Symphony in C major (Posthumous)

I. Andante; Allegro ma non troppo
II. Andante con moto
III. Scherzo
IV. Finale

BALDWIN PIANO RCA VICTOR RECORDS

[9]

Ninth Program

TUESDAY EVENING, APRIL 2, *at* 8:30 *o'clock*

PIERRE MONTEUX, *Guest Conductor*

BEETHOVEN.....Overture to “King Stephen” in E-flat major, *Op.* 117

BEETHOVEN.....Symphony No. 6, in F major, “Pastorale,” *Op.* 68

I. Awakening of serene impressions on arriving in the country: Allegro ma non troppo
II. Scene by the brookside: Andante molto moto
III. Jolly gathering of country folk: Allegro; in tempo d'allegro; Thunderstorm; Tempest; Allegro
IV. Shepherd's Song: Gladsome and thankful feelings after the storm: Allegretto

INTERMISSION

DEBUSSY.....Excerpts from “Le Martyre de Saint Sébastien” (Mystery Play by Gabriele d'Annunzio)

I. Prelude: The Court of the Lilies
II. Dance of Ecstasy and Finale from Act I
III. The Passion (Act III, Scene 4)
IV. The Good Shepherd (Prelude to Act IV)

HINDEMITH.....“Nobilissima Visione,” Concert Suite from the Ballet “Saint Francis”

I. Introduction and Rondo
II. March and Pastorale
III. Passacaglia

BALDWIN PIANO RCA VICTOR RECORDS

[9]

Tenth Program

TUESDAY EVENING, APRIL 9, *at* 8:30 *o'clock*

PROKOFIEV.....“Classical” Symphony, *Op.* 25

I. Allegro
II. Larghetto
III. Gavotte
IV. Finale

LISZT.....Symphonic Poem No. 4, “Orpheus”

KODÁLY.....Suite from the Comic Opera, “Háry János”

I. Prelude — The Fairy Tale Begins
II. Viennese Musical Clock
III. Song
IV. The Battle and Defeat of Napoleon
V. Intermezzo
VI. Entrance of the Emperor and his Court

INTERMISSION

SCHUBERT.....Symphony in C major (Posthumous)

I. Andante; Allegro ma non troppo
II. Andante con moto
III. Scherzo
IV. Finale

BALDWIN PIANO RCA VICTOR RECORDS

BOSTON 23.

133

...SECOND SEASON • NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE

Twenty-third Program

...AFTERNOON, APRIL 5, *at* 2:15 *o'clock*

SATURDAY EVENING, APRIL 6, *at* 8:30 *o'clock*

WE...BER ..... Overture to "Der Freischütz"

STR...INSKY ..... Concerto in D for Violin and Orchestra

I. Toccata
II. Aria I
III. Aria II
IV. Capriccio

INTERMISSION

TCHAIKOVSKY ..... Symphony No. 5, in E minor, *Op.* 64

I. Andante; Allegro con anima
II. Andante cantabile con alcuna licenza
III. Valse: Allegro moderato
IV. Finale: Andante maestoso; Allegro vivace

SOLOIST
JOSEPH SILVERSTEIN

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

[1417]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
APR 6 1962

Silverstein Symphony Soloist

Concertmaster Heard In Stravinsky Concerto

By Harold Rogers

For his penultimate brace of concerts this season Erich Leinsdorf has chosen the Tchaikovsky Fifth Symphony as the pièce de résistance. This was the first time that Boston Symphony subscribers had heard their new conductor in Tchaikovsky, and he gave them a surprise or two.

His pacing at times was decidedly different, and in the finale he put the orchestra through a test that doubtless left his musicians gasping for air. Neat and brilliant, no matter how fast the music there was always a place for everything and everything in its place. This combination of speed and accuracy is truly an achievement.

Once I asked Koussevitzky to tell me how fast that presto should go, and he said that it should be no faster than the musicians could play without loss of clean articulation.

Under Munch the players, when whipped to a frenzy, played what notes they could and let the others go hang. Under Leinsdorf they have had a season of careful drilling; we have known they were in training, but to what degree we had no idea until the finale of the Fifth. When Leinsdorf lays on the lash, they play everything, but fast.

But in the first movement he took a favorite impassioned melody a little too spaciously, thus desentimentalizing it more than some of us would have preferred. Many sophisticated listeners, of course, have complained that Tchaikovsky is too sentimental anyway; yet take away his sentiment, and you've got little left. A little sob here and a little sigh there are all to the good.

Certain of Mr. Leindorf's rubatos broke the tension; the Valse, without the usual touch of schmalz, smiled a little too sweetly; the delicate interlacing of melodies in the Andante was traced with great delicacy; and in the Finale he handled that sustained dominant chord so well that no one could have felt that the end had come when it had not.

The Friday afternoon concert was further enhanced by the soloistic graces of Joseph Silverstein, the concertmaster, who was featured in the Stravinsky Concerto in D for Violin and Orchestra. Economical not only in the length of each of the four movements but also in its scoring, the piece is a masterwork of precision, put together like a Swiss watch; and Mr. Leinsdorf and Mr. Silverstein elucidated the whole thing with a marvelous clarity and amiability.

Mr. Silverstein shares Mr. Leinsdorf's love of accuracy, beauty of tone, eloquence of phrase. The two make a team. May they be heard together more often.

Mr. Leinsdorf opened with a pleasing reading of Weber's Overture to "Der Freischütz," in which the horns shone forth in a lovely mellow light. Now that Mr. Leinsdorf is completing his first season in Symphony Hall, one is also keenly aware of the change in the string tone that he has made in the Boston Symphony. No longer dry and brilliant in Munch's French style, the strings are now melting, mellow, suave, reminiscent perhaps of Koussevitzky's, yet somehow different. Koussevitzky's had more iridescence, more fire.

Let us hope that Mr. Leinsdorf is headed in this direction.

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Sunday Herald
BOSTON, Mass.
Circ. 289,439
MAR 31 1963
Section ...

ROBERT FOUNTAIN, conducting the 64-voice Oberlin College Choir in Old South Church next Sunday night at 7.

Concert Calendar For Week

Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, has been invited by Erich Leinsdorf to be soloist in a performance of the Concerto in D for Violin and Orchestra by Stravinsky at the orchestra concerts on Friday and Saturday this week. For this program Mr. Leinsdorf will also conduct the Overture to "Der Freischutz" by Weber and Tchaikovsky's Symphony No. 5.

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BOSTON 23. 133

EIGHTY-SECOND SEASON • NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE

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STRAVINSKY ..... Concerto in D for Violin and Orchestra

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II. Aria I
III. Aria II
IV. Capriccio

INTERMISSION

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BALDWIN PIANO RCA VICTOR RECORDS

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134

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Morning Globe
BOSTON, Mass.
Circ. 192,118
APR 6 1963

Music Review

Boston Symphony Plays The Tchaikovsky Fifth

THE BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf conducting, gave its 23d Friday concert in Symphony Hall. The program, to be repeated tonight at 8:30 consisted of Weber's Overture to "Der Freischuetz," Stravinsky's Concerto in D for Violin and Orchestra (Joseph Silverstein, soloist), and Tchaikovsky's Symphony No. 5, in E minor, Op. 64.

By MARGO MILLER

Mastery of program making is said to result from one part inspiration to nine parts perspiration. So the coupling of a Stravinsky piece with a Tchaikovsky symphony on Friday's Boston Symphony Orchestra program looked, at first glance, to be simply an easy way of including Russian composers in this season's concerts. But their music together made interesting listening.

Tchaikovsky, for all the times he slips in his own bathos, was writing in 1888 (the year of Friday's symphony, the Fifth) music still in the classical spirit. The deep sonorities which open and barrel through the music must not be mistaken for heavy or involved writing.

Under Erich Leinsdorf's direction the performance underlined the clarity of parts. And the accuracy of the wind playing (horns full, trumpets crisp, bassoons mellow) served his end further. It was the resonance of massed cellos, particularly in the finale but elsewhere too, which unleashed that melancholy with which most people identify Tchaikovsky.

Leinsdorf certainly didn't deny the passion of the second movement. The general instructions for tempo are marked "with a little license." Where the conductor inserted his authority I won't pretend to say, but the whole movement, with its explosive climax and chaste ending, was glorious. And the orchestra's well-known agility, plus Leinsdorf's way of keeping unmuddied all voices, gave the vivace of the final movement thrusting momentum.

Stravinsky, on the other hand, looked back consciously to the classical idiom for his Violin Concerto in D. The instrumental accompaniment is very light, mostly winds or a block of strings. The sound is high, with little color against which dances the solo fiddle. The concerto's economy was a delightful contrast to the massive Tchaikovsky Fifth, even a contrast to those "30-minute" Mozart concertos in which Stravinsky thought the composer perhaps overstated his ideas.

However succinct the Stravinsky concerto is, it gives the soloist a great deal to do. And gracefully. Joseph Silverstein, the orchestra's concertmaster, lent his sweet-toned fiddle to the first aria and his sure technique to the shifting rhythms and effects throughout.

As a concerto, the Stravinsky is probably less gratifying to a soloist's vanity than those of Beethoven, Brahms, and Tchaikovsky. By featuring the solo violin nearly all the time, the composer robs the soloist of the moments when, out of nowhere, his instrument bursts through the orchestral tangle.

Perhaps this is Stravinsky's little joke. Elsewhere his humor is engaged in the last movement's capriccio, reminiscent of "L'Histoire du Soldat." And here the rapport between Silverstein and Stravinsky was at its best, elegantly turned cadenzas of witty music.

Weber's Overture to "Der Freischuetz" opened the program. I wish I could whip up more enthusiasm for the piece. It's exciting, to be sure. It shows off the orchestra and the Boston Symphony horns were secure in the music Friday. But the overture seems like so much pit-music, the kind played at musical comedies as the audience rustles in. Themes from the opera dip one into another, and on a program otherwise noted for its cohesion the Weber was a poor curtain raiser.

The Boston Symphony concludes its 82d season next Thursday and Saturday with Brahms' Symphony No. 3 in F major, and excerpts from Wagner's "Parsifal" (Prelude to Act I; Transformation Scene, Act I; Prelude to Act II; and Prelude, Good Friday Music and Finale, Act III).

AMUSEMENTS AMUSEMENTS

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The Symphony

Tchaikovsky 5th As Fiery Dialogue

By ROBERT TAYLOR

This weekend's program at Symphony, amiable and melodic, sparkles like a shaft of spring sunlight: Weber's opulent overture, the unpretentious Stravinsky Violin Concerto and an unorthodox but captivating account of the Tchaikovsky Fifth, emphasizing the composer's classical logic.

Although Joseph Silverstein's playing of the Stravinsky deserves praise, the E minor Symphony was in many ways the most exciting musical experience of the afternoon. It is a score that incessant repetition has tarnished; its themes and melodies have been vulgarized, popularized, mechanized; even the tone deaf, no doubt know it inside out.

To take music so familiar and restore the pristine freshness of the original artistic impulse is an achievement — and Mr. Leinsdorf may be credited with a brilliant conception.

Slavic Manner

Through Dr. Koussevitzky we have approached Tchaikovsky's Fifth in the Slavic manner, a darkly-colored, dreaming, romantic statement [illegible] by the glow of the French horn among veils of brooding introspection. Mr. Leinsdorf has the courage to dispense with the cantabile sadness. Instead he presents the Fifth Symphony as a fiery dialogue that sounds forcefully and gathers its thunders into a sustained power worthy of Beethoven.

In short, the symphony holds together through means essentially dramatic rather than lyrical. The meticulous attention to phrasing and dynamics has the effect of emphasizing the structure; and if any symphony shows internal evidence of having been written to a programmatic narrative, it is Tchaikovsky's.

The thematic repetition, the motto of the first subject of the allegro which appears in the finale, the emotional pattern, declare the work as firmly blocked-out as the orderly edifices of classicism. So that Mr. Leinsdorf's reading, which traces a distinct curve from the andante opening, loses the aimless textural sweetness in a bold evolution of vigor.

Does Not Linger

He does not linger over the clarinet and bassoon melancholia of the first movement, but briskly proceeds to develop the score; the poignant horn and sinister strings are momentary episodes. While the tempos are slow enough, the tread of lamentation is averted by sheer understatement. The waltz has a spare, touching outline. The last movement surges at tempestuous speed, yet with clarity. Tchaikovsky's Fifth Symphony emerges, thanks to Mr. Leinsdorf, divested of fustian sentiment. One can spin out the maerial, linger over it, but his is a statement whose directness attains its own songful poetry and is, I suspect, more in conformity with modern taste than overblown rhetoric.

Stravinsky's Concerto in D has not been offered at Symphony since 1941, and Mr. Silverstein, the concertmaster, playing from notes, presented a lambent traversal. The Concerto does not reach the level of those of Prokofieff, Piston or Walton for the contemporary violin, but is a perky and congenial affair all the same. Stravinsky's pages propel the soloist into relatively calm technical displays. This reticence may perhaps be attributed to the composer's wary concern toward an instrument then—unfamiliar to him. But Stravinsky is too able a craftsman not to possess a thorough intellectual comprehension of violinistic capacity; and he has managed a subtle, neat and decorative piece that works exceedingly well within self-imposed limitations.

Spacious Style

Mr. Silverstein played with a warm tone and a spacious style. His bowing was deft and he conveyed the sprightly essence of the concerto without mannerism. The idiom calls for a rhapsodic grasp and a broad melodic treatment with occasional astringent asides, and the soloist met every challenge of the fingerboard or the spiccato bow with easy authority.

The delight of this minor music was preceded by a major neglected pleasure: the overture to "Der Freichutz." Of its kind, it is well-nigh perfect. The material, drawn from the opera, does not have the effect of carpentering, and when one considers how colorful, revolutionary and exotic this must have seemed in 1821, respect for von Weber's accomplishment mount. Its still a magnificently listenable score, and received a stirring performance.

Owing to Good Friday, the final concerts of the season next week fall on Thursday afternoon and Saturday night. Mr. Leinsdorf has scheduled Brahm's Symphony No. 3, in F major, Op. 90, and excerpts from Wagner's "Parsifal."

BOSTON 24

135

Twenty-fourth Program

...AY AFTERNOON, APRIL 11, *at* 2:15 *o'clock*

SATURDAY EVENING, APRIL 13, *at* 8:30 *o'clock*

B... ..... Symphony No. 3, in F major, *Op.* 90

I. Allegro con brio
II. Andante
III. Poco allegretto
IV. Allegro

INTERMISSION

WAGNER ..... Excerpts from "Parsifal"

Prelude to Act I
Transformation Scene, Act I
Prelude to Act II
Prelude, Good Friday Music, and Finale, Act III

These concerts will end about 4:10 o'clock on Thursday Afternoon; 10:25 o'clock on Saturday Evening.

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APR 7 1963

Electronic Bells Used For Wagner

Symphony-goers tomorrow nd Saturday will be the first American audiences (and perhaps the first in the world) to hear bells sound in Wagner's "Parsifal," in the deep tones he composer wanted.

When Erich Leinsdorf, music director of the Boston Symphony Orchestra, selected orchestral excerpts from the opera as the final work of his first season in Boston, the problem of this "Parsifal" bells once more presented itself. As originally written by Wagner, the bell tones went down to 40 cycles per second (middle C is 211.6 cycles per second). To produce this sound, a bell would have to be colossal, weighing nearly 600 tons. Numerous experiments have been conducted in an attempt to reproduce Wagner's tone as it appeared in his score, but none have been completely successful. On most occasions bell tones, an octave higher than Wagner's score indicated, have been used.

The orchestra's librarian, Victor Alpert, and Leinsdorf began a search for an instrument which would duplicate the bell tone as written by Wagner. Alpert with Charles Smith, percussionist in the orchestra, visited the Schulmerich Carillons, Inc., of Sellersville, Pa., where company engineers agreed to attempt the reproduction of the "Parsifal" bell tones. Following extensive experimentation, the conductor felt that the sound produced by the Schulmerich engineers could be tried at Symphony Hall.

Tomorrow and Saturday Symphony Hall audiences will hear a tone created by the carillon company from miniature bronze bells whose sound has been magnified up to 600,000 times, thus reproducing the tone of bells weighing 1,280,000 pounds. And unlike regular bells the intensity of the electronic bells can be completely controlled.

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Sunday Herald
BOSTON, Mass.
Circ. 289,439
APR 7 1963

B.S.O. to Close Season With Brahms and Wagner

The Boston Symphony Orchestra concludes its Winter season in Symphony Hall with four concerts this week.

On Monday, Apr. 15 the orchestra departs for a 13-day transcontinental tour to 11 cities in this country and Canada. Erich Leinsdorf will conduct all the concerts on the tour, which is the first the orchestra has taken across the continent since 1963.

The four remaining concerts will be given today at 3 p.m., Tuesday and Saturday at 8:30 p.m. Because of Good Friday, the regular Friday concert will be given Thursday at 2:15 p.m.

For the Thursday-Saturday programs Leinsdorf will conduct Brahms' Symphony No. 3 and excerpts from Wagner's "Parsifal." Included in the "Parsifal" excerpts are the Prelude to Act I; Transformation Scene, Act I; the Prelude to Act II, and the Prelude, Good Friday Music, and finale from Act III.

This afternoon's program, which will be repeated on Tuesday evening, will consist of Prokofiev's Classical Symphony; Liszt's Symphonic Poem No. 4, "Orpheus"; Suite from the Comic Opera, "Hary Janos" by Kodaly; and Schubert's Symphony in C major (Posthumous).

Berj Zamkochian will give the final recital in the Symphony Hall Organ Concert series today at 6 p.m. Music director at St. Theresa's Church, West Roxbury, he has performed on many occasions with the Boston Symphony and the Boston Pops. His program will begin with Antonio Vivaldi's Concerto in A minor (organ transcription by Bach) and will include Bach's Prelude and Fugue in C minor; Three Chorale Preludes by Brahms; Julius Reubke's Sonata on the 94th Psalm; DeMaleingreau's "Le Tumulte au Pretoire"; Scherzo by Litaize; and Toccata (dedicated to Berj Zamkochian) by Peloquin.

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Symphony End... Winter Schedule

The Boston Symphony Orchestra wi... conclude its winter Symphony Hall sched... ule next week with four concerts.

Erich Leinsdorf will conduct Brahms... Symphony No. 3 and excerpts from Wag... ner's "Parsifal" Thursday, April 11, a... :15 p.m. and Saturday, April 13, 8:30 p.m.

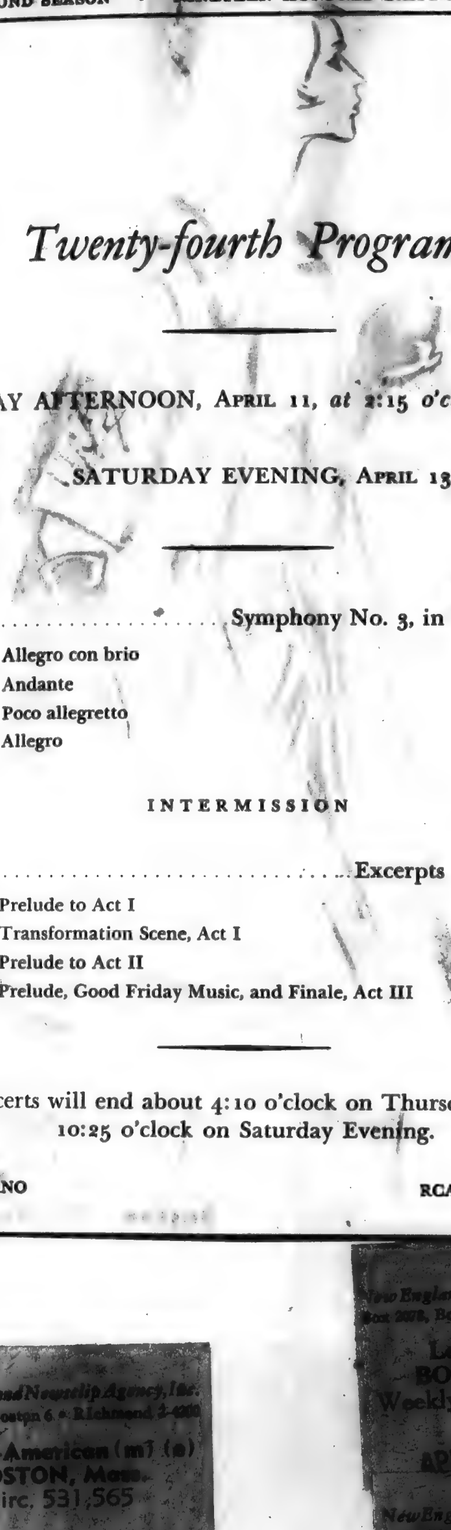
On Sunday, April 7, at 3 p.m. and Tuesday, April 9, at 8:30 p.m., the orchestra will perform Prokofiev's Classical Symphony, "Liszt's Symphonic Poem "Orpheus," Kodaly's suite from the comic opera "Hary Janos" and Schubert's Symphony in C major.

On April 15, the orchestra will leave Boston for a 13-day transcontinental tour to 11 American and Canadian cities. It is the first such trip the group has taken in 10 years.

BOSTON 24

135

EIGHTY-SECOND SEASON • NINETEEN HUNDRED SIXTY-TWO–SIXTY-THREE



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III. Poco allegretto
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Evening Globe BOSTON, Mass. Circ. 141,660 APR 10 1963

Electronic Bells Used For Wagner

Symphony-goers tomorrow and Saturday will be the first American audiences (and perhaps the first in the world) to hear bells sound in Wagner's "Parsifal," in the deep tones the composer wanted.

When Erich Leinsdorf, music director of the Boston Symphony Orchestra, selected orchestral excerpts from the opera as the final work of his first season in Boston, the problem of this "Parsifal" bells once more presented itself. As originally written by Wagner, the bell tones went down to 40 cycles per second (middle C is 511.6 cycles per second). To produce this sound, a bell would have to be colossal, weighing nearly 600 tons. Numerous experiments have been conducted in an attempt to reproduce Wagner's tone as it appeared in his score, but none have been completely successful. On most occasions bell tones, an octave higher than Wagner's score indicated, have been used.

The orchestra's librarian, Victor Alpert, and Leinsdorf began a search for an instrument which would duplicate the bell tone as written by Wagner. Alpert with Charles Smith, percussionist in the orchestra, visited the Schulmerich Carillons, Inc., of Sellersville, Pa., where company engineers agreed to attempt the reproduction of the "Parsifal" bell tones. Following extensive experimentation, the conductor felt that the sound produced by the Schulmerich engineers could be tried at Symphony Hall.

Tomorrow and Saturday Symphony Hall audiences will hear a tone created by the carillon company from miniature bronze bells whose sound has been magnified up to 600,000 times, thus reproducing the tone of bells weighing 1,280,000 pounds. And unlike regular bells, the intensity of the electronic bells can be completely controlled.

New England Newsclip Agency, Inc. Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (a) BOSTON, Mass. Circ. 531,565 APR 6 1963
Sunday Herald BOSTON, Mass. Circ. 289,439 APR 7 1963
Patriot-Ledger (e) QUINCY, Mass. Circ. 48,500 APR 4 1963
Ledger-Times BOSTON, Mass. Weekly Circ. 14,000 APR 11 1963
Sunday Globe BOSTON, Mass. Circ. 445,834 APR 7 1963

Symphony End... Winter Schedule

The Boston Symphony Orchestra will conclude its Winter Symphony Hall series the next week with four concerts.

Erich Leinsdorf will conduct Brahms' Symphony No. 3 and excerpts from Wagner's "Parsifal" Thursday, April 11, at 2:15 p.m. and Saturday, April 13, at 8:30 p.m.

On Sunday, April 7, at 3 p.m. and Tuesday, April 9, at 8:30 p.m., the orchestra will perform Prokofiev's Classical Symphony, "List's Symphonic Poem "Orpheus" Kodaly's suite from the comic opera "Hary Janos" and Schubert's Symphony in C major.

On April 15, the orchestra will leave Boston for a 13-day transcontinental tour to 11 American and Canadian cities. It is the first such trip the group has taken in 10 years.

B.S.O. to Close Season With Brahms and Wagner

The Boston Symphony Orchestra concludes its Winter season in Symphony Hall with four concerts this week.

On Monday, Apr. 15 the orchestra departs for a 13-day transcontinental tour to 11 cities in this country and Canada. Erich Leinsdorf will conduct all the concerts on the tour, which is the first the orchestra has taken across the continent since 1963.

The four remaining concerts will be given today at 3 p.m., Tuesday and Saturday at 8:30 p.m. Because of Good Friday, the regular Friday concert will be given Thursday at 2:15 p.m.

For the Thursday-Saturday programs Leinsdorf will conduct Brahms' Symphony No. 3 and excerpts from Wagner's "Parsifal." Included in the "Parsifal" excerpts are the Prelude to Act I; Transformation Scene, Act I; the Prelude to Act II; and the Prelude, Good Friday Music, and finale from Act III.

This afternoon's program, which will be repeated on Tuesday evening, will consist of Prokofiev's Classical Symphony; Liszt's Symphonic Poem No. 4, "Orpheus"; Suite from the Comic Opera, "Hary Janos" by Kodaly; and Schubert's Symphony in C major (Posthumous).

Berj Zamkochian will give the final recital in the Symphony Hall Organ Concert series today at 6 p.m. Music director at St. Theresa's Church, West Roxbury, he has performed on many occasions with the Boston Symphony and the Boston Pops. His program will begin with Antonio Vivaldi's Concerto in A minor (organ transcription by Bach) and will include Bach's Prelude and Fugue in C minor; Three Chorale Preludes by Brahms; Julius Reubke's Sonata on the 94th Psalm; DeMaleingreau's "Le Tumulte au Pretoire"; Scherzo by Litaize; and Toccata (dedicated to Berj Zamkochian) by Peloquin.

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MASSACHUSETTS

Balancing Accounts

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Leinsdorf's underlying problem, over which he rises from time to time, is his noninvolvement with the music. One might oversimplify by saying that the music is there and the listener here; the twain seldom meet.

His concerts, more often than not, are an objective experience; subjectivity, the essential quality of music making in its highest sense, is too seldom on hand. Mr. Leinsdorf appears to stand before the music and to observe it, while marshalling it into a marvelous sense of order.

It is truly impressive the way he can manage the various elements, balancing this choir against that, evoking a tone, molding a phrase, controlling dynamics. He has brought an order to the Boston Symphony that has not been heard in many a year. Under his guidance, even in these few months, it has become truly an exquisite instrument.

But the restoration of discipline solves only a part of the problem. The listener is now more aware of the way the music is played than he is of the music itself. An intellectual awareness is one thing; being emotionally moved is something far more important.

It has long been established that if the performing artist is objective about his music making, his listeners will share the same experience. If a conductor wishes to bring his audience subjectively into the music, then he must be the first to enter in. What he does, his listeners will do also. They cannot help themselves.

Music is more than the correct ordering of beautiful sounds. In its highest expression it must provide something that goes beyond the sound itself—call it poetry, call it soul, call it the inner meaning or the substance. It is this extra quality that true music lovers are seeking; when they find it not, they are cheated and they know it.

The Boston Symphony, however suave, however polished, however elegant, is capable of expressing the most recondite of musical moods. The production of ordered sound is not its ultimate goal; it is merely the means to this desired end.

Let us hope in the long run that Mr. Leinsdorf is not incapable of subjectivity; that his shortcomings are merely part of a period of adjustment during which he has assumed many added responsibilities; and that he will soon take a giant step to a higher level of musicianship.

Leinsdorf's programs have ranged rather widely through the Central European and Russian repertoire. Beethoven, Schumann, and Brahms have been there, of course; the Austrians have figured more heavily by helpings of Haydn, Mozart, Schubert, Schoenberg, Mahler, Bruckner, and Richard Strauss. Dvorak and Kodaly have come in for a share; even Sibelius put in an appearance after a drought during the Munchian period. Stravinsky, Shostakovich and Prokofieff have had their due. There is no question that Mr. Leinsdorf has been building programs of considerable imagination.

Memorable among Mr. Leinsdorf's recent concerts was a Prokofieff program in which he opened with the "Classical" Symphony (had the first three movements been taken faster, it would have sparkled more); the Concerto for Cello (with Samuel Mayes, the orchestra's principal cellist, as the masterful soloist); and the Sixth Symphony.

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Leinsdorf Conducts Final BSO Concert

By ALLAN SLY

Mr. Leinsdorf closed this symphony season with Brahms III and a generous succession of Parsifal excerpts. Time was when such a program would have been inconceivable, as containing the ideological equivalent of fissionable elements in critical proportions. But in these latter days we are experts at synthesis and flatter ourselves that we are not as our grandsires were. In calm detachment, then, we afforded Mr. Leinsdorf the opportunity to display this sumptuous tapestry, these echoes of former ecstasies, and we warmly and gratefully endorsed the proceedings by sustained, end-of-another-season and please-give-us-more-in-the-future applause.

This listener, having heard the orchestra under two guest conductors recently, and indeed having heard Mr. Leinsdorf in action but rarely, was quite startled at the new, unfamiliar, tightly focused sound and the close-hauled manner of going in the Brahms. But it had him sitting on the edge of his seat with eagerness to catch every remarkable detail of balance, each nicety of inner adjustment, each felicity of phrase-articulation.

If ever Brahms sounded Apollonian this was the time; and yet a warm tenderness was present too. It was a performance that etched itself on the memory, that set a new standard of precision. If it warmed the heart it was by way of one's judgment, one's alertness to style, one's sense of the appropriate. There are many whose hearts are stirred in these ways.

When we had caught our breath again we had perforce a different role to play: we had to superimpose what we heard upon a not-too-clearly-recalled web of suffering, redemption through grace, immolation and the like. Mr. Leinsdorf is better at this than some of us; we are no longer very good Wagnerites, but we tried hard and we at least realized what we were missing. Boston has managed without some of Parsifal for 20 years and without some other parts of it for 30 years. Not a very good record: perhaps we need more of it next year, though I for one would prefer some of the Parsifal progeny, such as Elgar's Dream of Gerontius.

The B.S.O. seemed as apt in the dramatic catharsis as it had in the Hellenic transports of the Brahms. Its reflection of its new conductor's individuality is reassuring and evidently genuine. We can look forward to next season. Meantime Tanglewood beckons — and thereby hangs another tale or two.

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Morning Globe
BOSTON, Mass.
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Music Review

Brahms, Wagner Close Leinsdorf's 1st Year

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The Brahms performance was incredible in the rightness of the conductor's shaping and the balance of orchestral sound he demanded. How many textures — rhythmic, chromatic and sonic—were woven. A tautness made the work firm over-all, but so pliable were the various parts (not just the four movements) that it emerged a kind of sculpture in motion.

Leinsdorf is sympathetic to rhythmic accents, but the subtleness with which he distributed these emphases in the first movement was pure slight-of-hand.

Encouraging the double bass section throughout the symphony gave an accent both in rhythm and in color. With this underlying beat laid down the conductor was free to build in other materials. There was the matter of tempos in the middle two movements, an andante followed by a poco allegretto. The delicate quickening Leinsdorf selected for the latter was just right.

Then there was the clarity of orchestral parts. "Transparent," would be too sharp a word and "translucent," too bright to describe the blend.

The brasses, for example, were a mite shriller than in recent Prokofiev programs; their acerbic quality yesterday was a nice contrast to the pervading darkness of the work. And in planning the whole symphony Leinsdorf observed Brahms' progression from the tensions of the opening passages through the final supple, but never easy, finale.

Wagner's "Parsifal" music almost seems to carry itself in those soaring melismata. The orchestral excerpts Leinsdorf chose the Prelude to Act I, the Transformation Scene in the same act, the Prelude to Act II, and the Prelude, Good Friday Music and Finale of Act III. His approach was less architectonic than it had been in the Brahms.

The Wagner was dignified, without being overly dramatic (for all its Christian message, it has a certain pagan impetus in the music). Seamless, but not dull, the excerpts under Leinsdorf's hands, built in intensity through string resonance and solid brass to that awesome moment when the bells clamor forth the Finale.

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The timbre of the softer sounds strikes this listener's ear as not quite true (imagination may have something to do with this reflection), but when amplified in the finale the sound is superb.

Beside leaving no doubt of Leinsdorf's inspired care of the music in his hands, the program reminds us how delicious a luxury hindsight is. When Symphony Hall opened in 1900 the fire doors were dubbed by some, "This way in case of Brahms." Doubtless, the anti-Wagnerites eyed a convenient accredited egress. But time has put out the fire of this controversy. And yesterday's use of electronic music made the bete noir of some listeners a stable pet.

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Wagner's 'Parsifal' for Easter

12-62

Leinsdorf Presents Excerpts at Symphony

By Harold Rogers

Brahms and Wagner are joining hands for the final concerts of Erich Leinsdorf's first season of Symphony Hall concerts—Brahms and Wagner, who once divided the music world up the middle, incredible as this may now seem. With the critic Eduard Hanslick as the umpire, music lovers were classified either as Brahmsians or Wagnerites—the absolutists vs. the programists—and the battle was a fiery one.

* * *

But there was little or no fire in Symphony Hall Thursday afternoon when Mr. Leinsdorf conducted the Brahms Symphony No. 3 and excerpts from Wagner's "Parsifal," the latter in honor of the Easter season. The two composers sat cosily side by side and got on extremely well. Wagner, of course, used a great many words to say comparatively little, egotist that he is. Brahms, on the other hand, spoke less but said a great deal more, prolixity, he knew, was no sign of substance.

Yet their words were cloaked with the same romantic colors in richly woven textures of magnificent sound. As in Tchaikovsky's Symphony No. 5, heard on last week's program, Mr. Leinsdorf pursued an individual way with the Brahms. Whereas he desentimentalized the waltz in the Tchaikovsky, he did quite the opposite in the waltz of the Brahms, slowing it down and souping it up.

One might have thought that it should have been the other way around, yet the Brahms gained in the exchange. Mr. Leinsdorf is not lavish in his display of musical emotion; all favors, however small, are worthy of gratitude.

* * *

The Wagner "Parsifal" excerpts beautifully unfolded their gorgeous length under Mr. Leinsdorf's operatic hands. Mystical and contemplative, the music pursues its shifting way from one chromatic modulation to the next, melodically arriving at a radiant Dresden Amen.

All was crystal clear in Mr. Leinsdorf's reading; the lines stood forth as if etched as they moved outward and downward, inward or upward. One was impressed by the somber moods that Wagner obtained by his unusual doublings, a device that Sibelius was later to use in his expression of the Finnish spirit.

* * *

Yet all was played by and large without verve. The production of beautiful sounds is an important thing, and no better instrument exists for this purpose than the Boston Symphony Orchestra. But music is more than the sum total of its sounds, and it is this "more" that we are seeking.

Serious fault may be found in the use of the electronic bells, even though this performance may have marked the first time an audience has heard the bell tone envisioned by Wagner, that of 40 cycles per second. The bells were obviously electronic in texture and often came in too loud, sounding as cheap as those that trouble the air of the Boston Common.

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The Symphony

Leinsdorf Closes Glorious Season

By ROBERT TAYLOR

Erich Leinsdorf yesterday closed his first season as the regular conductor of The Boston Symphony Orchestra in the manner in which he began it: triumphantly.

Owing to Good Friday, the concert fell on Thursday afternoon, and—because of the orchestra's western tour starting next week—marked the earliest finis to a Boston Symphony season of recent memory. For the occasion Mr. Leinsdorf selected a concert not inappropriate to Lent, but also providing climax and emphasis as the period to a remarkable inaugural year.

Not Often Done

Brahm's Third, restored to the repertory, constituted a bold stroke of programing. It isn't done often, despite an unassailable classical position (the last performance here occurred nearly nine years ago under the guest conductorship of the late Guido Cantelli), and the reasons are obvious: we hear the First and Second frequently, the Fourth on occasion, but the nature of The Third represents a towering exaction on the talents of the maestro who would impress his audience.

Consider the restraints: the F major symphony commences with an allegro con brio of such radiant majesty that the tensions of the score flow away from the summit rather than mounting toward an optomistic culmination. Instead of the predictable design, Brahms traverses an emotional range from the three graphic chords of the first movement to darkling meditations of a hymn-like character, by strings and woodwinds during the Allegro. Yet the essence of the symphony is lyric, songful and rhapsodic; and the conductor must sustain it without a sense of diminishment.

Luminous Texture

And it was a tender treatment that Mr. Leinsdorf lavished on the Third yesterday. Last week he presented a classical interpretation of the Tchaikovsky Fifth; his approach here was wholly romantic. His tempi were not fast, his phrasings leisurely.

Sentiment, in fact, adorned his reading, not the kind of inflated feeling that comes from lingering over each passage with a resolute determination to squeeze the ultimate rapture dry; rather, a spacious and graceful awareness of the role that understated but perceptible sentiment assumes.

The subtle mingling of simplicity and sophistication here was much in evidence. The account was notable for a luminous texture of sound. One would single out the unfolding of that first movement, in which the contrasts of the tempestuous development, the motto theme, give way to the serene emergence of the same motif by horn. The felicities were indeed numerous, and the symphony, as it passed into the refrain motto colored by flute, achieved a peaceful and kindly coherence. I would call this an exceedingly civilized version distinguished by an emphasis on the emotional element. Such an emphasis does not wholly preserve the dramatic conflicts, but Mr. Leinsdorf's view of Brahms seems to me a miraculous resolution of those contending elements of Brahms interpretation—the intellectual conservatism guided by a warm sensibility.

The excerpts from "Parsifal," the Prelude to Act I, the Transformation Scene, the Prelude to Act II, Prelude, Good Friday Music and Finale, Act III, were rich in theatrical instinct compounded by the sublimity of mysticism.

Bels as Written

For the performance an electronic reproduction of the Easter bells prepared by the Schulmerich Carillon Company from miniature bronze bells whose sound was magnified 60,000 times, resolved the problem that Wagner set when he called for a bell tone that went down to 40 cycles per second.

Thus, undoubtedly for the first time, an American audience heard the bells as written. In most performances, obviously, Wagner's directions, which would demand a colossal carillon, a bell weighing about 600 tons, are not followed; and bells an octave higher are employed.

While I appreciated the fidelity of intent here, neither could I rid myself of the notion that I was listening to a skilled electronic mimicry, for the reverberations of the live article have a clarion authority that isn't quite obtainable.

A Minor Point

Nevertheless, this is a relatively minor acoustical point. More important was the exalted projection of the "Parsifal" atmosphere, the ecstatic, fervent long-spun line. Mr. Leinsdorf awoke this passionate and unique atmosphere, a mood disparate from any other in the range of opera or symphony.

It was a glorious ending to a glorious season, and as the men of the orchestra and Erich Leinsdorf take the new Boston Symphony Orchestra to the American heartland for the first time in a decade, we wish them godspeed.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the 24th program of the 82nd season yesterday at Symphony Hall. The program will be repeated Saturday night at 8:30:
Symphony No. 3, in F major, Op. 90 ..... Brahms
Excerpts from "Parsifal" .... Wagner

Amusements

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TRANSCONTINENTAL TOUR '63

MINNEAPOLIS, MINN.
TRIBUNE
D. 229,837 S. 661,654

JAN 20 1963

Boston Symphony Replaces Richter on 'U' Series

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The Boston Symphony Orchestra will replace Richter for the final concert of the series April 27. "Only two or three pianists were considered a satisfactory replacement but none was available," Lombard said. "So we sought, and found, a more than equivalent replacement."

Erich Leinsdorf, newly appointed conductor of the Boston Symphony, will direct the orchestra at its concert here. It was the Boston Symphony that played at Northrop Auditorium's dedication in 1929, and it has not returned since, or taken very many long tours in the last 30 years.

Patrons are asked to hold their tickets dated April 4 for the April 27 concert. Next event in the Masterpiece series will be a recital by Philippe Entremont, French pianist, in Northrop Auditorium Feb. 6.

INTERNATIONAL MUSICAN
NEWARK, N.J.
MONTHLY 245,059

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CHICAGO, ILL.
CHICAGO'S AMERICAN
D. 450,340 S. 571,997

MAY 23 1962

CHICAGO, ILL.
NEWS
D. 537,792 SAT. 526,176

MAY 18 1962

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The Boston Symphony, which has not performed in Chicago for many seasons, will appear April 15, 1963, at Orchestra Hall under the direction of its new musical director, Erich Leinsdorf, Allied Arts Corp. reports.

KANSAS CITY, MO.
STAR
D. 334,790 S. 363,420

MAY 13 1962

MUSIC AND MUSICIANS
By Clyde Neibarger

Boston Symphony to Play Here.

RUTH SEUFERT'S list of attractions for the 1962-63 season is an impressive one, including some big name artists and two or three orchestral highlights—such as the Boston Symphony in its Kansas City bow, the inimitable Leonard Bernstein heading a gala of 50 and orchestra, and a repeater, Mantovani.

No dates have been announced. But the Boston Symphony, an orchestra of 110, will share its first Kansas City appearance with its new conductor, Erich Leinsdorf. He succeeds Charles Munch, who bid Boston an affectionate farewell this spring.

Erich Leinsdorf.

SEATTLE, WASH.
TIMES
D. 226,427 S. 257,927

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And Cornish's [illegible] A precedent-

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Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 34,490

MAY 2 1963

BON VOYAGE, MAESTRO — Photograph shows Mr. Erich Leinsdorf, Conductor of the Boston Symphony Orchestra, as he departs in advance of the Orchestra on recently concluded tour across the country. Shown wishing Mr. Leinsdorf "Bon Voyage" is Bernard Garber, President of Garber's Travel Service.

PORTLAND, ORE.
OREGON JOURNAL
D. 147,305 SAT. 122,981

MAR 19 1963

Boston Symphony Billed For April 23

Erich Leinsdorf will bring the world - famous, 104-piece Boston Symphony Orchestra to The Auditorium for a single concert on Tuesday, April 23, under the aegis of the Portland Symphony Society.

The performance is not a part of the Portland Symphony's year-long 12-concert season, society president Fred M. Buchwalter points out. Tickets are on sale at J. K. Gill's, 408 SW Fifth Ave.

FOUNDED IN 1881, the Boston Orchestra has been described as "the greatest assembly of skilled musicians the world has even known." It has assured a place in musical history for such noteworthy conductors as Pierre Monteux, Serge Koussevitzky, Charles Munch, and its current musical director, Erich Leinsdorf — former assistant to Bruno Walter and Arturo Toscanini.

Leinsdorf came to the Boston orchestra last year, after having conducted for the Metropolitan Opera six years. His baton is familiar to audiences of the Cleveland, Philadelphia, Chicago, San Francisco, Berlin, Vienna, and London symphonies, all of which he has conducted since leaving the Austrian State Academy of Music in 1933.

THE NATION'S richest, and perhaps its best, symphony aggregation, the Boston is also America's hardest working orchestra — playing 227 concerts this season alone. Its last transcontinental tour was in 1953. Portland is one of only 11 cities slated to hear the orchestra.

Since making its first phonograph record in 1917, under Dr. Karl Muck, the Boston and its "Pops" orchestra under Arthur Fiedler, have produced on - wax performances which have sold 30 million copies to date. The orchestra's home concerts are broadcast nationally by 55 radio stations. Last year, the orchestra also appeared in 13 one-hour TV concerts.

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POST-INTELLIGENCER
D. 214,542 S. 249,352

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JOURNAL
D. 47,720 S. 67,920

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Boston Symphony Concert Tickets on Sale

Dr. Leroy J. Miller, president of the Albuquerque Civic Symphony, and Ralph Berkowitz, Civic Symphony manager, are serving as co-chairmen of ticket sales for the forthcoming appearance of the Boston Symphony Orchestra.

Since the announcement of the Boston Symphony's appearance in Albuquerque, April 18, there has been a steady stream of inquiries from all parts of the state, Dr. Miller said. When the tickets were first placed on sale, and suggested as Christmas gift items, they went at remarkable speed, he said, especially in view of the fact that the Boston Symphony's concert was four months away.

Tickets for the concert are availabe at Riedling Music Co. downtown and Winrock Center.

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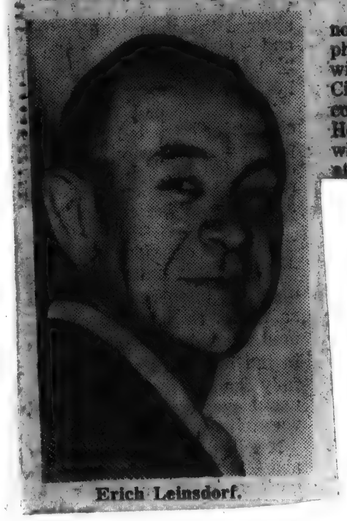

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 34,490

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INTERNATIONAL MUSICIAN
NEWARK, N.J.
MONTHLY 245,059

APR 1963

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STRINGS In a recent press conference, Erich Leinsdorf, conductor of the Boston Symphony, discussed the shortage of strings. "This condition," he said, "has now gone on for a long time, I have learned with some interest. I was quite surprised, it is today the same thing in Europe. I read only a few weeks ago that there is an acute string shortage in Germany, which was quite new to me. I had thought that this was a sociological phenomenon in the United States but it isn't, it is general. I haven't quite the answer why. We may try to find an answer in Tanglewood; we are paying special attention to the string situation. I visited last year the String Congress at the Michigan State University, which is arranged yearly by the American Federation of Musicians. I was there for a few days. They have about a hundred very young people from all over the United States of varying standards and caliber, but a very interesting faculty, very lively people, and we had long discussions. It may be that the string crisis has something to do with the fact that string instruments on the earlier (elementary) level are still taught as if our music were written in the vein of 1763. It means that the young string player finds, say after a year or two of study, that he can play only diatonic music. A music dealer in New York told me that for the amateur orchestras he can supply only music which makes no chromatic demands on the strings. Now this is a rather startling thing and it must go back to the teaching being out of step. Now this is of course an enormously complicated thing and would have to be investigated very carefully. I do propose that these are some of the areas where Tanglewood comes in and will come in. I believe the Boston Symphony Orchestra will always be fortunate enough to get the best of the string supply when we have a vacancy; so will Philadelphia and the other major orchestras. But that does not take care of the dozens and dozens of other orchestras. If they cannot get good string players, what is going to happen to them?"

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Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 51,367
APR 14 1963

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
APR 11 1963

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The orchestra will travel on two United Air Lines chartered planes throughout the trip, with a third aircraft used to transport 15 tons of baggage. This is the first time an orchestra has ever toured the country entirely by airplane. The Boston Symphony Orchestra's entire party will number 121.

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Herald (m)
BOSTON, Mass.
Circ. 178,553
APR 16 1963

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Despite sellout audiences everywhere, BSO will lose $75,000 on the flying trip of Conductor Leinsdorf, 104 musicians and eight tons of equipment. Cost has been the main deterrent to a Pacific Coast tour for the past decade, but with the population boom there in the past 10 years, both the orchestra and westerners felt they shouldn't wait longer.

In satisfaction for the West, prestige for Boston and subsequent sales of BSO recordings, the journey should prove well worth the price.

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Traveler (e)
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Record-American (m) (e)
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Circ. 445,834

11 Concerts In 13 Days For B.S.O.

The Boston Symphony Orchestra will leave Logan Airport tomorrow morning for Chicago, the first stop on an 11-city tour to the West Coast and back. This will be the first trip to the far west by the orchestra since 1953 and will be the orchestra's first extensive tour under the direction of Erich Leinsdorf, who will conduct each of the concerts.

The orchestra will travel on two United Air Lines chartered planes throughout the trip with a third aircraft used to transport 15 tons of baggage, marking the first time an orchestra ever has toured the country entirely by airplane. The entire party will number 121.

Following the concert in Chicago tomorrow evening, the orchestra will present concerts on successive days in Kansas City, Mo., Oklahoma City, Albuquerque, and San Diego. Saturday will be a free day in Los Angeles with the second half of the trip resuming after a concert next Sunday in Los Angeles' Shrine Auditorium. The orchestra will then visit San Francisco, Portland and Seattle where there will be another free day. The homeward leg of the tour will include concerts in Winnipeg and Minneapolis. The B.S.O. will return to Boston Sunday, Apr. 28, having covered nearly 9000 miles by airplane, and having played 11 concerts in 13 days.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 192,118
APR 16 1963

Symphony To Visit 11 Cities in 13 Days

The Boston Symphony packed up 15 tons of musical instruments and left Logan Airport Monday on a transcontinental tour which will take the orchestra to 11 cities in 13 days.

The first stop was Chicago.

The party of 120 said goodbye to families while waiting for a violinist who went home to retrieve his fiddle. Larger instruments and the dressing trunks had been shipped earlier by cargo plane.

Just before take-off, Joseph Silverstein, the 31-year-old concertmaster, received a plaque citing him as one of The Outstanding Young Men of the Year.

Making the presentation were Thomas P. Carrigan, vice president of the Boston Junior Chamber of Commerce, and Walter Palmer, president.

Just that morning Silverstein had read of a similar award to Anshel Brusilow, concertmaster of the Philadelphia Orchestra.

Seven other Boston men will be honored at a Jaycee banquet Apr. 24. An eighth, Frank Ramsey, will be in Los Angeles, playing for the Boston Celtics.

Conductor Erich Leinsdorf, preceded the orchestra to be with his son, a student at the University of Chicago.

The orchestra will play on successive days in Kansas City, Mo., Oklahoma City, Albuquerque and San Diego, and later in Los Angeles, San Francisco, Portland, Seattle, Winnipeg and Minneapolis. It will return Apr. 28, having logged 9000 miles and completed the first American tour made entirely by airplane by any orchestra.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 452,333
APR 16 1963

Off on Coast-to-Coast Tour

FIRST IN DECADE — The Boston Symphony Orchestra waves goodbye before boarding plane at Logan Airport as they start a coast-to-coast tour, their first in 10 years. First stop is Chicago. On hand (below) were families to bid them adieu. Group will return here April 27. (UPI Telephoto)

OUNGSTERS BID GOODBYE TO MUSICIAN-DAD

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
APR 16 1963

BSO Expects $75,000 Loss From Tour

LOS ANGELES — One of the most important musical events in the West in years will get under way Thursday when the Boston Symphony Orchestra starts a tour of the Pacific Coast.

For San Diego, Portland and Seattle this will be the first visit by the world-famous orchestra, which is conducted by Erich Leinsdorf.

The Western tour will begin in San Diego on Thursday. The orchestra will then go to Los Angeles on Saturday, to San Francisco on Sunday, to Portland on April 23, to Seattle on April 24, and to Winnipeg, Man., on April 26.

10 Long Years

A representative of the orchestra estimated that the flying trip by the 101 men and 3 women in the orchestra, with their 8 tons of equipment, would result in a loss of about $75,000.

Economics, it was explained, is a main reason why 10 years have passed since the Boston Symphony was last in this part of the country.

There are several reasons for making the trip despite the certainty of the financial loss:

Such a tour enhances the prestige of the organization in the West, where the population has boomed in 10 years and created an audience that did not exist the last time the Boston Symphony was here.

Exposure in the West is likely to stimulate purchases of the orchestra's recordings.

The orchestra, through an agreement with Seven Arts Productions, televised concerts that are sold to independent television stations throughout the country.

142

THE KANSAS CITY TIMES, WEDNESDAY, APRIL 17, 1963

MINNEAPOLIS MORNING TRIBUNE ★ Thur., April 25, 1963

April 14, 193

ALBUQUERQUE JOURNAL

KANSAS CITY WELCOMES THE BOSTON SYMPHONY
"THE ARISTOCRAT OF ORCHESTRAS"
UNDER ERICH LEINSDORF'S DIRECTION

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • Richmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 194,870
APR 16 1963

Westward Ho

The best wishes of its home city go with the Boston Symphony Orchestra on its tour to the West Coast, following a concert last night in Chicago. For Seattle, Portland and San Diego it will be the orchestra's first visit; even Los Angeles has not heard it "live" for a decade.

Tickets are reported to have been sold out at all stops, but the trip is expected to lose about $75,000, though it will stimulate purchase of the orchestra's recordings. Yet far more is involved than money, or the eight tons of equipment that must accompany the 101 men and three women led by Conductor Erich Leinsdorf.

Even more than for its current rebirth, Boston is known for its orchestra, an instrument not merely "All-American," but tops in the world.

142

on back of Section A - Sonnabend

THE KANSAS CITY TIMES, WEDNESDAY, APRIL 24, 1963

MINNEAPOLIS MORNING TRIBUNE ★ Thur., April 25, 1963

April 14, 193

ALBUQUERQUE JOURNAL

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"THE ARISTOCRAT OF ORCHESTRAS"
UNDER ERICH LEINSDORF'S DIRECTION

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-6878

Morning Globe
BOSTON, Mass.
Circ. 194,870

APR 18 1963

Westward Ho

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Even more than for its current rebirth, Boston is known for its orchestra, an instrument not merely "All-American," but tops in the world.

Traveler Scope . . . Where The News Comes Alive In Pictures

Symphony On Tour

FAMED BOSTON SYMPHONY ORCHESTRA left Boston Airport April 15 for its first coast-to-coast tour in 10 years. It returns Sunday. Group played in eight states and in Canada. Above, Symphony players are serenaded in Albuquerque, N. M., by guitarists in La Placita restaurant. From left, Henry Portnoi, double bass; Reuben Green, viola; Jerome Lipson, viola, and Leslie (Tiny) Martin, double bass.

CHESS PROBLEM, above, is pondered by Alfred Schneider, violinist, left, and Vincent Mauricci, violist. Pocket-size chess set is great for killing time on those long flights. Most salesmen and travelers carry them or similar pocket games. Right, pilot explains intricacies of plane's gadgetry to George Zazofsky, left, violinist, and chairman of orchestra's committee, and Thomas D. Perry Jr., orchestra manager.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 164,299
APR 26 1963

ORCHESTRA MEMBER has a little fun on plane en route to San Diego. Violist player Joseph de Pasquale drowses, as Louis Speyer, English horn player, is about to crown him. At right, also in dreamland, is Jerry Lipson. Orchestra chartered three commercial airline planes to carry players and their equipment. Observers on the trip said most of the veteran orchestra members are taking the long air trip in stride, but new and younger members are not enjoying it too much. It could be they miss that home cooking. When the orchestra returns Sunday they will rest until Tuesday when the Pops season opens.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
APR 27 1963

By George Humphrey

Susan Kline, United Air Lines hostess, awaits autographed program from Erich Leinsdorf while en route to San Diego on the current tour by the Boston Symphony Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
MAY 4 1963

THE Boston Symphony Orchestra, on its recent tour, took no chances on losing one whole section. The strings were split up among three chartered planes; and so were the brasses and the percussionists.

CHICAGO

. CASH BOX
NEW YORK, N.Y.
W. - CIRC.N.AVAIL.

MAY 4 1963

Leinsdorf In Chi

CHICAGO—Erich Leinsdorf and the Boston Symphony Orchestra recently visited the Windy City for a sell-out concert in the city's Orchestra Hall. On the morning of his arrival Leinsdorf and local executives of RCA Victor hosted a press conference in the Sheraton-Blackstone Hotel. In the above picture Leinsdorf (right) is shown with music impressario Harry Zelzer.

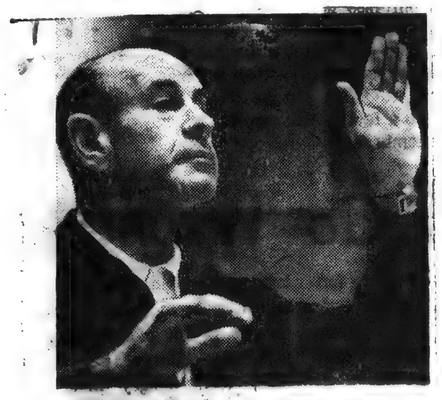
CHICAGO, ILL.
SUN-TIMES
D. 543,420 S. 651,327

APR 14 1963

The Boston Symphony Orchestra, absent from Chicago for some years, makes a return visit Monday with its new music director, Erich Leinsdorf, conducting. The event, at Orchestra Hall, features music of Brahms and Mahler.

CHICAGO, ILL.
CHICAGO'S AMERICAN
D. 450,340 S. 571,997

APR 7 1963



CONDUCTOR Erich Leinsdorf brings Boston Symphony orchestra to Orchestra hall the evening of April 15.

WHERE MAGAZINE
CHICAGO, ILL.
W. 15.000

APR 13 1963

The Boston Symphony Orchestra, Erich Leinsdorf, director, presents a concert at Orchestra Hall April 15 under the auspices of Allied Arts

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 854,085 S. 1,157,232

APR 14 1963

THE BOSTON SYMPHONY ORCHESTRA returns for the first time in a decade when it plays tomorrow night in Orchestra hall under the direction of its new music director, Erich Leinsdorf, to benefit the Immigrants Service League. Founded in 1881 and long admired for many qualities, including its French subtleties, the orchestra played a memorable series of concerts here in the 1940s, when the late Serge Koussevitzky was its conductor. Its most recent visit was in the spring of 1953 when it gave three performances in Orchestra hall, two under the direction of its recently retired French conductor, Charles Munch, the third led by its French guest, Pierre Monteux.

CHICAGO, ILL.
CHICAGO'S AMERICAN
D. 444,559 S. 554,928

APR 14 1963

MEANWHILE, BACK AT THE RANCH: Boston Symphony conductor **Erich Leinsdorf,** who performs in Chicago for the first time in 10 years Monday at Orchestra Hall, will be reunited with his son, a U. of Chicago student. The Lei is a benefit for the Immigrants Service League. .

CHICAGO, ILL.
SUN-TIMES
D. 543,420 S. 651,327

APR 12 1963

CHICAGO, ILL.
NEWS
D. 504,880 SAT. 502,274

APR 9 1963

THE BOSTON SYMPHONY'S Orchestra Hall concert on Monday night will be broadcast live in stereo by WFMT (98.7 FM).

The station, which is expanding its live coverage of events, also plans 20 Monday evening concerts in stereo by the Fine Arts Quartet, broadcast from WFMT's studios. Four of the 20 concerts will be in May, three in June, and 13 in the fall.

Boston Symphony Here Tomorrow

THE BOSTON Symphony orchestra, just embarked on a cross-country tour [by air] under its new music director, Erich Leinsdorf, will play in Orchestra hall at 8:15 p. m. tomorrow evening. This will be the Bostonians' first local performance in almost exactly a decade.

Van Cliburn

Mr. Leinsdorf, as conductor, needs no local introduction. His appearances here as guest leader of the Chicago Symphony orchestra during the 1960-61 and 1961-62 seasons are testimony of his eminence among the middle-generation maestri.

For this single concert, Mr. Leinsdorf has chosen two German-school symphonies: Brahms' Third, in F, Op. 90, and Mahler's First, in D.

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 854,085 S. 1,157,232

APR 14 1963

MISHAWAKA, IND.
TIMES
D. 5,471

APR 6 1963

CHICAGO, ILL.
SUN-TIMES
D. 543,420 S. 651,327

APR 14 1963

The Boston Symphony orchestra comes to Orchestra hall tomorrow night at 8:15, making its first visit since Erich Leinsdorf was made music director. The program holds Brahms' Symphony No. 3, and Mahler's Symphony No. 1.

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 854,085 S. 1,157,232

MAR 31 1963

CHICAGO, ILL.
NEWS
D. 504,880 SAT. 502,274

MAR 27 1963

Program Changes

The Boston Symphony Orchestra's program has been revised for its Orchestra Hall concert on Monday, April 15, at 8:15 p.m. Erich Leinsdorf will conduct the Brahms Symphony No. 3 in F Major and the Mahler Symphony No. 1 in D Major.

WHERE MAGAZINE
CHICAGO, ILL.
W. 15,000

MAR 23 1963

COMING ATTRACTIONS

Harry Zelzer, the incomparable impressario of Chicagoland brings the Boston Symphony Orchestra, Erich Leinsdorf, Conductor to Orchestra Hall, April 15. The performance to be held in the evening will benefit the Immigrant's Service League.

Tickets may be obtained through Allied Arts Corporation, 20 North Wacker Drive.

CHICAGO, ILL.
SUN-TIMES
D. 543,420 S. 651,327

APR 1 1963

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CHICAGO

CASH BOX
NEW YORK, N.Y.
W. - CIRC.N.AVAIL.
MAY 4 1963

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D. 450,340 S. 571,997
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WHERE MAGAZINE
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W. 15,000
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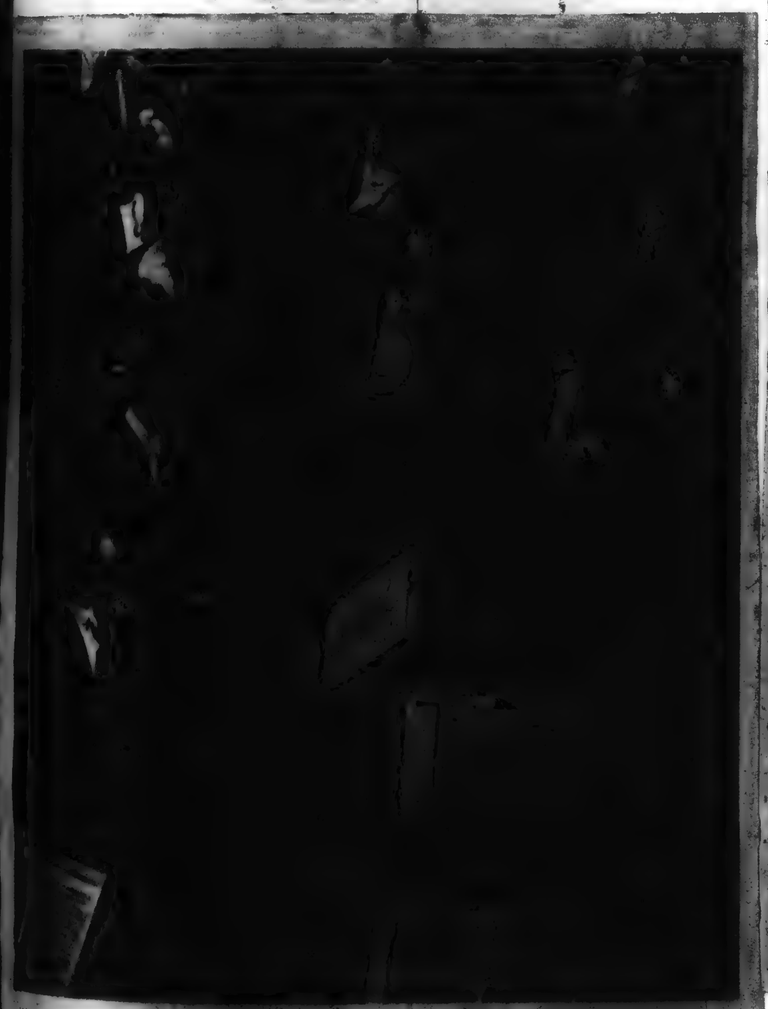

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MISHAWAKA, IND.
TIMES
D. 5,471
APR 6 1963

CHICAGO, ILL.
SUN-TIMES
D. 543,420 S. 651,327
APR 14 1963

The Boston Symphony orchestra comes to Orchestra hall tomorrow night at 8:15, making its first visit since Erich Leinsdorf was made music director. The program will be Brahms' Symphony No. 2, and Mahler's Symphony No. 1.

Chicago Tribune
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Chicago Tribune
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APR 16 1963

On the Aisle

Either Boston and Leinsdorf Are Incompatible or They Need More Time to Make It Work

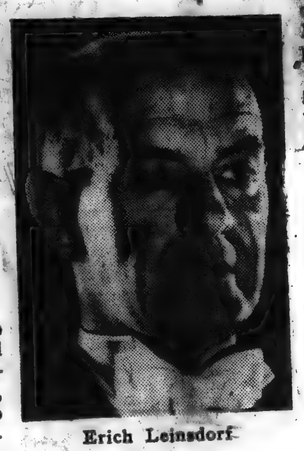
BY CLAUDIA CASSIDY

THOSE WHO remember the glorious days of the Boston orchestra with Serge Koussevitzky are as unreasonable about it as Enrico Caruso used to be about himself — that is, he said, "Other singers 100 per cent, Caruso 150." And the Boston was far less than 100 per cent last night when after a 10-year absence it returned with its new conductor, Erich Leinsdorf, to Orchestra hall.

Mr. Leinsdorf took over his post last fall, and it really is too soon to come touring. Unless it is a mutual case of clairvoyant love at first sound, conductors and orchestras take time to know each other, and it seemed to me that either this combination is hopelessly incompatible, or it needs a lot more time to make things work. Mr. Leinsdorf is a competent man of wide experience, and Boston's orchestra has long been a magnificent instrument, even when somewhat jangled by circumstances beyond its control. But their concert displayed neither to advantage.

Concert by the Boston Symphony orchestra, Erich Leinsdorf, conductor. Presented by Allied Arts corp. in Orchestra hall Monday evening, April 15, 1963. The program:
Symphony No. 3, in F major.....Brahms
Symphony No. 1, in D major.....Mahler

The orchestra in its great days was essentially French, a wonderfully flexible instrument of the most extraordinary subtlety both of color and sound.



Erich Leinsdorf

It may still be like that—there were signs of the old timbre when the strings played freely and in the French colors of winds and brass. But much of the time it was forced and coarsened until unrecognizable.

Nor was Mr. Leinsdorf especially fortunate as an interpreter. Neither in the Brahms Third nor in Mahler's First had he discovered the valid point of view, the penetration or the conviction to make two such symphonies from the standard repertory of particular interest to more than the casual listener out on a benefit night. They lapsed so often in their claim to attention as to seem almost interminable.

The Brahms was simply routine, with now and then the rich sound a big orchestra of superior players can produce. The Mahler was a serious misfortune. It is a great human drama of struggle and failure and mystical apotheosis. It is a fierce outcry of the heart, an outpouring of compassion, a blaze of apocalyptical splendors—if it is anything at all. Mr. Leinsdorf confused compassion with sentimentality, and the apocalyptical with a great noise. The orchestra did what it could in the melee.

Notes

CHICAGO, ILL.
SUN-TIMES
D. 543,420 S. 651,327
APR 16 1963

New Boston Symphony Sound Leaves No Doubt Of Stature

By Robert C. Marsh

After a 10-year absence, the Boston Symphony Orchestra visited Chicago Monday night as first stop in a transcontinental tour that will take it to 11 cities in 13 days.

Erich Leinsdorf, who is to direct all the programs, was on the podium. Orchestra Hall was sold out to greet him, and the concert was carried to an even larger audience by means of a stereophonic broadcast on WFMT.

For Chicago, the evening had special significance, not only as an opportunity to greet a great orchestra which we have had to respect in absentia, but also as an opportunity to observe it in a phase comparable to that which our resident ensemble will be duplicating a year from now.

THE BOSTON Symphony has just completed its first year of subscription concerts under a new and vigorous leadership. Maestro Leinsdorf had put his personal imprint on its playing as early as its first concerts, which I heard in September, but by now the process has had the opportunity to establish the principal lines of its development.

Leinsdorf's program might be taken by a critic as an illustration of principles, but the audience responded to it as the most stimulating sort of music making. It consisted of two symphonies from the conductor's Austrian homeland, the Third of Brahms and the First of Mahler. Both contain strongly expressive passages, which are easily emotionalized, and nobly heroic pages which can become bombastic.

ALWAYS AWARE of these possibilities for excess, Leinsdorf sought the means to expression and strength within a framework of artistic discipline. The Brahms was dominated by the first movement, which was given full stature by respecting the marked repeat. Its big, surging phrases rested on a solid pulse and carried the development of the material to a high level of impact.

It was only then that the gentler, more romantic aspect of the score was brought to the foreground.

The Mahler needed a few minutes to get warmed up, but when it hit its stride midway in the opening movement, it turned out to be a slightly superior performance than that of the recent Leinsdorf-Boston recording.

LIKE ALL of Mahler's scores, this abounds in contrasts and juxtapositions. It seemed to me that the dramatic quality of these effects had been carefully weighed, and that they were realized with just the sort of care needed to make their significance fully apparent. Leinsdorf does not regard the third movement as burlesque to the degree that other conductors do, and here, in particular, I thought he made a good case for his interpretive approach.

It was, however, the finale that swept everything before it and marched triumphantly to the sort of conclusion that brings audiences to their feet with a shout.

THE NEW Boston sound is one with a lot of tonal beef—more than I can recall even from the Koussevitzky era. It stresses clear, firm outlines and a secure rhythmic structure. And, although Leinsdorf has the perfect means to cultivate tonal gorgeousness should he desire, he is resisting all temptations to make slick and overpolished music. Communicative force obviously holds primacy over any other consideration. The orchestra has changed, is changing, but its stature has never been more apparent.

CHICAGO, ILL.
CHICAGO'S AMERICAN
D. 444,559 S. 554,928
APR 16 1963

ROGER DETTMER

Boston Show Just Gleams

WHEN ALL'S BEEN SAID that can be said on the subject of "Dynagroove," there's nothing that remotely compares with the sound of a great orchestra, live.

Last evening, it was the Boston Symphony, back in Orchestra hall for their first local performance in almost exactly a decade—the first stop on an 11-city western swing, by chartered jet.

Erich Leinsdorf, who became music director last September, officiated on the podium, demonstrating both how basically strong Boston's orchestra has remained thru the years, and how quickly it responds to discipline. Especially discipline of the central European caliber.

If, in a program of late 19th century Viennese symphonies, one sometimes was more conscious of demonstration than the expressive ends to which great orchestras are dedicated, the performance fairly gleamed.

MR. LEINSDORF'S excellent original program—Wagner, Prokofiev, and Bartok—had been remade at the request of local management [after calls, according to one source, from the Chicago Symphony office]. We heard, instead, the Third Symphony of Brahms followed by the First of Mahler—epochal music in both cases, but rather much of a good thing at one sitting.

Apart from a rupture in mood and continuity between opening movements of the Brahms, to admit a horde of latecomers, the performance was lucid and lithe, much in the storied Koussevitzky tradition of high surface gloss. Mr. Leinsdorf, on the side of the angels, repeated the first movement exposition, coaxed beautiful playing [altho a little loud during the first quarter-hour], and persuaded the middle movements to sing. In the outer sections, however, he seemed to be exercising a certain caution, as if to become involved emotionally might somehow be considered unclean.

Perhaps, tho, he wanted not to spoil the Mahler, and if so, succeeded.

WHETHER ONE agrees or not with Mr. Leinsdorf's interpretive options, one dare not disrespect his uncommon control of orchestral performance. In the Mahler it was extraordinarily rich and poised.

Right down the line, solo playing was impeccable—contrabass, oboe, clarinet, trumpet, horn, and first violin. The music stayed constantly in motion, was rhythmically alert and tightly organized; not a moment sounded muddy or hysterical. Yet this order was achieved at the periodic cost of that same slight remoteness — possibly the lack of total temperamental affinity—noted in the Brahms.

In the finale, however, Mr. Leinsdorf finally unleashed the power and eloquence he had kept until then in check. The Mahler First may not be everyone's favorite specimen of sturm und drang, but invariably it stirs a storm of applause at the end. Again last evening this happened—in tribute not only to the composer's apocalyptic vision and mastery of method, but to the performance of Boston's mighty orchestra, back on the highroad to primacy under Mr. Leinsdorf's painstaking and purposeful direction.

NOTE: Herb Rogers, Highland Park's favorite summer producer, will hold auditions for the 1963 season this coming week-end in the Patricia Stevens agency, 22 W. Madison st. On Friday, he'll hear singers from 4-6 and 7-9 p. m.; on Saturdays, dancers from 4-6, singer from 7-9 p. m., and on Sunday singers from 1-3, dancers from 3-6 p. m. This is an open call for talent—no appointment is required.

CHICAGO, ILL.
NEWS
D. 504,880 SAT. 502,274

APR 16 1963

'Perfection' By Leinsdorf

BY DONAL J. HENAHAN

"What makes a conductor great?" inquired the lady at intermission, after Erich Leinsdorf had led his Boston Symphony through the Brahms Third Symphony. After a moment of rejecting such glib answers as "publicity," or "divine back muscles," we decided that if it had to be summed up quickly the best reply would be "a great orchestra." That was the comment, at any rate, of Gustav Mahler, whose Symphony No. 1 constituted the program's second half.

The Bostonians returned to Orchestra Hall Monday evening after an absence of 10 years, this time under the direction of their newly appointed musical director, and amply justified their lofty standing in the world's orchestral elite. Leinsdorf, of course, is quite an artist in his own right, but this group could make the reputation of a lesser man.

Understandably, the evening was full of fascinations.

ALTHOUGH the Brahms was exemplary in its opulence of string tone and careful balance of sonorities, Leinsdorf's pacing of the work was ponderous, particularly in the Poco Allegretto, which ought to move moderately, but need not grind to a halt altogether.

But the BSO's new director seems not yet to be concerned with overall problems such as maintaining the impulse and movement of a Brahms symphony. He approaches a score as if it were a series of orchestral problems to resolve with an ear bent toward winning precisely the sound he wants from his new orchestra.

What this resulted in when the evening progressed to Mahler's First Symphony was worth cheering about, purely in aural terms. Seldom has one heard a Mahler score registered so beautifully, and rarely do the dozens of minor solo and concertante parts fall into the hands of virtuosos such as fill the Boston ranks: Joseph Silverstein, Ralph Gomberg, James Stagliano, Sherman Walt, Roger Voison, and the others.

WORKING like a watchmaker, Leinsdorf took Mahler's sprawling D Major Symphony apart and let one examine it in unending detail. The funeral march movement, with its droning variations on "Frere Jacques," was played with the legendary Boston tonal luster, but one waited continually for some indication that Leinsdorf was going to penetrate into the score and suggest some of its sardonic and grotesque meanings.

Thrillingly well performed as it was, the Mahler left one only with overwhelming orchestral impressions, and there is more to this work than that.

As we have noted about Leinsdorf's conducting in the past, both at Orchestra Hall with the Chicago Symphony, and at Lincoln Center with Boston, he is a master at putting a high polish on a score. And unlike his immediate predecessor, Charles Munch, Leinsdorf never seems to take chances. For this listener, he missed entirely the tortured neurotic expressionism that lies at the heart of any Mahler symphony.

CHICAGO, ILL.
CHICAGO'S AMERICAN
D. 444,559 S. 554,928

APR 16 1963

MUSICALLY SPEAKING last night was a smashing success.

Happily surprised were board members of Immigrants' Service league who could have twice sold out boxes and main floor seats for the Orchestra hall concert last night with the Boston Symphony orchestra and Eric Leinsdorf conducting. Every seat was sold out weeks before the benefit. In fact, boxes were so scarce board members found themselves having to share these elite pews.

Among last night's enthusiastic crowd were the Edward Byron Smiths, the Solomon B. Smiths, the Leigh Blocks, Mr. and Mrs. Arthur Writs, the Lloyd Yoders, and William Hunts, the Edward Ryersons and Mrs. Fred Poor.

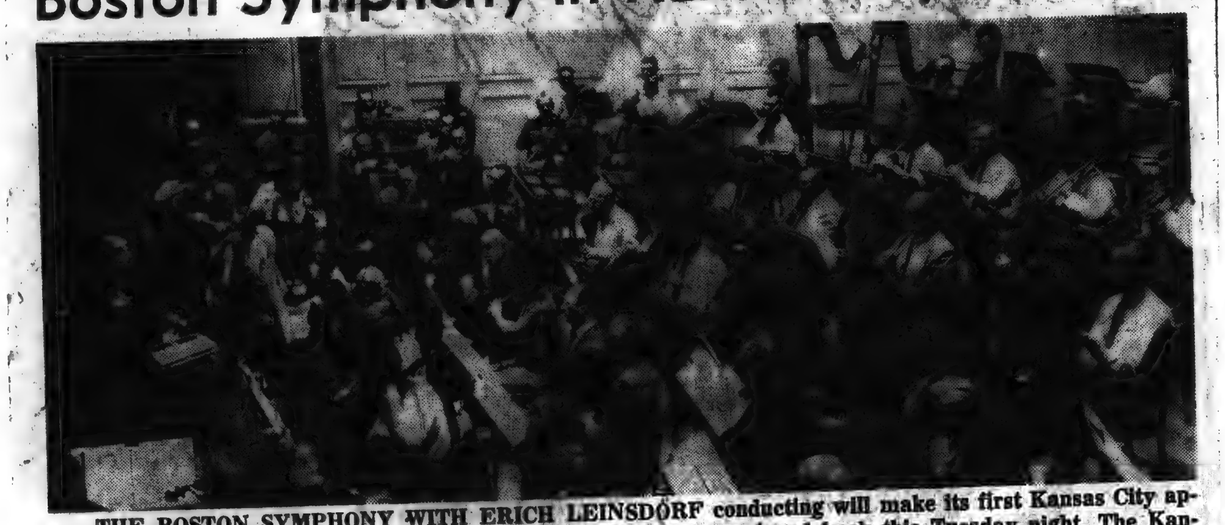
148 KANSAS CITY.

KANSAS CITY, MO.
STAR
D. 334,790 S. 363,420

APR 14 1963

Music and Musicians.

Boston Symphony in Kansas City Tuesday



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Joseph Silverstein, 31-year-old concertmaster of the Boston Symphony orchestra, recently was awarded the Boston Junior Chamber of Commerce award as the chamber's outstanding young man for 1963. He is married and the father of two children.

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WEDNESDAY MAGAZINE
W. 19,500

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D. 334,790 S. 363,420

MAR 31 1963

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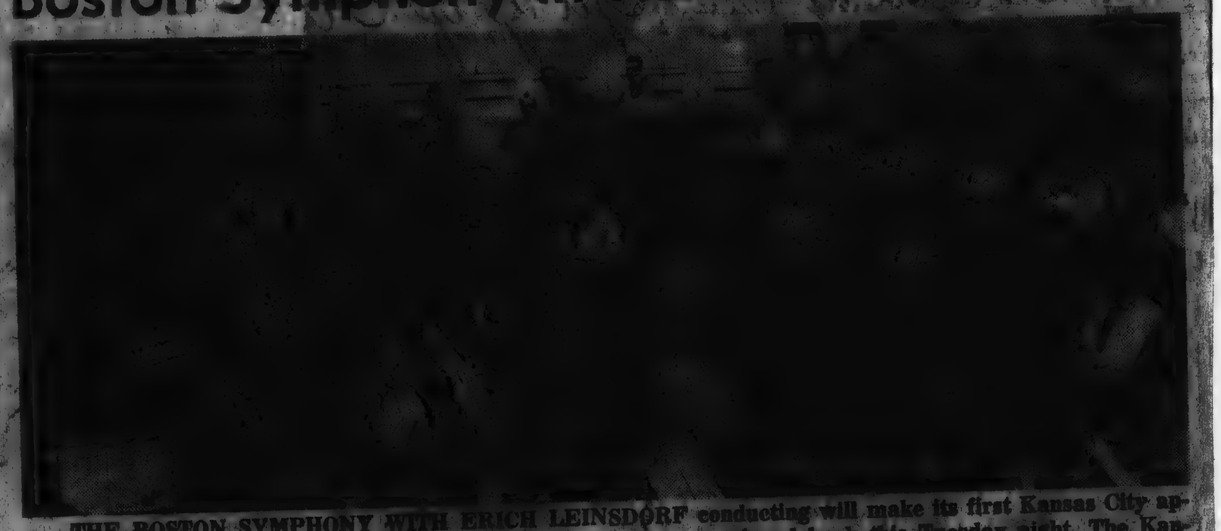

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Music and Musicians.

Leinsdorf And Boston Orchestra Is Coming

Date Is April 16 At Music Hall— First Time Here For the Symphony.

OF special interest in the Ruth Seufert Celebrity series is the concert here by the famous and esteemed Boston Symphony orchestra, with its also highly regarded conductor, Erich Leinsdorf. The date is Tuesday night, April 16, at the Music Hall.

This will be the first Kansas City performance by the Boston Symphony since it was founded in 1881.

Charles Munch and the Boston Symphony last April 28 concluded the Boston orchestra's 81st season. Leinsdorf assumed the prestigious post of musical director of the Boston Symphony last year, at the age of 50, as Munch's successor.

At Cleveland Briefly.

His orchestra conducting career in this country has included a brief bit in the war year of 1942 with the Cleveland orchestra, later, nine years with the Rochester Philharmonic, then he returned to his first love, opera, for a season with the New York City Opera, then back to the Metropolitan, where he remained from 1957 until last year.

Erich Leinsdorf.

This second transcontinental tour of the Boston Symphony (the first was in 1953) is scheduled for the last two weeks in April, just before the annual Pops season starts in Boston.

The concerts are to be in Chicago, Kansas City, Oklahoma City, Albuquerque, San Diego, Los Angeles, San Francisco, Portland, Ore., Seattle, Winnipeg and Minneapolis.

A Family of Seven.

With the Boston appointment Leinsdorf moved his family to Brookline, Mass. There he resides with his wife, the former Anne Frohnknecht of New York City, whom he married in 1939, and five children: David, 20; Gregor, 18; Joshua, 17; Deborah Hester, 14, and Jenny, 10.

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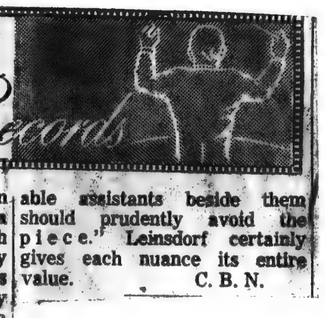
Classical Records



VICTOR, up to the minute in current musical events, has a new recording release which presents the Boston Symphony orchestra in one of the numbers to be performed in Kansas City at the Music Hall, Tuesday night. It is Bela Bartok's Concerto for Orchestra (stereo LSC 2643), with Erich Leinsdorf conducting.

Erich Leinsdorf.

Paired neatly with the Leinsdorf maestro-ing of the Bartok is another platter (mono SP 33-181) presenting the Boston orchestra with his four predecessor conductors—Karl Muck, doing the prelude to Act III of Wagner's "Lohengrin;" Pierre Monteux, the Debussy Nocturnes, Nuages and Fetes; Serge Koussevitzky, the Prokofiev Classical Symphony and Satie's "Gymnopedies Nos. 1 and 2;" Charles Munch, the Berlioz "Damnation of Faust" excerpts.

Bartok, we conclude after hearing this wonderful recording, was very ingenious in his scoring, exploiting the inner workings of the orchestra, as well as its fortissimo capacities. Special mention should be made of the top rank soloists in the first chairs. As one critic put it, "Ensembles with show-off soloists in their first chairs and with only serviceable assistants beside them should prudently avoid the piece." Leinsdorf certainly gives each nuance its entire value.

C. B. N.

KANSAS CITY PLAYS HOST TO BOSTON.

K.C. TIMES 4/10/63

FOR Kansas City and its surrounding territory, one of the major musical events of this—or any other recent—spring season is now in prospect. Next Tuesday night the Boston Symphony orchestra will perform at the Music Hall, under the direction of its new conductor, Erich Leinsdorf. It will be, in fact, the first time that famous organization has ever played here.

Boston Symphony occupies a special place among American orchestras. Founded in 1881 by Henry Lee Higginson, from the start it set standards that have helped to make ours perhaps the pre-eminent orchestral country of the Western world. No other institution of its kind in the United States has had so *continuously* a distinguished record.

Higginson, himself a thoroughly trained musician, was a fanatic on excellence. Because he personally met all deficits for many years, he could be exacting in his requirements. The tradition Higginson established has persisted (with one brief interlude) to the present. The orchestra has been particularly fortunate in its conductors. The redoubtable Leinsdorf is merely the last in a great succession, which has included William Gericke, Emil Pauer, Arthur Nikisch, Karl Muck, Pierre Monteux, Serge Koussevitzky and Charles Munch.

Today the Boston Symphony ranks with the New York Philharmonic, the Philadelphia Orchestra, the Chicago Symphony and, possibly, Cleveland's Symphony in what might be called the "big league." The appearance of such an orchestra at this moment under the Ruth Seu-

From One Man's Vision, Boston's Great Symphony.

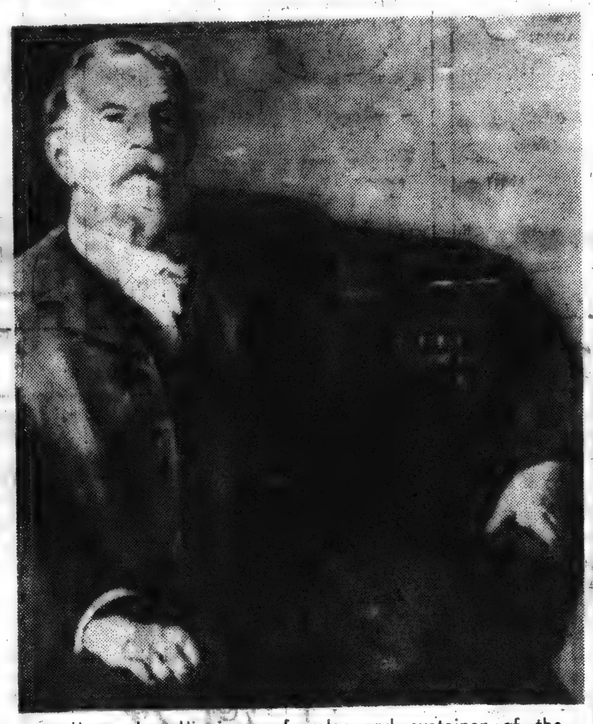
By Sandor Kallai.
(A Member of The Star's Staff.)

HIS own musical career frustrated by physical disability, a young man reached a painful decision that led to great opportunities for hundreds of musicians and delight for millions of listeners.

The time was the spring of 1860. Henry Lee Higginson had been studying music in Vienna four years. He was 26 years old. Though he was the scion of a wealthy Boston family and could have joined his father's banking firm long before, he had been unable to resist the lure of Europe and its musical heritage.

His diligence was his downfall. He practiced the piano too long, too soon after a severe illness and lost the ability to control his left arm. Thus handicapped he reluctantly returned to the United States and went into business.

Higginson's success as a financier was spectacular, and somewhere along the way a vision began to take shape. This dream was that Boston, which long had been content with loosely organized and transient musical organizations, should have a permanent, professional symphony orchestra patterned after the great ensembles of Europe.



Henry Lee Higginson, founder and sustainer of the Boston Symphony, from a portrait by John Singer Sargent.

On Firm Ground.

It was not until 1881, that the methodical Higginson was convinced that he was on firm enough ground financially to underwrite such an expense. Then he engaged Georg Henschel, a young man who had met with considerable public and critical acclaim, as the first conductor; then announced the formation of the Boston Symphony orchestra and his intention to be its sole support as long as he was able.

As orginally set up, the orchestra had 60 musicians who were paid about $1,500 each for a period of 24 weeks. The conductor received $3,000 for the season. In addition to weekly concerts (and all necessary rehearsals) in Boston, they played at Harvard university and in nearby Massachusetts cities.

Admittance prices were modest indeed. Season tickets were $5 and $10 according to position, and single tickets were 25 cents and 75 cents. Open dress rehearsals were held the day before each concert. It was common to see long lines of young people and students outside the old Boston Music hall, waiting for hours before these rehearsals to get the choice seats. The cost was 25 cents for everyone.

Ticket sales were (and have been ever since) very good. But the hard realities of orchestra existence have never changed. Deficits are unavoidable even with capacity crowds at every performance.

Higginson regularly and unflinchingly made up annual deficits of as much as $50,000. Though he was a well-trained musician, he never used his role as "angel" to interfere with the artistic direction of the orchestra. He was extremely careful in the selection of conductors, and once they were chosen they took over all matters pertinent to performance.

The orchestra was popular in Boston from the very beginning, but a cursory glance at the newspapers of the era might give the impression that it was doomed to failure on musical grounds. Critics soon started what seemed like a planned campaign to undermine it with consistent, irresponsible condemnation of virtually everything the orchestra did.

The Carping Critics.

Each of the early conductors came in for a large share of this castigation. Higginson himself was accused of being the orchestra's exclusive support because of some evil desire for autocratic power.

The steady improvement of the orchestra coupled with enthusiastic press reaction in cities it visited on its ever longer and wider tours gradually brought the carping Boston reviewers to the sensible realization that they had a musical organization that was fast becoming one of the world's greatest. Their writing began to reflect this awareness.

Each conductor in the early succession added something to the orchestra. Following the energetic and talented Henschel was Wilhelm Gericke, in 1884, a difficult taskmaster. Among his first actions was the dismissal of many of the older players whom he felt were inept, and the importation of replacements from Europe. These actions made him unpopular at the outset; but this was overcome as the ensemble soared to undeniably greater artistic heights under his stern command.

When Gericke left, after five years, Arthur Nikisch took over the podium. Boston Symphony chroniclers have called this the beginning of the orchestra's romantic era. Nikisch and his successor, Emil Paur, found a group superbly trained and sensitive to their musical wishes. Both were intensely subjective interpreters in sharp contrast to Gericke. They found the orchestra eager and responsive to their violent, fiery approach. Gericke returned in 1898 and in an 8-year term continued the process of dispassionate refinement he had begun earlier.

In 1900 the Boston Symphony moved to a new home, one which had been built especially for it, and which it has occupied ever since. Symphony hall is one of the few auditoriums in the world owned and operated by its resident orchestra.

With the advent of Karl Muck in 1906, the ensemble reached the threshold of world eminence. Muck went to Boston from what was one of the most envied conductoral posts anywhere, that of general music director of the Royal Opera house in Berlin.

Another Fiedler.

Muck stayed two years before his leave of absence was revoked in Berlin. Max Fiedler (no relation to Arthur Fiedler, present conductor of the Boston Pops) was a considerable success during the next four years, whereupon Muck returned to carry the orchestra through the first World war.

In September of 1917, Muck and his musicians traveled to Camden, N. J., to make the first phonograph recordings of an entire symphony orchestra. The experience was an uncomfortable one and would amuse musicians who play recording sessions under modern conditions. Leslie Rodgers, Boston Symphony librarian at that time, left notes on the event:

"They crammed us into a funny-shaped shell that looked like half of a ball open at one end . . . The first desk men sat outside [the ball] on high stools and played directly into horns of their own. But the others had to run out whenever they had a solo part, blow it into a horn, and run back and join the orchestra! Dr. Muck in full formal dress stood outside the shell . . . We were just finishing Tchaikovsky's fourth symphony when every factory whistle in Camden went off. . . ."

America's entry in the war brought about an increase in anti-German sentiment here, and this had a marked effect on the Boston Symphony. Its conductors had all been Germans; because Higginson's musical upbringing and orientation had been German he had naturally turned to that quarter for his leadership.

War Hysteria Hits Conductor.

Clamor for the removal of Muck from the orchestra's helm grew to hysterical proportions. He was finally arrested by the federal government as an enemy alien and interned for the duration.

The unfortunate affair shook the very foundations of the aging Higginson's reign, and with imperceptible grace the orchestra's control was transferred to a board of trustees. This marked the end of 37 years of one-man financial support, a record unparalleled in modern times.

The natural reaction after the war was for the orchestra, under its new leaders, to seek a new conductor in France. Henri Rabaud came from Paris for one season and he was succeeded by Pierre Monteux, who stayed for five.

Under French influence the orchestra's repertoire was significantly enlarged. The musicians took to the training they received under Monteux and a tradition of superlative performance of the French impressionistic literature was begun which still exists.

In 1924, Serge Koussevitzky was appointed conductor of the Boston Symphony. The association was to last 25 years and must be counted one of the most fruitful musical "marriages" of all time.

Under Koussevitzky, the orchestra became a great force for the encouragement of 20th century American composers. Though he had never been in America before his engagement by the Boston Symphony, the conductor felt it his duty to provide a vehicle for the performance of this country's indigenous music.

Composers now firmly established were given their first big boost by Koussevitzky. Aaron Copland, Samuel Barber, Lucas Foss, Roger Sessions, Leonard Bernstein, Roy Harris and Howard Hanson are just a few of those whose success is owed, in part at least, to the Boston Symphony.

Koussevitzky's tenure was important for so many reasons no comprehensive listing is possible here. But two accomplishments which must be noted are the inauguration of the famed Berkshire festival concerts in 1936 and the formation in 1940 of its companion institution, the Berkshire Music center, on land near Tanglewood, Mass., given to the orchestra by the descendants of William Aspinwall Tappan.

When Koussevitzky retired in 1949, the difficult job of taking his place was given to Charles Munch, thereby returning an outstanding interpreter of French music to the Boston podium.

Tours by the orchestra had steadily grown in scope since the early years when New York was considered a distant hop. Under Munch they were to virtually circle the globe. The Boston Symphony first visited Europe in 1952 and played in 11 cities, including Paris, London, Berlin, Amsterdam, Strasbourg and Frankfurt.

First to Soviets.

Then in 1956 it became the first Western orchestra to play in the Soviet Union, giving two concerts in Leningrad and three in Moscow. This trip also included performances in Vienna, Prague, Oslo, Helsinki and in Edinburgh as part of that city's International Music festival.

Four years later, the orchestra made an 8-week tour of the Far East. Munch and his musicians were heard in Formosa, Japan, the Philippines, Australia and New Zealand, playing 33 concerts altogether.

The Boston Symphony orchestra has the longest concert season of any privately supported orchestra in the world, 227 concerts during the current season. Its musicians are busy on a year-round basis which makes it possible for it to attract, and hold the best orchestral talent available. Once employed by the orchestra, the players are covered by an excellent pension fund arrangement which was first instituted in 1900.

Last year it again became necessary to replace a retiring master conductor, and Erich Leinsdorf was chosen to succeed Munch. Leinsdorf is a cosmopolitan musician with a wide range of musical competence. He has conducted the Cleveland and Rochester symphonies, was music consultant and conductor at the Metropolitan Opera and has held important posts in Europe.

Three characteristic rehearsal shots of the late Serge Koussevitzky show the dynamic intensity which marked his interpretations. During his 25 years on the Boston Symphony podium, he conducted many world premieres, one of which was of the Bartok "Concerto for Orchestra" which the group will play on its program here Tuesday. The composer dedicated the work to Koussevitzky and his musicians.

Some Achievements in Boston Symphony's 82 Years.

KANSAS CITY will have its first opportunity to hear the famous Boston Symphony here Tuesday night in Music Hall. Erich Leinsdorf will lead the orchestra in works by Beethoven, Brahms and Bartok.

The orchestra in its 82 years has marked up an impressive list of achievements:

- Ranked by virtually all authorities among the greatest orchestras in the world.
- Has owned, operated, and presented concerts in its own auditorium for 62 years.
- Made the first phonograph recordings of a full symphony orchestra.
- First Western orchestra to tour in the Soviet Union.
- The only orchestra in the world that operates its own school of music and conducts its own summer festival, both on its own property at Tanglewood, Lenox, Mass.
- Has the longest season and presents more concerts than any other privately supported orchestra in the world.
- Has produced a spring season of lighter music since 1885, played by the renowned Boston Pops orchestra.
- Offers a series of free outdoor summer concerts and has done so every year since 1929. Crowds at these concerts have numbered up to 20,000.

[151]

KANSAS CITY, MO.
STAR
D. 334,790 S. 363,420

APR 11 1963

MAY SHAPE MUSIC CAREERS.

THE appearance here of the Boston Symphony orchestra Tuesday night at the Music Hall also will be the occasion for an important step in the careers of many aspiring young Kansas City musicians.

Members of the visiting orchestra will audition these students to determine if they meet the stiff entrance requirements of the Berkshire Music center, an institute for advanced music study operated for eight weeks each summer by the Boston Symphony on its own property at Tanglewood, near Lenox, Mass.

Applicants have been instructed to be at the Municipal Auditorium at 7 o'clock the night of the concert. This year's session of the center will be from June 30 to August 25. As usual, this will coincide with the orchestra's Berkshire music festival, one of its annual events since 1936.

The 210 acres of lawn, meadow and magnificent trees which comprise Tanglewood were given to the orchestra in that year by the descendants of William Aspinwall Tappan, 19th century Boston banker and merchant whose estate it once had been. Its idyllic beauty had brought some of New England's great poets and authors to live and work there; Hawthorne, Longfellow, Holmes and Melville were sometime residents.

Just a week long at first, and attended only by music lovers of the immediate area, the Berkshire festival has grown over the years to its present 8-week length and last year drew about 250,000 visitors from everywhere in the world.

Weekend concerts by the Boston Symphony in the 6,037-seat music shed are the major attraction, but chamber music performances and lecture series also lure large crowds.

The Berkshire Music center was instituted as part of the festival in 1940 by Serge Koussevitzky, then conductor of the orchestra, to provide a place where young musicians could continue their professional training and add to their artistic experience under eminent teachers.

Erich Leinsdorf, who took over the orchestra's podium and direction of the center this season, has promised the continuation and improvement of the center's work. He stresses the element of co-operation between the center and the great conservatories and universities, and feels that each fulfills a needed function.

The center has four departments: conducting, under Leinsdorf; composition, under Aaron Copland; instrumental music, led by Richard Burgin, and choral music, directed by Lorna Cooke deVaron. The orchestra itself provides the largest part of the instrumental faculty.

Auditions will be held in each of the 11 cities the orchestra is to visit on its transcontinental tour, on which Kansas City is the second stop.

MUSIC IN THE BEAUTIFUL BERKSHIRE HILLS of Massachusetts has been an annual event since the Boston Symphony orchestra played in its first Berkshire Music festival in 1963. The orchestra gives eight weeks of concerts each summer in the large music shed (left center) which seats more than 6,000. Additional hundreds of listeners can be seen lounging on the lawn near the open end of the shed.

KANSAS CITY, MO.
TIMES
D. 330,412

APR 17 1963

BOSTON GROUP IN RARE FORM

Orchestra Performs at Music Hall in Memorable Musical Event for 2,200.

WORKS BY 3 MASTERS

Versatility of Legendary Ensemble Shown in Beethoven, Brahms, Bartok Pieces.

By Sandor Kallai.
(A Member of The Star's Staff.)

The Boston Symphony orchestra under its new permanent conductor, Erich Leinsdorf, played a concert last night at the Music Hall.

The players and conductor left about 2,200 listeners with the rare impression that they had heard something of true magnificence—something that would not soon fade from memory.

It was the first visit to Kansas City by this musical organiation, which has played in almost every quarter of the globe. We cannot help but wonder why it has taken so long, but are grateful it has happened at last. The concert was presented by Ruth Seufert Celebrity Attractions.

Play Three Works.

Three works formed the program. They showed, as it were, three faces of this versatile ensemble. First, there was the Beethoven Overture to "Leonore" No. 3.

When the allegro arrived it was plain that Leinsdorf was not going to play it the easy way, that is, fast. His tempo was reserved, measured, almost deliberate, giving the audience a chance to explore the subtleties within the work, to admire the inner workings of the fine group. He lay the expertness of his musicians on the line and, of course, he was not disappointed.

Again in the Brahms Symphony No. 3, we were allowed to enter and dwell within the composition. The conductor seemed to give cues not so much to his men but to denote clearly each musical signpost for the listeners' benefit. His gestures were like a sculptor's, firm yet gentle, incisive yet warm. Watching him did not distract the hearer from the music, it gave emphasis to its special beauties.

We heard something new in Brahms interpretation. Two separate levels of motion were set up. There were sections of virtual stasis, in which it felt as though nothing would ever happen; each moment was an end unto itself. The orchestral colors were pale. Time ceased.

Change Is Vivid.

Then, sometimes gradually, sometimes suddenly, we were propelled into sections of virile energy, where everything was motion. The colors became vibrant and piercing. They shifted and whirled. The impact of this contrast was total.

The Bartok "Concerto for Orchestra" was written almost 20 years ago expressly for the Boston orchestra upon commission from its conductor at that time, Serge Koussevitzky.

We heard the New York premiere of this very important modern work under Koussevitzky in the spring of 1945. Though that performance has been remembered with particular fondness, last night's did no violence to the memory. It was superb. The piece clearly belongs to these players as to no other group.

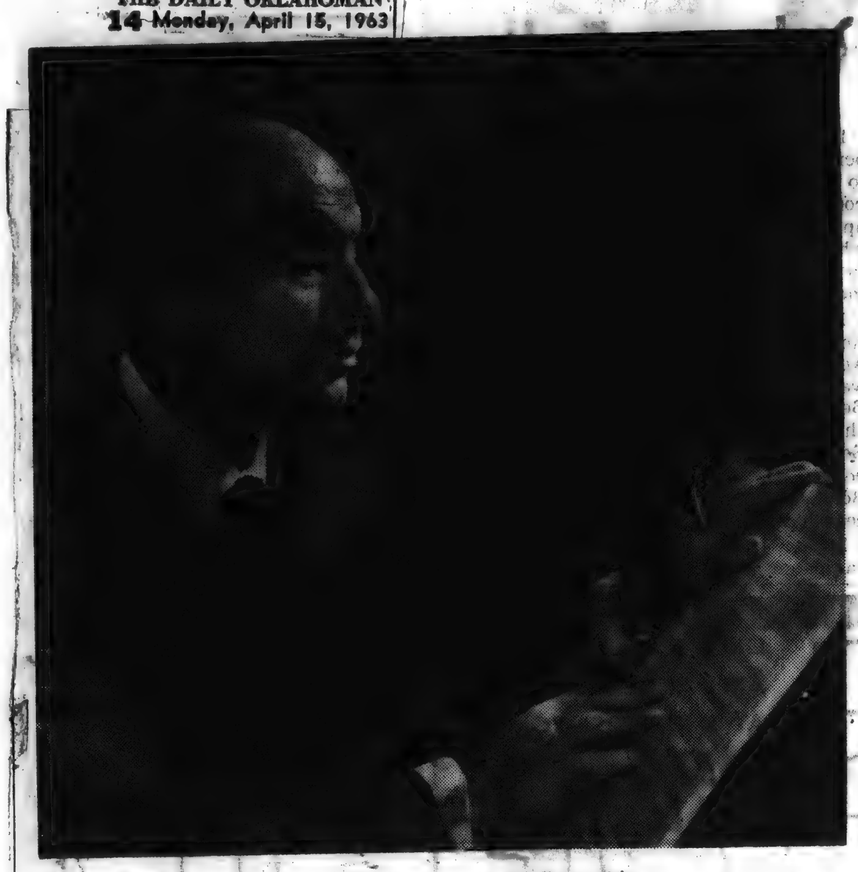
There were the delicate satire, frequent sardonic touches, purposely distorted fugues, quotations from vulgar sources, the snarling of strings played at the bridge, all done deftly and at tempos permitting listener meditation.

There were dazzling technical brilliance, the added dynamic dimension of a softer degree of soft, the pathetic, despairing wails of oboe and piccolo in the somber Elegy, in short, the Bartok played as a meaningful whole, a masterpiece.

The audience responded with warmth not often heard here. Even after an encore, Wagner's "Ride of the Walkure," they refused to be appeased. When the house lights were turned on, they persisted and earned still another curtain call.

152 OKLAHOMA CITY

THE DAILY OKLAHOMAN
14 Monday, April 15, 1963



Erich Leinsdorf . . . music interests wide.

Critics Praise Boston Music

What kind of a conductor is the Boston Symphony's new man at the helm, Erich Leinsdorf?

Musically, many critics feel he has finally found his niche in the sound "Boston" which makes one of its rare, transcontinental tour appearances here at 8:30 p.m. Wednesday in Municipal Auditorium.

Leinsdorf had one orchestra practically disappear on him in the 1940's. Shortly after becoming music director of the Cleveland Orchestra, as Toscanini's best protege, he was drafted as one of this country's newer citizens.

Viennese-born, but now thoroughly Americanized, he has conducted in Rochester where he knew Oklahoma City's Guy Fraser Harrison. He was later at the New York City Opera and prior to going to the Boston was the conductor for the Metropolitan Opera Company.

One recognized critic said, "Leinsdorf proved the mettle of his personality by becoming the only first rank conductor with whom the Met's Rudolf Bing has ever been able to work with for any length of time."

Leinsdorf is partial to new music, with a wide taste for instance, he likes not only Bach, Haydn, Brahms, Schubert, and Tschaikovsky, but also Bartok and Prokofiev. Both the latter will be represented on the Wednesday program plus the Brahms Third.

Oklahoma State Music Lovers Look to City Event

April 15 Times

Oklahoma City will be the mecca of music lovers from over the state and region Wednesday when the Boston Symphony makes its only Oklahoma appearance at 8:30 p.m. in Municipal Auditorium.

A chartered bus from Tulsa will bring oil capital symphony fans while another special bus will be enroute from Chickasha. In addition there have been numerous ticket requests from Dallas, says the Oklahoma City Symphony box-office.

The "Boston" will not be appearing in Texas and its concert here is one of only 11 on this transcontinental tour. The box-office also reports there have been numerous ticket requests from Wichita, Kan., although the "Boston" will be playing in Kansas City Tuesday.

The ticket holder traveling the greatest distance, however, will be a Cleveland, Ohio, woman.

State cities which will be represented by other special groups, include Muskogee, Ponca City, Enid, Wewoka, Sulphur, Ada, Shawnee, Stillwater, Chandler, Lindsay and Norman.

Erich Leinsdorf, conductor of the 82-year-old Boston, has programmed Prokofieff's "Classical Symphony," Brahms' "Third Symphony," and Bartok's "Concerto for Orchestra."

Japan Author Dies

TOKYO (AP) — Kodo Nomura, 80, a Japanese author who specialized in mystery stories in Samurai days, died Sunday of pneumonia.

TULSA, OKLA.
WORLD
D. 95,028 S. 150,442

MAR 31 1963

Berkshire Auditions in OC

The Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music, will hold auditions for admission in Oklahoma City April 17 in conjunction with the Boston Symphony Orchestra's concert there.

The 21st session of the Berkshire Music Center, under the direction of Erich Leinsdorf, will be held concurrently with the Berkshire Festival at Tanglewood, Lenox, Mass., June 30-Aug. 25. Leinsdorf has broadened the scope of several of the Music Center's departments to enhance the training of the individual performer.

Young musicians in the performing divisions of the music center, though not able to meet tuition charges at present are eligible for tuition grants from the Tanglewood revolving scholarship fund. A number of other scholarships and fellowships are also available.

Instrumentalists, singers and conductors who are interested in auditioning for admission to the 1963 session of the Berkshire Music Center should write to the Center at Symphony Hall, Boston 15, Mass.

ADA, OKLA.
NEWS
D. 9,845 S. 9,987

APR 1963

Boston Symphony plays in Oklahoma City on April 17. This evening concert brings one of America's greatest musical organizations to Oklahoma.

Sarber's Press
Clipping Service
OKLAHOMA CITY, OKLA.

CHAMBER OF COMM.
MAGAZINE
OKLA. CITY, OKLA.

Boston Symphony Featured

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This will be the first time the 82-year-old orchestra, recently called by Time Magazine the "best in the country," has played in Oklahoma. Oklahoma City will be its only stop between Kansas City and Albuquerque, New Mexico, on a whirlwind spring tour following the close of its Boston season.

It also will be the first appearance here of the Boston's new conductor this year, Erich Leinsdorf, who took over the helm after Charles Munch's retirement in 1962.

OKLAHOMA CITY, OKLA.
OKLAHOMAN
D. 167,008 S. 256,270

APR 18 1963

Boston Symphony Scores Success

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Their hopes were fulfilled abundantly in Prokofiev's "Classical" Symphony, Brahms's Third, and Bartok's Concerto for Orchestra, for two very good reasons.

First, Leinsdorf meets the qualifications of a conductor, e.g., he must be a genius and he must be able to take thousands of assorted hoots, thuds, and squeaks and make them into a symphony just by waving his hands around according to a pattern that must be scientific and inspiring.

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Leinsdorf's gestures are virtually an analysis of the music (a musician gone deaf could hear the symphony just by watching). His players watch and obey. The result is a great experience in the most intricate of all arts.

Thanks, Boston. We knew we could count on you.

—James Boeringer

152 OKLAHOMA CITY

THE DAILY OKLAHOMAN
Monday, April 15, 1963

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WORLD
D. 95,028 S. 150,442

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NEWS
D. 9,845 S. 9,987

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Oklahoma
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Sarber's Press 35
Clipping Service
OKLAHOMA CITY, OKLA.

CHAMBER OF COMM. MAGAZINE
OKLA. CITY, OKLA. 63

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OKLAHOMA CITY, OKLA.
OKLAHOMAN
D. 187,008 S. 250,270

APR 18 1963

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Thanks, Boston. We knew we could count on you.

—James Boeringer

Although the Boston Symphony, which will appear here Wednesday, may boast many things, it can boast only three women compared to several dozen in the Oklahoma City Symphony who wear skirts. From left, the tradition-breaking trio is Winfred Winograd Mayes, cello; Doriot Anthony Dwyer, principal flute, and Olivia Hall Luetcke, harp, of the Boston Symphony Orchestra.

Trio Breaks Boston Tradition

News of the Times FOR Women

COMING TO Oklahoma City, where the local orchestra is nearly half composed of women players—oboeists and bassoonists among them—is an orchestra with only three women in the 104-strong personnel. It is the "Boston," to be here Wednesday at 8:30 p.m. in Municipal Auditorium.

Even this is a far cry from 1882, the year of the orchestra's founding, where among all the bearded musicians there was not a female — not even the harpist, traditionally a woman in the 20th century.

Now in 1963, the Boston harpist is a woman, Mrs. Olivia Hall Luetcke. She is a native of New York City, began studying the harp at the age of 6, was first harpist with the San Antonio, Texas, symphony before joining the Boston symphony in 1951. Like many musicians, she has a hobby—and it is raising and showing Chihuahuas.

MRS. WINIFRED WINOGRAD made musical history when in 1957 she became the first woman string player ever to play with the Boston. She is a 'cellist, a former student of Gregor Piatigorsky. Last summer she married principal 'cellist Samuel Mayes, who is of Cherokee ancestry and has many relatives in eastern Oklahoma, especially in Mayes county.

Youngest of the trio is Doriot Anthony Dwyer, first flutist since 1951. She is from Streator, Ill., and played with the National Symphony in Washington, D. C., and the Los Angeles Philharmonic before coming to Boston. Married to a physician, she has a 3-year-old daughter.

However the Oklahoma City Symphony still goes the Boston one better; in addition to harpist Joyce Rosenfield, 21 string players, principal woodwind players and flutist Feodora Steward, we have Lois Hood playing the bass viol, much taller than she is, and K. Dean Walker as assistant percussionist.

OKLAHOMA CITY, OKLA.
OKLAHOMAN
D. 167,008 S. 256,270

McALESTER, OKLA.
NEWS-CAPITAL
D. 8,545

APR 11 1963 APR 11 1963

Boston Symphony Visits City Soon

Three masterpieces from the Boston Symphony orchestra's repertoire will be played in concert next Wednesday when the 82 - year - old orchestra makes its first visit to Oklahoma.

The 8:30 p.m. program in Municipal Auditorium is the third event on the Great Artist series sponsored by the Women's Committee for the Oklahoma City Symphony.

Erich Leinsdorf, new conductor with the Boston this season, will present first the Prokofieff Classical Symphony. Following it will be the Brahms' "Third Symphony."

After intermission the orchestra and conductor will return with the late Bela Bartok's "Concerto for Orchestra," written especially for the Boston Symphony. Although most concerti are written for one or two solo instruments, this was composed with the thought that each section of the 104 member orchestra would perform in solo roles. Thus Bartok called it a "concerto for orchestra."

This [illegible] spring tour of the Bosto[illegible], which starts Sunday, is only the second transcontinental trip in the history of the orchestra and [illegible] its first tour since 1956.

The Oklahoma City tour date is numbered among the cities of Chicago, Albuquerque, Kansas City, San Diego, Los Angeles, San Francisco, Seattle, Portland, Winnipeg and Minneapolis.

Ticket information may be obtained from the symphony boxoffice, Municipal Auditorium.

JONES CITY, OKLA.
NEWS
W. 1,546

APR 11 1963

Oklahoma City Advertiser
4/14/63

Boston Symphony to Play Three Abstract Works

Three major works in abstract symphony form present an unusual program. But when it is the Boston Symphony performing, and conductor Erich Leinsdorf's choices so felicitous, it promises a rich and variegated evening. (Municipal Auditorium 8:30 p.m. April 17).

No three symphonies more diverse in their expressive content could have been chosen than the classic-modern No. 1 of Prokofiev, the romantic No. 3 of Brahms, and the ultra-modern Concerto for Orchestra by Bartok.

The Prokofiev is an early "cubist" work of a young and headstrong Bolshevik not yet troubled or tamed by the Commissars of Conservatism. It is an amusing takeoff in precise formal terms on Haydn and Mozart, expressed in harmonies and melodies flying off at sharp angles from the classic.

The Brahms Third is a delectable fruit of the fruitful autumn of Brahms' life, done in an interlude warmed and illumined by his attachment to the beautiful inspirer and singer of his Alto Rhapsody. It is Brahms at his excelsis, lyric and epic by turns, and always Germanic.

The Bartok may be interpreted as a last blast of defiance and triumph, uttered as the composer staved off death until it could be finished.

And so it was, in time for conductor (and commissioner) Serge Koussevitzky to premier it with the Boston Symphony on December 1, 1944. Its commissioning and its completion were a good omen for the dying composer. During the last few weeks of his life (he died in September, 1945) he heard of 48 performances of his major works, as many and perhaps more than he had known in his whole life before. War, illness, and the fate of his native Hungary had made his life a difficult one.

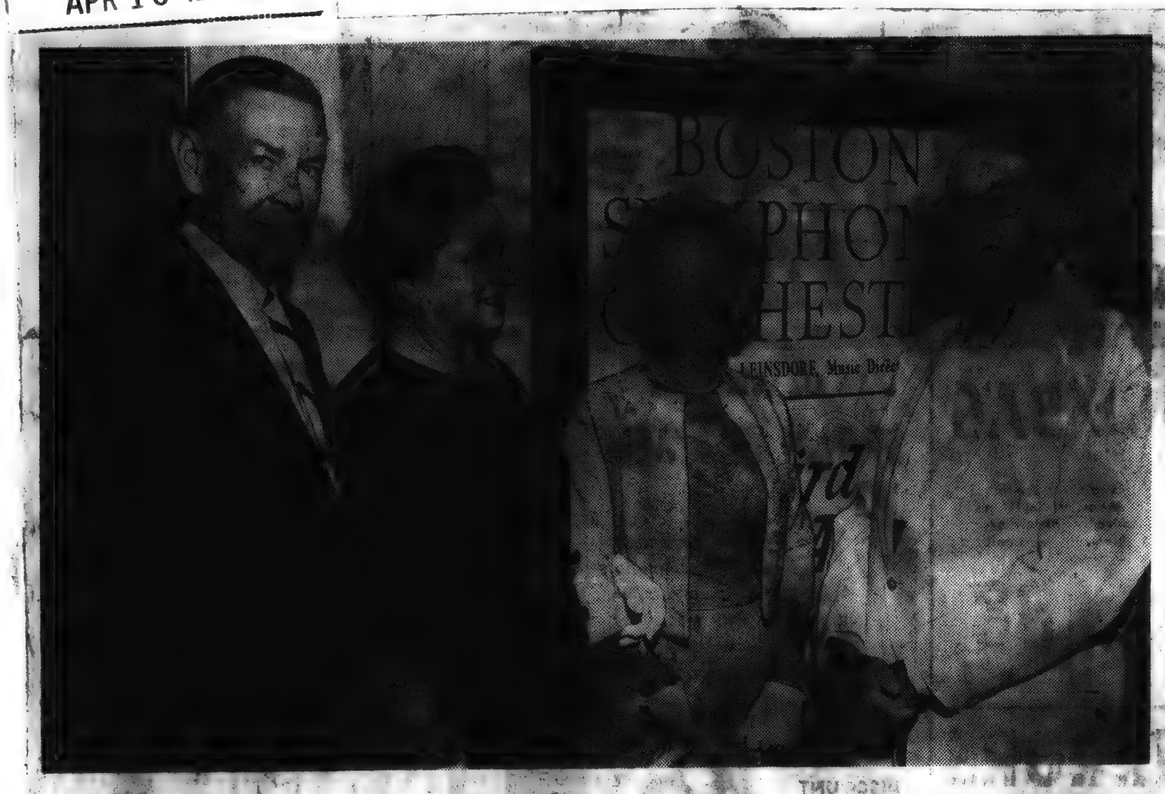
His own notes for the premiere performance say: "Apart from the jesting second movement, the general mood of the work represents a gradual transition from the sternness of the first movement and the lugubrious, deathsong of the third to the life-assertion of the last."

His biographer, Wilson Stevens, says it is harmonically and melodicaly a distillation of Bartok's maturest style; an intensification of his strongly affirmed tonality, lucid textures, plastic [illegible]

ERICH LEINSDORF, new music director of the Boston Symphony orchestra, will conduct a program of Brahms, Prokofieff and Bartok in concert at the Municipal Auditorium in Oklahoma City Apri 17, 8:30 p.m. Tom Gibson, a former Oklahoman, will play first trombonist with the famed "Boston."

OKLAHOMA CITY, OKLA.
TIMES
D. 116,792

APR 18 1963



Mood Gala At Concert

A GALA MOOD prevailed Wednesday night at Municipal Auditorium when the Boston Symphony Orchestra took the stage for a concert. Final program on the Great Artist Series, under sponsorship of the Women's Committee for the Oklahoma City Symphony Orchestra, included Prokofiev, Brahms and Bartok.

AMONG THE ENTHUSIASTIC audience were, left to right, above, Mr. and Mrs. Harvey P. Everest, Mrs. Dwight P. Ferguson and Mr. Ferguson, who came over from Woodward for the musical event. The Women's Committee had tables set up in the auditorium lobby for ticket renewals for the next season. Looking over the brochure describing next season's programs were, at left, Mr. and Mrs. Albert Mager jr.

OKLAHOMA CITY, OKLA.
TIMES
D. 116,792

APR 4 1963

Auditions Planned

Erich Leinsdorf, conductor of the Boston Symphony which will appear in Oklahoma City at 8:30 p.m. April 17, will hold auditions here on that date for the Boston's summer music program at the Berkshire Music Center.

The Boston's appearance will be in Municipal Auditorium and is the third and final program of the Great Artist Series sponsored by the Women's Committee for the Oklahoma City Symphony.

Instrumentalists, singers and other young musicians interested in conducting may audition for the 1963 session. Appointments for auditions may be made by writing the Berkshire Music Center, Symphony Hall, Boston 15, Mass.

Aaron Copland will be chairman of the music cneter faculty and head of the composition department. Richard Burgin, associate conductor of the Boston Symphony, will direct the instrumental music and conducting department, assisted by 22 members of the Boston.

Tuition grants from the Tanglewood Revolving Scholarship Fund, plus a number of other scholarships and fellowships, are available to the young musician who might not be able to meet tuition charges.

NORMAN, OKLA.
TRANSCRIPT
D. 8,139 S. 8,312

APR 15 1963

Boston Symphony Set for OC Concert

The Boston Symphony orchestra will play its first concert in Oklahoma at 8:30 p.m. Wednesday in the Municipal Auditorium, Oklahoma City.

Erich Leinsdorf, will conduct the orchestra in "Prokofieff Classical Symphony," "Brahms Third Symphony" and Bela Bartok's "Concerto for Orchestra," written especially for the Boston Symphony.

The symphony's appearance is being sponsored by the Women's Committee for the Oklahoma City Symphony.

OKLAHOMA CITY, OKLA.
OKLAHOMAN
D. 167,008 S. 256,270

APR 14 1963

CAUGHT IN REHEARSAL is Erich Leinsdorf and the 82-year-old Boston Symphony which appears here Wednesday. The major musical event marks only the second time in the history of the orchestra that it has made a transcontinental tour. Details of the Municipal Auditorium concert are on Page 11 this section.

OKLAHOMA CITY, OKLA.
TIMES
D. 116,792

APR 19 1963

1962

A Swirl of Violins

TRUMPETS and tubas may make bands, but violins are the key to a symphony.

The performance here of the Boston Symphony demonstrated that clearly. It also shows why even in the lean years of the Oklahoma City symphony, now happily past, that conductor Guy Fraser Harrison always pleaded for more violins.

Anyone who heard the swirl of rich violin tone in response to Boston conductor Eric Leinsdorf's fingertip command can understand why.

Caught in rehearsal, Erich Leinsdorf paints a vivid picture of a man on the musical move.

Banker's 'Scheme' Lasts

By Joe Broady
Fine Arts Reporter

In 1881 Henry Lee Higginson, possessor of an immense Boston banking fortune, thanked the public in the letters column of the old Boston Transcript saying he doubted whether the people would like it but "the scheme will stand."

Mr. Higginson's scheme was the Boston Symphony and the scheme did stand. When the Boston's new director Erich Leinsdorf brings his baton down on the final note of its April 13 concert in Symphony Hall it will be closing its 82nd season.

THE FOLLOWING Wednesday, April 17, the 104-member organization will be on stage in Oklahoma City's Muncipal Auditorium as the third and final attraction of the Great Artists Series sponsored by the Women's Committee for the Oklahoma City Symphony.

Just as 82 years is a figure not to go unnoticed, such too was the figure of Mr. Higginson who conducted the affairs of the orchestra until 1917 when a board of trustees was appointed.

"It is true I founded the orchestra and I support it, but you can't expect me to sell the tickets too," was his reply to an irate lady who attended a tour concert in Baltimore.

TOURING HAS always been an integral and well established part of the Boston's program. In 1886 it ventured westward to Chicago, visited New York the following year and in 1915 it was a prime attraction at San Francisco's Panama-Pacific Exposition.

Until 1953, however, it had never visited the southwest and, until April 17, it has never played in Oklahoma.

FOLLOWING the Boston's concluding concert at Symphony Hall, eight tons of equipment will be crated. Two chartered jet airliners will transport the orchestra Monday to Chicago for its first concert of this tour.

Two planes are used because contractual obligations state not more than 60 percent of the orchestra's members may be in one plane.

THE BOSTON'S touring itinerary includes Chicago, April 15; Kansas City, April 16; Oklahoma City, April 17; Albuquerque, April 18; San Diego, April 19; Los Angeles, April 21; San Francisco, April 22; Portland, April 23; Seattle, April 24; Winnipeg, April 26.

The orchestra returns to Boston on Sunday and April 30 the Boston Pops Orchestra under the direction of Arthur Fiedler opens its season. Of the Boston's 104 members, 85 play in the Pops.

This 1963 tour marks the first for the Boston since it toured eight weeks to Formosa, Japan, New Zealand and Australia in 1960 and only the second transcontinental tour in its history. In 1956 it was the first western orchestra to appear in Russia. In 1952 it made its first tour to Europe.

THE BOSTON has a budget of $2,620,000 which includes the Pops and the summer festival at Tanglewood. In many seasons the orchestra raises as much as 90 percent of its budget. The national average is 57 percent.

Its 227-concert schedule over 55 weeks is the longest season of any privately supported symphony in the world. Thirty-two weeks are presented in the 2,600-seat Symphony Hall, nine are devoted to the Pops, three are presented on the banks of the Charles River and eight are heard at Tanglewood. There is never a single ticket available during the winter season.

THUS IT IS obvious the Boston is impressive by the sheer weight of its statistics. Statistics, however, do not an orchestra make.

The Boston is an internationally acclaimed organization. A leading national magazine recently labeled it one of the nation's five best in a country which supports some 1,200. It might well have been rated the best had not the magazine been seeking a Midwestern orchestra. George Szell, in his 50th year of conducting, and the Cleveland Orchestra, were given the honor.

This has hardly tarnished the good name of the Boston, however. Leinsdorf, 50, Viennese born but internationally bred, extraordinary musician picked off from the Metropolitan Opera Company, is said to be bringing the orchestra into one of its most distinguished eras to date.

OKLAHOMA CITY, OKLA.
OKLAHOMAN
D. 167,008 S. 256,270

APR 17 1963

Guests

BEFORE THE Boston Symphony Orchestra's concert Wednesday evening, with an 8:30 "sharp" curtain, several Oklahoma City couples will be entertaining at dinner in their own homes or in clubs. Many will be in honor of out-of-town guests.

Mr. and Mrs. Norman E. Handel, 1815 Wilshire, will have as their guests Mrs. Robert D. Stecker, Dallas; Dr. and Mrs. E. Gordon Ferguson and Mr. and Mrs. Archibald Edwards.

With Mr. and Mrs. Charles B. Stuart, 7441 N County Club Dr., will be Mr. Stuart's brother and his wife, Mr. and Mrs. Harold C. Stuart, Mr. and Mrs. Burch Mayo, all of Tulsa, and Dr. and Mrs. James Harlow, Norman. Mrs. Stuart is president of the Women's Committee for the Symphony sponsoring [illegible] Boston Symphony on the Great Artists Series.

OKLAHOMA CITY, OKLA.
TIMES
D. 116,792

APR 17 1963

Busy Time Her

Boston

A full Wednesday night will greet Oklahoma City theatergoers with the much hearlded appearance of the Boston Symphony, the Mummers first attempt at staging a mystery in "The Mousetrap" and the opening of "Carmen" at the University of Oklahoma.

The "Boston," ranked among the world's greatest orchestras, was scheduled to arrive in two chartered jet airliners from Kansas City early Wednesday afternoon. Following its 8:30 p.m. Municipal Auditorium concert, the 104-member organization will leave Thursday morning for Albuquerque.

LAWTON, OKLA.
CONSTITUTION
D. 15,694

APR 16 1963

SYMPHONY NOTE: Three masterpieces from the Boston Symphony orchestra's repertoire will be played in concert Wednesday when the 82-year-old orchestra makes its first visit to Oklahoma.

The 8:30 p.m. concert in Oklahoma's City's Municipal auditorium is the third event of the Great Artist Series sponsored by the women's committee for the Oklahoma City Symphony.

Erich Leinsdorf, new conductor with the Boston this season, will present the Prokofieff Classical Symphony. The Brahms Third Symphony, despite its familiar second movement theme not programmed on tour as often as the First and Second, will follow.

The concert will be concluded with the late Bela Bartok's "Concerto for Orchestra," written especially for the Boston Symphony. Single admission tickets are available for the program.

CLINTON, OKLA.
NEWS
D. 3,923 S. 3,923

APR 14 1963

OC Symphony Offers Boston Symphony Concert

OKLAHOMA CITY—(Special)—Two musicians with Oklahoma ties are returning to the state April 17 (Wednesday) when the Boston Symphony orchestra plays its first Oklahoma concert at 8:30 p.m. in the Municipal auditorium. Erich Leinsdorf, new music director, is conducting a program of Brahms, Prokofieff and Bartok.

One, Tora Gibson, is first trombonist with the famed "Boston." He is the son of Mr. and Mrs. O. L. Gibson, 1525 W. 11th St., Stillwater, and received most of his musical education in Oklahoma.

Gibson studied with Louis Calavan and T. H. Patterson (later with Oklahoma City schools) in Stillwater, then with Bob Makovsky, Oakley Pittman and Frank Hladky at Oklahoma State University. After graduation, the young trombonist went to Dallas to audition with the Philadelphia Symphony and received a scholarship to the Curtis Institute of Music. His first orchestra job was with the Philadelphia orchestra. He then joined the Boston Symphony.

Although he himself has never lived in Oklahoma, Sammy Mayes, first 'cellest with the Boston, has many relatives in eastern Oklahoma, around Muskogee, Tahlequah and especially Pryor, in Mayes county.

An uncle, C. L. Samuel Sr., has tentatively planned to come to Oklahoma City for the April 17 concert. The Samuels and the Mayes are of Cherokee ancestry and the 'cellist is eager to find more family ties on his brief visit here.

Although the Boston's concert is on the Great Artist series of the Women's Committee for the Symphony, there are a number of good single seat locations still available by writing the Oklahoma City Symphony box - office, Municipal Auditorium, or calling CEntral 2 - 4292. Prices range from $5.50 for reserved orchestra and first mezzanine seats, to 4.50 and 3.50 for other reserved seats, plus unreserved upper balcony seats at only $2.00. The concert starts promptly at 8:30 p.m.

OKLAHOMA CITY, OKLA.
OKLAHOMAN
D. 167,008 S. 256,270

APR 14 1963

Symphony Visit Rare City Treat

By Joe Broady
Fine Arts Writer

With the appearance Wednesday of the 82-year-old Boston Symphony, Oklahoma City concertgoers will be hearing for the first time in 13 years a musical organization other than its own.

In 1951 the Israel Philharmonic appeared here under the baton of Leonard Bernstein. Two seasons ago the National Symphony Orchestra of Washington, D. C., appeared at the University of Oklahoma.

While the musical merit has not been a varied one from the viewpoint of visiting symphony orchestras, it is indeed for the moment, a coup of the first order that the busy Boston is finding its way west.

The Boston, considered one of the musical world's most revered and respected institutions, will be appearing in its 8:15 p.m. Municipal Auditorium concert under its 10th conductor—Vienmese-born but thoroughly Americanized Erich Leinsdorf.

LEINSDORF, described as bringing a new era to the Boston, is in his first year as conductor. He follows the 1949-1962 reign of Charles Munch. Prior to Munch, the Boston was heard for 25 years under the direction of Serge Koussevitsky.

While the Boston has a glorious past, it is the orchestra of the present which provides the closing program in this season's Great Artist Series sponsored by the Women's Committee for the Oklahoma City Symphony.

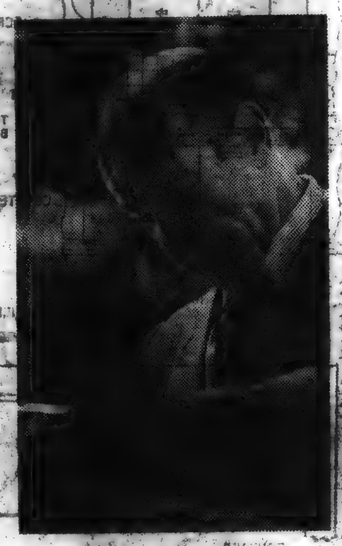
The internationally-bred Leinsdorf is bringing a more international tongue to the orchestra—one said to be "well modulated, clear and precise."

WHILE THE 104-members will be put to test in the building not known for its prompting of the clear and precise, the Boston will no doubt prove a musical point in that it is a symphony orchestra of the first rank.

The program: Prokofieff's "Classical Symphony;" Brahm's Third for Orchestra.

The Boston, when it appears here, will be on only its second transcontinental tour in history. It is touring by two charter jet airliners. Monday it plays in Chicago, Tuesday in Kansas City. Following its appearance here it plays in Albuquerque, San Diego, Los Angeles, San Francisco, Portland, Seattle, Winnipeg and Minneapolis.

THE BOSTON, ranked as one of the five best orchestras in the United States, is described as possessing "a new sound. And Leinsdorf is rapidly putting his individual stamp on the playing of the Bostonians, who seem to be in the process of becoming drier, crisper and perhaps a shade cooler."



Erich Leinsdorf

OKLAHOMA PRESS CLIPPING BUREAU
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Oklahoma City Times
Oklahoma City, Okla.
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DATE:

OKLAHOMA CITY, OKLA.
OKLAHOMAN
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APR 16 1963

Boston Orchestra Ranks With Best

By Joe Broady
Fine Arts Writer

The Wednesday appearance of the Boston Symphony will mark a first visit to Oklahoma by the 82-year-old organization acclaimed as the "Aristocrat of orchestras."

While its appearance in Oklahoma City is a major musical achievement, only 11 cities are represented on its transcontinental tour itinerary, it hardly could be otherwise coming from a musical pioneer which has consistently provided an impressive list of achievements.

The Boston is ranked by virtually all musical authorities as being among the greatest orchestras in the world. It has owned, operated and presented concerts in its own auditorium for 62 years.

It may lay claim to making the first phonograph recording of a full symphony orchestra. It is the first Western orchestra to tour in the Soviet Union. It is the only orchestra in the world that operates its own school of music and conducts its own summer festival, both on its own property at Tanglewood, Lenox, Mass.

The Boston has the longest season and presents more concerts than any other privately supported orchestra in the world. It has produced a spring season of semi - classical music since 1885, played by the renowned Boston Pops Orchestra.

Each summer it presents a series of free outdoor concerts and has done so every year since 1929.

The Boston, under conductor Erich Leinsdorf, was heard in Chicago Monday night. Tuesday, it plays in Kansas City. It will arrive in two jet airliners at Will Rogers Field at 12:35 p.m. Wednesday.

Leinsdorf is in his first year as the Boston's new conductor, coming from the Metropolitan Opera Company.

The 8:30 p.m. Municipal Auditorium program will include Prokofieff's "Classical Symphony," Brahms' "Third Symphony" and Bartok's "Concerto for Orchestra."

This will be the third and final program of the Great Artist Series sponsored by the Women's Committee for the Oklahoma City Symphony. Single tickets are available at the symphony box office, Municipal Auditorium.

Music Conductor Qualities Told

FORESHADOWING the coming of Erich Leinsdorf, new conductor of the Boston Symphony orchestra, to play a concert here Wednesday night, qualities of a good conductor were outlined by Harvey Garber at the final 1962-63 meeting of the Women's Committee for the Oklahoma City Symphony Orchestra. The session was in the home of Mrs. Philip C. Honnold.

The final Great Artist series concert is at 8:30 in Municipal Auditorium.

Along with several other Eastman School of Music graduates in the local orchestra, French hornist Garber played under Mr. Leinsdorf when he was music director of the Rochester, N. Y., Philharmonic from 1947-1956. Norman Paulu, Larry Fisher, Horace Apgar and Roger Steward are on this alumni list.

GARBER ALSO serves as assistant conductor under Dr. Guy Fraser Harrison here, wielding his baton at several women's committee - sponsored children's concerts during the season.

"He must know the music backwards," Garber said of the conductor, "as well as have inherent elements of leadership." He pointed out that most conductors know one instrument as well as a performer, usually the piano.

Leinsdorf's own specialty has been opera conducting, especially with the Metropolitan; with the Boston Symphony he has given this up. Garber reminisced of the Boston conductor's rather flamboyant conducting style, that his musicians used to say, "First he scrubs the clothes and then he hangs them up to dry."

AS A SEPARATE profession, Garber continued, conducting is only about 125 years old. Before that the pianist or concertmaster of an orchestral group used to nod time while he played.

At first the conductor faced the audience (a habit partially revived on television), then turned to face the musicians and weld the orchestra into a cohesive whole. In a way no one completely understands, different conductors can get different tone from the same orchestra.

"Whatever else it is now," he concluded, "it is not just beating time!"

ACCOMPANIED by Mrs. Apgar, pianist, Garber played the Richard Strauss French horn concerto.

Describing his instrument, he called it a real "conversation piece"; it is so difficult to play and so easy to hear over the strings' sound, he quipped, we give people the opportunity to speculate. "Is he going to make it or isn't he?"

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front page / second section

Current, Coming and Choice

Boston Symphony's ...earance Brings ...ories

By Aline Jean Treanor

If readers will pardon the ego, this will be a personal tribute to the Boston Symphony, whose coming on the Great Artist Series April 17 has put me up in the air in more ways than one.

For one thing, my little house (el Odds-n-Endso) is ringing with the latest records the Boston has made under its new conductor Erich Leinsdorf.

For another, I've risked life and limb climbing to my top bookshelves to bring down the scrapbook of "my Boston Symphony year," a year often described as "gone mad," though I was only scantily aware of its madness, being on a mad career of my own, during which I did not intend to let the Boston Symphony play in its Symphony Hall without benefit of my presence.

THAT WAS 1926-27, A YEAR of Flaming Youth, Paul Whiteman, the Charleston, F. Scott Fitzgerald and Ben Hecht; of crystal radio sets, of a rising Gloria Swanson and ebbing Pola Negri, of Clara Bow and John McCormack, of Texas Guinan and the speak-easy, (Tex wore a necklace of padlocks); of "Vo-Do-De-Odo," and "Do Wacky-Do"; of "Knock, Knock," of Peaches and Daddy Browning, of Shipwreck Kelly, the flagpole sitter.

It was the year of Lindbergh's flight across the Atlantic. It was the year of Dempsy-Tunney fights that left Dempsy tired and worn, Tunney a cool, fresh heavyweight champion. Babe Ruth was getting $70,000 a year and racked up 61 home runs. Sound movies were initiated by Al Jolson with "The Jazz Singer." Henry Ford brought out his new model A—550 of them in the first run off the assembly line.

But did any of this touch me? Well, very little of it. Sacco and Vanzetti more than Scott Fitzgerald; Lindbergh more than the model A, which is one Ford no one in my family ever owned.

I WAS TOO BUSY TAKING IN the museums, the lectures, the scope of the Boston public library with its Puvis de Chavannes murals; the Harvard Arboretum, the re-ride of Paul Revere; the theatre, the opera; but most faithfully, and most excitedly, the Boston Symphony.

I had gone to Cambridge fresh out of college, with a classical education in music and English still fresh in mind. I had heard almost no music of the kind called "modern," and it was the most exciting experience I had ever encountered.

Koussevitzky had been two years conductor of the orchestra, and was signing for another two years. But he had by no means established himself as he was to do eventually, and remain for years, during which fault-finding with him died down to almost none. In this year, it was being said, "His way of disregarding the music's plainest printed directions at behest of his own temperament and emotions seems utterly unjustifiable."

TO ME, HE NEEDED NO justification. He was a prophet and an angel of good tidings. For the first time I heard the music of Stravinsky, "The Firebird," "Petrouchka," "Rite of Spring," and they made my hair stand on end.

I heard the music of Prokofieff, "Chout," "The Scythian Suite," the "Symphony Classique" that we'll hear April 19.

I heard the works of Borodine and Tchaikowsky; Scriabine, Moussorgsky; Szymanowski, Ravel and Ibert; Debussy, Walton, Tansman; Weberg; Copland, Bartok.

Respighi and Casella, Italy's great composers of the time, came as visiting conductors and played their works.

Almost as grand as hearing the moderns was hearing the classics as Koussevitzky revitalized them, Mozart, Haydn, Handel; and the romantics, Schumann, Schubert, Brahms, Beethoven. A great Beethoven Festival was held, in which all the symphonies were played: the D minor Mass (the Choral Symphony, the quartets heard in smaller halls.

Ernest Newman, venerated English critic came over to sing Beethoven's praises, and O. G. Sonneck, editor of the Musical Quarterly appeared to speak outrageous heresy—that Beethoven stated, that he did not maintain a high level of excellence in all his works, that [illegible] aesthetic is [illegible] shared by the rest of [illegible] sic. It sounded like higher criticism to me then.

So the Boston has always been dear to my heart. I have often thought I could truthfully say, "I went to school to Koussevitzky and the Boston Symphony."

I have heard it at every opportunity since, under the Russian Koussevitzky and his successor, the French Charles Munch. Now I will hear it under the Viennese Leinsdorf. I wouldn't miss it.

OKLAHOMA CITY, OKLA.
OKLAHOMAN
D. 167,008 S. 256,270

APR 14 1963

'New Sound' Stirs Boston Orchestra Fans

By John Acord III

When the Boston Symphony Orchestra plays in Oklahoma City Wednesday, those in attendance will be hearing the ensemble's "new sound."

This new sound has started a raging controversy among the normally staid and proper Bostonians. The controversy is over whether Boston prefers the rich, well-disciplined, sometimes cool sound of a German-type orchestra or the fiery, exciting, colorful but usually lax and undisciplined sound of a French-type orchestra.

BUT AFTER a little research you find Bostonians have been arguing over orchestral sound since the orchestra was founded.

The Boston Symphony started its career in 1881 as an orchestra that reflected the sound and discipline of Germanic orchestras in tonal color and ensemble sonority. The orchestra stayed 'German' until early in 1918, when American feeling against anything Teutonic reached a peak of misdirected rage, that Wagner and Beethoven were barred from concert halls and opera stages. The career of Karl Muck, then director of the Boston, came to a tragic end.

The Boston then came under the influence of French conductors, who traditionally are more colorful in their approach to music, but notoriously loose in orchestral discipline. The orchestra stayed on this course until the arrival of Serge Koussevitzky, whose conducting was a unique blend of Russian discipline and French fervor.

KOUSSEVITZKY'S 25-year association with the orchestra were the most successful from a musical standpoint ever attained by the great orchestra. Koussevitzky was responsible for the introduction and playing of more modern American composers' compositions than any other single conductor.

Charles Munch, who retired last year, again brought the Boston under the French influence and again the ensemble sound became less perfect in its total execution, but Munch's performances were always full of Gallic fire and excitement. Munch's new recording of Ravel's 'Bolero' is a good example of what he accomplished with the orchestra.

Erich Leinsdorf, 11th and present conductor, is Viennese by tradition, an American by long adoption, and a strict orchestral disciplinarian.

LEINSDORF is a conductor who likes to build his chords upon the bass fundamentals, which gives the orchestra a more massive sonority. Unlike most Germanic conductors, he prefers an open quality to the sound that gives each a note a clear definition of its own.

Leinsdorf's handling of the Boston is best exampled by his new recording of the "Concerto for Orchestra" (RCA) by Bella Bartok. This is a composition full of spirit and humor that is lost under some Germanic conductors, but not Leinsdorf's reading. He gives a reading that is lucid and sparkling, crammed to the hilt with Viennese humor and splendid orchestral playing. This is one of the selections on the program for Oklahoma City audiences.

Oklahoma City
Oklahoman 4/19/63

Reviews and Previews

Only at the encore end of the concert did conductor Erich Leinsdorf let his Boston Symphony loose Wednesday night, to reveal it in full force of tone and timbre. With Wagner's "Valkyries," he took the large audience for a ride on the wild side. It was an exciting season's close to the Great Artist Series of the Women's Committee for the Symphony, marked by standing ovation in the audience and a long round of bows on stage.

In the programmed concert, both the characteristic tone and temper of the orchestra were tamed some, first by the master himself, and second by Municipal Auditorium's customary toll of sonorities sentenced to its limbo of lost decibels.

Still, the Boston's characteristic rich sinuous flow of sound and perfection of ensemble were there, to be detected all evening. What was new was the Leinsdorf reading of the works. He exercised more rectitude than passion throughout, which made for a perfectly parsed and diagrammed Classical Symphony, with lights bouncing off its every angle and shining up its every lyric strand—all that could be asked for.

But more of the spirit and less of the letter would have given the Brahms Third Symphony sharper elegance, and favored the brilliant Bartok Concerto for Orchestra with more brilliant illumination.

Rectitude itself can project a kind of passion, as it did for the late Frederick Stock of the Chicago Symphony, but it takes more than one evening of listening to develop an audience's realization of it. Mr. Leinsdorf may very well stake and win his Boston reputation on this style of conducting and interpretation. It has its virtues. But they are restrained as compared to the French and Russian-French influences that have swayed the orchestra its last four decades.

The unique expressive voice of this aristocratic ensemble continues to be its distinguishing characteristic, and it is a collective phenomenon that can't be simply explained by the laws of physics or the sounding of a half million dollars worth of refined modern wind instruments and old Cremona strings.

It stems from the traditions of the orchestra, its high state of civilization, so to speak—every member chosen with care for nothing less than superb solo artistry; 49 work weeks a year and pay on a scale equal to the neighboring Harvard professors; stable support and humane conditions of employment that hold members indefinitely. (An average annual turnover of three owes largely to retirement of old members.)

Thus is bred this ensemble of purpose, of pitch, of expression; this collective depth of comprehension and response to the music, to the conductor, and of every individual and every choir to the every other. It is musicianship and virtuosity aged in the wood, so to speak.—A.J.T.

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TULSA, OKLA.
WORLD
D. 95,028 S. 150,442

APR 19 1963 Byfuller

Music Lovers of State Applaud Boston Visitors

Music lovers from all parts of Oklahoma as well as adjoining states converged on Oklahoma City Wednesday night for the most important musical event in many seasons—the first appearance in Oklahoma of the Boston Symphony Orchestra, now on a transcontinental tour.

If there were any in Wednesday's audience who challenge the Boston orchestra's claim to the title of the nation's finest, they were a minority.

The standing ovation which Maestro Erich Leinsdorf and his orchestra received at the close of the program was less indicative of the feeling of the audience than the spirit of excitement which was felt during the intermission and after the concert.

It would be hard to say which group was the more moved, those to whom the concert brought back nostalgic memories or the younger music students for whom it opened up a new concept of symphonic sound.

* * *

The formula for such an orchestra is simple: 103 musicians, each of whom might legitimately aspire to a solo concert career, a full schedule of rehearsals and concerts under a master conductor and 82 years of experience.

The age of the orchestra is not without significance, for, though individual cells replace one another, the organism retains its identity and continues to mature.

The size of the orchestra also counts for much and the phenomenal unity within the large sections produces an overwhelming effect.

The great mass of tone accentuated the wit of the Prokofiev "Classical Symphony" which opened the concert program, a work in which the composer toys with the style evolved for the smaller orchestra of the 18th century.

The showpiece of the evening was the Bartok "Concerto for Orchestra" written for this orchestra. Individual sections acknowledged the tremendous ovation given the performance in the manner of solo artists.

* * *

The Brahms Third, the second number of the program, is not a work to show off the virtuosity of such an outstanding ensemble. It is the least popular of Brahms' four symphonies and its inclusion seemed an obvious avoidance of the obvious.

"The Ride of the Valkyries" played as an encore, brought the audience to a pitch of excitement which this reviewer wholeheartedly shared.

Oklahoma is lucky to have been the third stop on the orchestra's tour during which it will play 11 concerts in 13 days. Such a grueling schedule after a strenuous season cannot but take something off the edge from the orchestra's brilliance.—M. de V.

STILLWATER, OKLA.
NEWS-PRESS
D. 6,834 S 6,834

APR 21 1963 Byfuller

FOOTNOTES AND FANCIES

Nothing Approximates True Symphony Music

By JAMES C. STRATTON
News-Press Fine Arts Editor

For a good many of us, I suspect, the appearance of the Boston Symphony Orchestra in Oklahoma City this past Wednesday evening served to add a dimensional experience of some penetration plus an opportunity to readjust our ears to a true evaluation of orchestral sound.

Again the realization was underlined that unless the listener to music, particularly symphonic form, maintains a fairly close and continuing contact with the full-blown sound of a great permanent symphony ensemble, our aural evaluations begin to suffer. We may listen to the full complement of great symphonic groups, both domestic and European on records played on equipment of wide potential but what we hear is only an approximation.

Comparison between the true sound and the recorded sound can only continue to be correctly in balance unless we hear the live sound frequently enough to be able to compensate. As a matter of fact, some current observations on the widely-advertised "dynagroove" technique now being touted by RCA Victor are implicit in reminding us that our minds continually compensate for the shortcomings of any symphonic record. We actually fill in what is simply not present. We add the concert hall sound when we listen in our living room.

Those of us who were swept away by the fabulous sound of the Boston orchestra—the range of highs and lows, the tremendous dynamics, the precision of sections and soloists, the balance of aural effects—can have no way of checking on such distortions as were effected by the acoustics of the Oklahoma City Municipal Auditorium which is generally deadening to any type of utterance from its stage. I had the impression, however, that the sheer mass of the more than 100 members of this ensemble came through about as well as can be expected in this area. If the auditorium produced distortion, it was too subtle on the occasion. One was able to see who was doing what—unless you were on the treacherous flat floor of the front seats which will obscure anything that goes on back of the front line of the stage—and the intricacies of any given passage became as clear as a crystal and wholly illuminating to the general development of the musical score.

Hardly anyone was not aware of the impeccable technique of this great ensemble or uncomfortably nudged by even the vaguest distress as to the group's approach to the score. One could settle back comfortably and fully savor Conductor Erich Leinsdorf's way with his folk and how all and sundry collaborated with the utmost precision in producing the musical idea which was being delineated by the composer. Perhaps the composer. Perhaps the only uncomfortable moments came with those orchestral effects which made the hair stand up on the back of your neck or sent a chilling shiver of response down your spine. Naturally, this is what actually should occur neatly and properly at the requisite moment.

The music essayed provided this —Prokofieff's gentle if sometimes wry excursion into the past in the "Classical" symphony: Brahms' melting lines in the Third symphony; the conceptions of the Bartok Concerto for Orchestra in which everything fell into to place to reveal it as one of the musical masterworks of our age; and the sweep of the Valkaries' ride which the group tossed in as a closing bon bon.

There is no substitute for the best, and we can be quite thankful for this initial excursion of the Boston orchestra into this area. We can only hope for an occasional evening such as last Wednesday when we can again refresh ourselves as to the true sound in order to strengthen our ability to compensate on other occasions.

OKLAHOMA CITY, OKLA.
TIMES
D. 116 792

APR 18 1963

159

The Boston's Leinsdorf . . . "... been here before" . . . "a great organization"

Symphony Gets Standing Ovation

Joe Broady
Fine Arts Writer

The 104-member Boston Symphony was on its way westward Thursday after proving in a Wednesday night Municipal Auditorium concert a bad hall can sound good.

The 4,000 concertgoers responded with a standing ovation following Bartok's "Concerto for Orchestra" — an orchestral showpiece which allows virtuoso treatment for the orchestra's various segments.

Erich Leinsdorf, the balding 51-year-old conductor who conducts without aid of baton or score, beckoned the orchestra segment by segment, to stand. The applause came in waves.

Leinsdorf, in almost casual fashion, cued the proper "Boston" for a dynamic and rich interpretation of Wagner's "Ride of the Valkyries." Another burst of applause from an appreciative audience resounded through the confines of the municipal. The [illegible] lights grew bright [illegible] memorable musical [illegible] ment had come to a close.

The "Boston" used no microphones. The familiar shell used by the Oklahoma City Symphony was widened some five feet on each side to accommodate the large number on stage. It was a big evening indeed. Mayor Jack Wilkes made each of the orchestra members and its conductor honorary ambassadors of good will.

Prior to intermission Prokofiev's "Classical Symphony" and Brahms' "Symphony No. 3" was heard.

Why does the Boston sound as it does? Musical discipline would explain much of the reason. A budget of $2.7 million would be an excellent ingredient. Perhaps most noticeable of all to the musical layman was the lush and large string section. There should be no doubters when our own Guy Fraser Harrison speaks of the need for more money which in turn will provide more strings.

Leinsdorf explained Wednesday "the Boston is the greatest organization I have ever worked with." He is now in his first season with the orchestra coming from conducting with the Metropolitan Opera Company.

"The organization behind it is the one that gives it the opportunity. And too we have a hall which is second to none," he said.

By the end of this second transcontinental tour, the "Boston" will have traveled 8,500 miles. Leinsdorf said, "I like touring. I'm sort of a green wagon man (meaning gypsies). I enjoy traveling. And it agrees with the orchestra as well as long as we don't eat fried foods. Traveling is a stimulating experience."

This first tour since coming to the Boston? Hardly, he said, "this is our sixth.

16 ALBUQUERQUE.

ALBUQUERQUE, N.M.
JOURNAL
D. 47,720 S. 67,920

MAR 10 1963

BOSTON SYMPHONY ORCHESTRA public relations director, Harry Beall, left, and Ralph Berkowitz, business manager of the Albuquerque Civic Symphony, complete final arrangements for an appearance of the Boston Symphony April 18 at 8:30 p.m. in Civic Auditorium, sponsored by the Albuquerque Civic Symphony. The Boston Symphony will appear here during a trans-continental tour of 11 major cities, immediately following the close of its 82nd season on April 13 at Boston. Erich Leinsdorf, new conductor of the Boston Symphony this season from the Metropolitan Opera, will conduct its performance in Albuquerque. Tickets for the concert are available from the Albuquerque Civic Symphony, Korber Bldg., or from Riedling Music, May's Music and Cleveland's Music. Berkowitz and Dr. Leroy Miller, president of the Albuquerque Civic Symphony, are serving as co-chairmen of ticket sales.

(Journal photo)

CLOVIS, N.M.
NEWS-JOURNAL
D. 8,273 S. 8,540

MAR 10 1963

Boston Symphony Performs In Albuquerque

ALBUQUERQUE — The Boston Symphony Orchestra will appear in Albuquerque at the Civic Auditorium on Thursday, April 18.

On a transcontinental tour of ten cities, the Boston Symphony chose Albuquerque as its only stop in the Southwest between appearances in Oklahoma City and Los Angeles.

Now in its 82nd year, the Boston Symphony has established a string of records which will mark its career in musical history for a long time to come. It was the first American orchestra to appear in Russia, its tours of the Orient, Australia and New Zealand brought a new meaning to those lands of the United States' attainments in symphonic playing and its appearances in Europe have been acclaimed by critics and public alike.

The Boston Symphony received its first world recognition about 40 years ago when it came under the leadership of the legendary Serge Koussevitzky. After 25 years he relinquished his baton to the French conductor Charles Munch. Mr. Munch's tenure, completed after a dozen years, was followed at the beginning of the current season by Erich Leinsdorf, the orchestra's new conductor and music director who will conduct the Albuquerque performance.

The Civic Auditorium will contain a number of reserved seats of which some are still available at $7.50.

Unreserved seats on the floor are priced at $2 and in the balcony at $2 and $3.

Mail orders are being filled either by Riedling Music Co., 616 Central Avenue, SW or The Albuquerque Civic Symphony, 323 Korber Bldg., both in Albuquerque.

ALBUQUERQUE — Journal 4/14/63

Boston Symphony Orchestra Concert Is Thursday Night

Boston Symphony Orchestra will present a concert Thursday night at 8:30 in the Civic Auditorium, the fourth concert in as many days of its trans-continental tour.

Starting Monday, the orchestra will play in Chicago, followed by Kansas City and Oklahoma City appearances prior to its arrival here.

For Ralph Berkowitz, manager of the Albuquerque Civic Symphony which sponsors the Boston Symphony's appearance here, the arrival of the orchestra will be in the nature of a re-union.

For 16 years Berkowitz has been dean of the Berkshire Music Center, home of the Berkshire Festival which the Boston Symphony gives each summer at Tanglewood, Mass.

Arriving with the orchestra's 110 musicians in two chartered planes will be a staff of about 15 librarians, secretaries, press representatives and other orchesta officials. A third plane bearing eight tons of instruments and personal effects will arrive early Thursday morning for preparations of the Civic Auditorium stage.

The Boston Symphony's program Thursday will consist of Beethoven's Lenore Overture No. 3, Wagner's Prelude to Act III, The Good-Friday Music and The Transformation Scene from his opera "Parsifal"; and Gustave Mahler's First Symphony.

Civic Auditorium box office will be open daily from 10 a.m. for sale of the remaining tickets.

LAS CRUCES, N.M.
SUN-NEWS
D. 6,161 S. 6,446

MAR 10 1963

Boston Symphony's Duke City Concert Planned For April

The Boston Symphony Orcestra, one of the great orchestras of the world, will appear in Albuquerque on Thursday, April 18, at the Civic Auditorium.

On a transcontinental tour of 10 cities, the Boston Symphony chose Albuquerque as its only stop in the Southwest between appearances in Oklahoma City and Los Angeles.

World Recognition

Now in its 82nd year, the Boston Symphony has established records that will mark its career in musical history for a long time to come. It was the first American orchestra to appear in Russia, and its tours of the Orient, Australia and New Zealand brought a new understanding to those lands of the United States' attainments in symphonic playing. Its appearances in Europe have been acclaimed by critics and public alike.

The Boston Symphony received its first world recognition of the legendary Serge Koussevitzky. After 25 years he relinquished his baton to the great French conductor, Charles Munch. Munch's tenure, completed after a dozen years, was followed at the beginning of the current season by Erich Leinsdorf who will conduct the Albuquerque performance.

Order Tickets

State-wide interest has been high during the past few months since the first announcement of the Boston Symphony's Albuquerque appearance. Some reserved seats in the Civic Auditorium are still available at $7.50. Unreserved seats on the main floor are priced at $2, and in the balcony at $2 and $5.

Mail orders are being filled either by Riedling Music Company, 610 Central Ave. SW or the Albuquerque Civic Symphony, 323 Korber Building, both in Albuquerque.

ROSWELL, N.M.
RECORD
D. 14,685 S. 14,791

MAR 21 1963

Boston Symphony Group To Appear in Albuquerque

The Boston Symphony Orchestra, generally considered one of the top great orchestras of the world, will appear in Albuquerque at the Civic Auditorium on Thursday.

On a transcontinental tour of ten cities, the Boston Symphony chose Albuquerque as its only stop in the southwest between appearances in Oklahoma City and Los Angeles.

Now in its 82nd year, the Boston Symphony has established a string of records which will mark its career in musical history for a long time to come. It was the first American orchestra to appear in Russia, its tours of the Orient, Australia and New Zealand brought a new meaning to those lands of the United States' attainments in symphonic playing and its appearances in Europe have been acclaimed by critics and public alike.

The Boston Symphony received its first world recognition about 40 years ago when it came under the leadership of the legendary Serge Koussevitzky. After 25 years he relinquished his baton to the great French conductor Charles Munch. Mr. Munch's tenure, completed after a dozen years, was followed at the beginning of the current season by Erich Leinsdorf, the orchestra's new conductor and music director who will conduct the Albuquerque performance.

Among the very first symphony orchestras to make recordings, the Boston Symphony is still among the world's most important ensembles to be available in a vast number of discs which comprise virtually the complete orchestral repertoire.

State-wide interest has been high during the past few months since the first announcement of the Boston Symphony's Albuquerque appearance. The Civic Auditorium will contain a number of reserved seats of which some are still available at $7.50.

Unreserved seats on the floor are priced at $2 and in the balcony at $2 and $3.

Mail orders are being filled either by Riedling Music Co., 610 Central Avenue, SW or The Albuquerque Civic Symphony, 323 Korber Bldg., both in Albuquerque.

TUCUMCARI, N.M.
NEWS
D. 4,068

APR 15 1963

CLOVIS, N.M.
NEWS-JOURNAL
D. 8,273 S. 8,540

APR 16 1963

Boston Orchestra Due In Duke City

BOSTON, Mass. (UPI)— The Boston Symphony Orhcestra left Monday for the first time in 10 years on a trip to the West Coast that will inlude a performance Thursday at Albuquerque.

The orchestra, with its 121 members traveling aboard two chartered planes, will present a concert in Chicago today, Kansas City Tuesday and Oklahoma City Wednesday.

The Albuquerque concert will begin at 8:30 p.m. at the Civic Auditorium.

The program consists of Beletho-ven's Leonore Overture No. 3, Wagner's Prelude to Act III, The Good Friday Music and the Transformation Scene from his opera "Parsifal"; and Gustave Mahler's First Symphony.

ALBUQUERQUE, N.M.
TRIBUNE
D. 31,556

APR 4 1963

Symphony Adds Work to Program

The Boston Symphony Orchestra has added another work of Richard Wagner to its program which will be presented April 18 at the Civic Auditorium. Erich Leinsdorf will direct.

The composition will be the Prelude to Act III from "Parsifal."

Remaining reserved seats and unreserved seats are available at Riedling's Downtown and at Winrock, May's and Cleveland's.

ALAMOGORDO, N.M.
NEWS
D. 6,680 S. 6,680

APR 7 1963

Boston Symphony Tickets Going Fast

Ralph Berkowitz, conductor of the civic symphony, said about 2400 of the 3800 seats available for the Boston Symphony Orchestra's concert at the Civic Auditorium April 18 have been sold.

He said, however, that persons planning to buy unreserved tickets to the concert should purchase them right away. Many unreserved seats both on the balcony and on the floor, remain to be sold, he said, but at the rate they are going, few if any will be left at the door.

Also plentiful, Berkowitz said, are down-front $7.50 reserved seats on the floor. Other floor reserved sections are largely sold out, he said.

Tickets for the Boston Symphony appearance are available at Riedling's, 610 Central SW, and Winrock Center; May's Music Co., 514 Central SW, and Cleveland's, 5015 Lomas NE.

GALLUP, N.M.
INDEPENDENT
D. 4,132 S. 3,977

APR. 9 1963

Boston Symphony Plays April 18

The world-famed Boston Symphony Orchestra under its music director and conductor Erich Leinsdorf will play works by three of the 19th century's orchestral giants at its appearance in Albuquerque's Civic Auditorium on Thursday, April 18.

Mrs. Leinsdorf has chosen a program which is not only made up of acknowledged masterpieces but which will also serve to demonstrate the legendary orchestral sound and virtuosity of the Boston Symphony Orchestra.

The program will consist of Beethoven's Leonore Overture, No. 3, the Prelude to Act III, Good Friday Music and Transformation Scene from Richard Wagner's "Parsifal" and Gustav Mahler's Symphony No. 1.

The Boston Symphony is appearing in Albuquerque as its only stop in the entire Southwest on a transcontinental tour which includes concerts in Chicago, Los Angeles, San Francisco, Seattle and Winnipeg. Ticket orders may be obtained at Riedling Music Company., 610 Central Avenue S. W,. and the Albuquerque Civic Symphony, 323 Korber Bldg., Albuquerque.

Schuster was elected secretary to replace Mrs. Alton Gienger who is leaving Gallup. Mrs. John Graham was hostess for the meeting.

Plans were discussed for a rummage sale scheduled May 11 at the Gallup Community Center. Anyone wishing to donate items may leave them at the church starting May 1. Proceeds will be used for chancel furnishings.

ALBUQUERQUE, N.M.
JOURNAL
D. 49,784 S. 70,885

APR 17 1963

'Symphony' Of Parties Planned

Lavish parties will add to the enthusiasm of local concert-goers Thursday night when the Boston Symphony presents a concert at Civic Aduitorium.

Dining with Mr. and Mrs. Frank Quinn will be Rear Adm. and Mrs. A. M. Granum, Mr. and Mrs. Robert J. Nordhaus and Mr. and Mrs. Willis C. Wolf.

Dr. and Mrs. Solomon Papper will join the George Boydens for some of Mrs. Boyden's celebrated cookery.

Mr. and Mrs. John Findlay will welcome a group for dessert following the concert. Guests will be Mr. and Mrs. Thomas Cook, Mr. and Mrs. George Dacey, Dr. and Mrs. Friedolf Smits, Mr. and Mrs. Eaton Draper, Mr. and Mrs. Francis Bell and Mr. and Mrs. John Durrie.

Entertaining several Guatemalan interns will be Dr. and Mrs. Jack McCarthy, who will be joined by Mr. and Mrs. Ronald Jelosek. The interns are in Albuquerque to observe hospital techniques.

Tickets for the Boston Symphony are available at the box office of Civic Auditorium.

ALBUQUERQUE, N.M.
JOURNAL
D. 49,784 S. 70,885

APR 6 1963

Leinsdorf Arranging Auditions

Erich Leinsdorf, conductor and music director of the Boston Symphony Orchestra, is arranging auditions in each of 11 cities visited by the orchestra in its transcontinental tour this month. Members of the faculty of the Berkshire Music Center will audition instrumentalists, conductors and choral singers who wish to attend the 31st session of the Music Center, June 30-Aug. 25 at Tanglewood, Lenox, Mass.

The Boston Symphony will present a concert April 18 at the Civic Auditorium, under the sponsorship of the Albuquerque Civic Symphony. Their appearance here was arranged by Ralph Berkowitz, manager of the Albuquerque Civic Symphony, and Dr. Leroy Miller, president of the Civic Symphony board. Berkowitz is dean of the Berkshire Music Center, conducted concurrently with the Berkshire Festival at Tanglewood, summer home of the Boston Symphony Orchestra.

Instrumentalists, singers and conductors interested in auditioning for admission to the 1963 session of the Berkshire Music Center should write to the Center at Symphony Hall, Boston 15, Mass. It should be noted that a minimum age of 18 is necessary for all members except those in the department of listening and analysis, when it is 16.

ALBUQUERQUE, N.M.
JOURNAL
D. 49,784 S. 70,885

MAR 31 1963

Boston Symphony Or

Erich Leinsdorf

Leinsdorf Selects Four Works

Erich Leinsdorf, conductor of the Boston Symphony Orchestra, has announced the program for its appearance in Albuquerque April 18 in a concert sponsored by the Albuquerque Civic Symphony. The concert will be presented at 8:30 p.m. in the Civic Auditorium. The program will consist of Beethoven's "Lenore Overture No. 3"; Wagner's "Good Friday Music," and the "Transformation Scene" from Parsifal; and Gustave Mahler's "Symphony No. 1."

The Boston Symphony Orchestra is visiting Albuquerque as part of its transcontinental tour of 11 cities, making this its only stop between Oklahoma City and Los Angeles. Long accustomed to touring, the orchestra has appeared in the Soviet Union, Japan, Taiwan, the Philippines, Australia, New Zealand, as well as in most European capitols. Its present national tour is part of 227 concerts it is giving in this, its eighty-second season.

The Boston Symphony Orchestra's 110 players and staff of 15 associates will arrive in two chartered planes about noon on April 18. A third plane, carrying 8 tons of instruments and personal effects, will have arrived earlier for preparation of the Civic Auditorium's stage and back-stage area.

A few reserved seats are still available for the concert and are on sale at Riedling's Downtown and in Winrock, at May's Music and Cleveland's Music. Unreserved seats priced at $2 and $3 are also on sale.

Ralph Berkowitz, manager of the Albuquerque Civic Symphony, and Dr. Leroy Miller, president of the Albuquerque Civic Symphony, are serving as co-chairmen of ticket sales for the appearance of the orchestra in Albuquerque.

ALBUQUERQUE, N.M.
JOURNAL
D. 49,784 S. 70,885

APR 17 1963

Symphony To Hear Berkshire Auditions

McDowell Eugene Kenley, 3223 Pershing Drive SE, will audition for the Berkshire Music Center at 7 p.m. Thursday, at the Civic Auditorium.

The audition is being held in connection with the appearance here of the Boston Symphony Orchestra. The Boston Symphony presents a program at 8:30 p.m. Thursday at the auditorium.

THE BERKSHIRE Music Center is the summer center for the advanced study of music maintained by the symphony at Tanglewood, Lenox, Mass.

Erich Leinsdorf, music director of the Boston Symphony, said that others may apply for auditions Thursday.

Mr. Kenley plays trombone. He is a member of the Albuquerque Civic Symphony, the University of New Mexico Orchestra and has played solo with the UNM Band. He is a freshman at UNM. He is a graduate of Highland High School.

MR. KENLEY said the auditions are for scholarships and also for admission to the summer music center.

The Berkshire Music Center will be in session for eight weeks, June 30 to Aug. 25.

The Boston Symphony Orchestra program here is being sponsored by the Albuquerque Civic Symphony.

ALBUQUERQUE, N.M.
TRIBUNE
D. 31,556

APR 18 1963

Here Tonight

The Boston Symphony Orchestra was to arrive here shortly after noon today aboard two chartered planes. The internationally known orchestra will play a concert at 8:30 tonight at the Civic Auditorium.

Albuquerque is the only city in the Southwest included on the orchestra's 11-city transcontinental tour.

The Civic Auditorium box office will be open tonight until concert time.

ALBUQUERQUE, N.M.
JOURNAL
D. 49,784 S. 70,885

APR 13 1963

Symphony Concert Hostesses Are Members of Women's Unit

The grand finale of the 1963 Symphony season will be April 18, when the Boston Symphony will be programmed in Civic Auditorium.

Tickets may be purchased Monday through Thursday from 10 a.m.-5 p.m. at the auditorium box office. Persons planning to attend are urged to purchase tickets immediately.

Hostesses, members of the Albuquerque Women's Symphony Assn., will greet the concert goers, including Mmes. E. V. Balcomb, Keith A. Wolfenbarger, Ronald Jelosek, Frank Mims, William Work, Fred Langner, Herbert Briggs, Willis A. Smith Mr., Alec Grossetete, John H. Findlay, Jackson G. Akin, Fred Mossman Jr., Eaton H. Draper, Federico Mora, Robert Lemm and William J. Hanratty.

Albuquerque is one of 10 cities on the current tour of the Boston Symphony, directed by Erich Leinsdorf.

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ALBUQUERQUE, N.M.
TRIBUNE
D. 31,556

APR 11 1963

Boston Symphony Has $2.7 Million Budget

The world - famous Boston Symphony Orchestra, appearing at the Civic Auditorium April 18 operates on an annual budget in excess of $2,700,000.

This sum, one of the largest in the world for a symphonic ensemble is realized by more than two million dollars in ticket sales and record royalties, while the annual deficit of about $650,000 is met by gifts, income from investment and other contributions obtained by the orchestra's Board of Trustees.

THE BOSTON Symphony also owns and operates its Boston home, Symphony Hall, as well as the vast summer Festival at Tanglewood in Massachusetts' Berkshire Hills. All these undertakings make it one of the most ambitious and enterprising cultural organizations of the U. S.

By next August, when the Boston Symphony ends its 82nd season, it will have played 227 concerts before an estimated three quarters of a million people. It will have traveled 8,500 miles. Its television programs will have been seen in 20 cities and its radio broadcasts heard in 60.

ALTHOUGH the Boston Symphony has visited New York City annually for the past 77 years it made its first transcontinental tour only in 1953. This year it will appear in Chicago, Kansas City, Oklahoma City, Albuquerque, San Diego, Los Angeles, San Francisco, Seattle, Vancouver, Winnipeg, and Minneapolis.

The orchestra visited Europe in 1952, again in 1956 and in 1960 made its historical tour of the Far East, playing in Formosa, Japan, the Philippines, Australia and New Zealand.

On the podium on April 18 in the Civic Auditorium will be the Boston Symphony's new conductor and Music Director Erich Leinsdorf. Born in Vienna in 1912, Mr. Leinsdorf was assistant to Bruno Walter and Arturo Toscanini at the Salzburg Festivals between 1934 and

CLOVIS, N.M.
NEWS-JOURNAL
D. 8,273 S. 8,540

MAR 31 1963

Boston Symphony Announces N.M. Program

ALBUQUERQUE — The Boston Symphony Orchestra under its music director and conductor Erich Leinsdorf will play works by three of the 19th century's orchestral giants at its appearance in Albuquerque's Civic Auditorium on Thursday, April 18.

Mr. Leinsdorf has chosen a program which is not only made up of acknowledged masterpieces but which will also serve to demonstrate the legendary orchestral sound and virtuosity of the Boston Symphony Orchestra.

The program will consist of Beethoven's Leonore Overture, No. 3, the Prelude to Act III Good Friday Music and Transformation Scene from Richard Wagner's "Parsifal" and Gustav Mahler's Symphony No. 1.

The Boston Symphony is appearing in Albuquerque as its only stop in the entire Southwest on a transcontinental tour which includes concerts in Chicago, Los Angeles, San Francisco, Seattle and Winnipeg.

Extraordinary interest from Texas and Colorado as well as all quarters of New Mexico is shown in ticket orders to Riedling Music Co., 610 Central Avenue SW, and the Albuquerque Civic Symphony, 323 Korber Building, Albuquerque.

Unreserved seats are available at $2 and $3; remaining reserved seats are priced at $5 and $7.50.

ALBUQUERQUE, N.M.
TRIBUNE
D. 31,556

APR 20 1963

Fine Performance

Orchestra's Reputation Draws Large Crowd

The incredible precision and artistry of the Boston Symphony Orchestra conducted by Erich Leinsdorf drew a record crowd at the Civic Auditorium Thursday night and won its enthusiastic applause.

Thousands see the orchestra and millions hear broadcasts and recording of this orchestra each year. The orchestra's reputation pulled some 3,800 persons to the concert for one of the largest concert crowds we've yet seen in Albuquerque.

THE BOSTONIANS, under their new director, presented a performance that was elegantly phrased and gleaming in tone. The ensemble is impeccable.

Opening with the dramatic Beethoven Overture to "Lenore" No. 3, the orchestra also played excerpts from Wagner's "Parsifal".

The Mahler First Symphony proved notable for its melodic strings. It is a score that featured dozens of solo parts and the rich sounds a large orchestra can produce.

The orchestra's color and tone was especially evident in the Mahler. But as a whole the program lacked the variety that might have been expected from so fine an orchestra.

CONDUCTOR Leinsdorf directs with an imperious calm and little motion that has an intellectual appeal. His face is immobile. His hands move with grace. Personally we like more fire and greater dramatics from a conductor.

Mr. Leinsdorf completed his first Boston winter season last week. He has been the United States' busiest conductor since he opened the season last September. He has conducted 86 out of 129 concerts plus 22 recording sessions. He will conduct 11 concerts on the transcontinental tour.

Following this, he said he would vacation in Greece until late June when he and his Boston Symphony Orchestra prepares for their eight weeks Berkshire Festival at Tanglewood, Lenox, Mass., in July and August. —Urith Lucas

ALBUQUERQUE, N.M.
JOURNAL
D. 49,784 S. 70,885

APR 20 1963

3700 Attend

Boston Symphony Is Hailed

By JOHN MORRIS

Erich Leinsdorf and the Boston Symphony Orchestra presented a concert Thursday night at Civic Auditorium which left no doubt in the minds of 3700 Albuquerqueans how their worldwide reputation was achieved.

It is quite a sight to see that large an audience give an orchestra a standing ovation, one which might be described as entirely deserved. The program was composed of three works, but these three proved an evening of music satisfying to all but the extreme in musical taste.

Beethoven's Overture to "Leonore," No. 3, was the first selection. Conductor Leinsdorf offered a reading which surely must rank with the purest available. There was very little of Leinsdorf, but a great deal of Beethoven in "Leonore."

Excerpts from Act III of Wagner's "Parsifal" followed, and proved a revelation of the vast resources of the Boston Symphony Orchestra. From the merest whisper of sound to the gigantic swells of fervor in "Parsifal," this offering was perhaps the fullest in meaning to the audience.

The final presentation was the powerful Mahler Symphony in D Major, No. 1, which occupied the entire second half of the program. The range of ideas in the symphony was broad enough, but in this work, Conductor Leinsdorf stepped in, with slightly more of himself, and allowed the gay spirits and good humor in the work to come through.

It must certainly be said that the Boston Symphony Orchestra and Conductor Leinsdorf have made many new friends in Albuquerque, and cemented old ones solidly.

SAN DIEGO

163

SAN DIEGO, CALIF.
TRIBUNE
D. 120,434

MAR 30 1963

Bostonians Get Set For Busy Road Work

It takes a bit of doing to get an orchestra of 106 men on the road.

The Boston Symphony, soon to start its spring tour which includes an April 19 stop in San Diego, is a good example.

The orchestra's assistant manager, Harry Beall, who made a quick stop here recently to check facilities, detailed some of the complications involved.

Swing to Take In 11 Cities

"We'll be in 11 cities in 13 days," Beall said. "We start in Chicago, then on to Kansas City, Oklahoma City, Albuquerque and San Diego. After that it's Los Angeles, San Francisco, Portland, Seattle, Winnipeg and Minneapolis.

"We have to be back in Boston by April 28," he explained, "because most of the men play for Arthur Fiedler's Pops Orchestra, and their season begins on April 30."

Beall said most of the travel on the tour is to be done by air. Two planes will be chartered by the orchestra and most of the space on a scheduled flight also will be used. One plane will be used for instruments and other equipment alone. That amounts to about 8 tons, Beall said.

Precautions in Flight

"We arrange it so that not more than 60 per cent of the orchestra rides together and also see that each section is broken up," Beall said.

"There are some men who prefer not to fly, so rail travel is arranged for them. They really have to hustle, too, to keep up our pace."

The Boston orchestra is one of the busiest in the country. Its regular season at home in Symphony Hall includes 84 concerts. In addition there are six annual appearances in Providence, R.I., and 15 in New York.

The effort is fully justified, Beall said the Boston concerts are always sold out in advance of the season and on the road it's invariably standing room only.

SAN DIEGO, CALIF.
TRIBUNE
D. 120,434

APR 6 1963

Boston Orchestra's Concert Here April 19 To End Concert Season

The Boston Symphony Orchestra concludes the San Diego Symphony Association's winter season with a concert April 19 at Russ Auditorium. The program begins at 8:30 p.m.

The orchestra, under the leadership of Erich Leinsdorf, is on a transcontinental tour for the first time in 10 years.

The concert will feature works by Prokofiev, Bartok and Tchaikovsky, a blend of the old and the new.

Prokofiev's "Classical Symphony" will open the concert. It demonstrates the wedding of contemporary and classical styles. Bartok's "Concerto for Orchestra" is considered a masterpiece of orchestration.

Tchaikovsky's Symphony No. 5 in E minor will be the last work on the program. It is one of the six most widely performed symphonic works.

The Boston orchestra will maintain a hectic schedule on this tour. It is scheduled to take in 11 cities in 13 days. The tour starts in Chicago and heads West. San Diego is the fifth city on the agenda. It ends in Minneapolis.

Harry Beall, the orchestra assistant manager, was in San Diego recently to check facilities. He said that the orchestra has to be back in Boston by April 28, since most of the members are a part of Arthur Fiedler's Boston Pops Orchestra, which opens its season on April 30.

CONDUCTOR ERICH LEINSDORF
Brings Boston group here April 19

LEMON GROVE, CALIF.
REVIEW
W. 4,918

APR 11 1963

BOSTON SYMPHONY ORCHESTRA TO PLAY IN S.D. APRIL 19

The closing concert of the San Diego Symphony Winter Season promises to be one of the outstanding events of this or any other musical season. It will be the word-famous Boston Symphony Orchestra on April 19 at 8:30 p.m. at Russ auditorium.

CORONADO, CALIF.
JOURNAL
W. 4,372

APR 11 1963

Boston Symphony to play San Diego date April 19

The closing concert of the San Diego Symphony Winter Season promises to be one of the outstanding events of this or any other musical season—the world-famous Boston Symphony Orchestra will come to San Diego for the first time on April 19.

The Boston Symphony, one of the greatest orchestras in the United States, is on a transcontinental tour for the first time in ten years and San Diegans are indeed fortunate to have an opportunity to hear this superlative orchestra under the direction of its new music director and conductor, Erich Leinsdorf.

The concert, at the Russ Auditorium at 8:30 p.m., will feature three works, by Prokofiev, Bartok and Tchaisovksy, a beautiful blend of new and old, all of it in the very best tradition of orchestral composition.

The concert will open with Prokofiev's "Classical Symphony"—a piece which demonstrates the happy marriage of contemporary and classical styles; followed by Bela Bartok's "Concerto for Orchestra," indeed a masterpiece of orchestration, exhibiting the full potentialities of each section of the orchestra, all this presented by a composer whose Hungarian heritage is impressively reflected in this work. The concluding work is Tchaikovsky's Symphony No. 5 in E Minor, one of the six most widely performed and beloved symphonic works.

Tickets are still available at Thearle Box Office and special buses will run from Coronado, La Jolla, La Mesa, Mission Hills, Point Loma, Solana Beach and the South Shore. There will be a special shuttle bus from the organ pavilion in Balboa Park to the Russ Auditorium.

RANCHO SANTA FE, CAL.
TIMES
W. 757

APR 11 1963

CLOSING CONCERT

The Boston Symphony Orchestra, on transcontinental tour for the first time in 10 years, will give the closing concert of the San Diego Symphony winter season at 8:30 p.m., April 19, at Russ Auditorium.

SAN DIEGO, CALIF.
TRIBUNE
D. 117,670

APR 13 1963

BERKSHIRE AUDITIONS SCHEDULED

The Berkshire Music Center will hold auditions in San Diego Friday at 7 p.m. Auditions will be conducted at Russ Auditorium, prior to the performance of the Boston Symphony Orchestra in Russ at 8:30.

Instrumentalists, conductors and choral singers wishing to attend the 1963 session of the Music Center at Tanglewood, Mass., are asked to be at the audition.

Erich Leinsdorf, director of the symphony orchestra, will head the Berkshire Music Center this summer. Aaron Copland will direct the Department of Composition.

The Fromm Music Foundation provides fellowships for those gifted in performing contemporary music. Auditions for these fellowships also will be held Friday.

SAN DIEGO, CALIF.
UNION
D. 108,179 S. 210,182

APR 13 1963

STACCATO NOTES

Boston Symphony Due Here Friday

By CONSTANCE HERRESHOFF

The great Boston Symphony Orchestra will be presented in concert next Friday night at 8:30 in Russ Auditorium as the final event in the current season of the San Diego Symphony. If you hurry and are extremely lucky you may possibly be able to snag a ticket.

The Boston Symphony will be conducted by Erich Leinsdorf in a program to include Prokofieff's "Classical Symphony," "Concert to For Orchestra" by Bartok and Tchaikovsky's "Symphony No. 5."

Tickets for this important event are on sale at the Thearle Box Office, 640

SAN DIEGO, CALIF.
TRIBUNE
D. 117,670

APR 19 1963

Boston Orchestra Sold Out Here

The Boston Symphony Orchestra's concert in Russ Auditorium tomorrow night is a complete sellout, it was announced yesterday.

The orchestra, on a transcontinental tour, is under the direction of Erich Leinsdorf. The concert, which concludes the San Diego Symphony Association's winter season, will feature Prokofiev's "Classical Symphony," Tchaikovsky's Symphony No. 5 in E minor and Bartok's "Concerto for Orchestra."

SAN DIEGO, CALIF.
TRIBUNE
D. 117,670

APR 19 1963

Entire Concert To Be Broadcast

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SAN DIEGO

163

SAN DIEGO, CALIF.
TRIBUNE
D. 120,434

MAR 30 1963

Bostonians Get Set For Busy Road Work

It takes a bit of doing to get an orchestra of 105 men on the road.

The Boston Symphony, soon to start its spring tour which includes an April 19 stop in San Diego, is a good example.

The orchestra's assistant manager, Harry Beall, who made a quick stop here recently to check facilities, detailed some of the complications involved.

Swing to Take In 11 Cities

"We'll be in 11 cities in 13 days," Beall said. "We start in Chicago, then on to Kansas City, Oklahoma City, Albuquerque and San Diego. After that it's Los Angeles, San Francisco, Portland, Seattle, Winnipeg and Minneapolis.

"We have to be back in Boston by April 28," he explained, "because most of the men play for Arthur Fiedler's Pops Orchestra, and their season begins on April 30."

Beall said most of the travel on the tour is to be done by air. Two planes will be chartered by the orchestra and most of the space on a scheduled flight also will be used. One plane will be used for instruments and other equipment alone. That amounts to about 8 tons, Beall said.

Precautions in Flight

"We arrange it so that not more than 60 per cent of the orchestra rides together and also see that each section is broken up," Beall said.

"There are some men who prefer not to fly, so rail travel is arranged for them. They really have to hustle, too, to keep up our pace."

The Boston orchestra is one of the busiest in the country. Its regular season at home in Symphony Hall includes 84 concerts. In addition there are six annual appearances in Providence, R.I., and 15 in New York.

The effort is fully justified, Beall said the Boston concerts are always sold out in advance of the season and on the road it's invariably standing room only.

SAN DIEGO, CALIF.
TRIBUNE
D. 120,434

APR 6 1963

Boston Orchestra's Concert Here April 19 To End Concert Season

The Boston Symphony Orchestra concludes the San Diego Symphony Association's winter season with a concert April 19 at Russ Auditorium. The program begins at 8:30 p.m.

The orchestra, under the leadership of Erich Leinsdorf, is on a transcontinental tour for the first time in 10 years.

The concert will feature works by Prokofiev, Bartok and Tchaikovsky, a blend of the old and the new.

Prokofiev's "Classical Symphony" will open the concert. It demonstrates the wedding of contemporary and classical styles. Bartok's "Concerto for Orchestra" is considered a masterpiece of orchestration.

Tchaikovsky's Symphony No. 5 in E minor will be the last work on the program. It is one of the six most widely performed symphonic works.

The Boston orchestra will maintain a hectic schedule on this tour. It is scheduled to take in 11 cities in 13 days. The tour starts in Chicago and heads West. San Diego is the fifth city on the agenda. It ends in Minneapolis.

Harry Beall, the orchestra assistant manager, was in San Diego recently to check facilities. He said that the orchestra has to be back in Boston by April 28, since most of the members are a part of Arthur Fiedler's Boston Pops Orchestra, which opens its season on April 30.

CONDUCTOR ERICH LEINSDORF
Brings Boston group here April 19

LEMON GROVE, CALIF.
REVIEW
W. 4,918

APR 11 1963

BOSTON SYMPHONY ORCHESTRA TO PLAY IN S.D. APRIL 19

The closing concert of the San Diego Symphony Winter Season promises to be one of the outstanding events of this or any other musical season. It will be the word-famous Boston Symphony Orchestra on April 19 at 8:30 p.m. at Russ auditorium.

CORONADO, CALIF.
JOURNAL
W. 4,372

APR 11 1963

Boston Symphony to play San Diego date April 19

The closing concert of the San Diego Symphony Winter Season promises to be one of the outstanding events of this or any other musical season—the world-famous Boston Symphony Orchestra will come to San Diego for the first time on April 19.

The Boston Symphony, one of the greatest orchestras in the United States, is on a transcontinental tour for the first time in ten years, and San Diegans are indeed fortunate to have an opportunity to hear this superlative orchestra under the direction of its new music director and conductor, Erich Leinsdorf.

The concert, at the Russ Auditorium at 8:30 p.m., will feature three works by Prokofiev, Bartok and Tchaikovsky, a beautiful blend of new and old, all of it in the very best tradition of orchestral composition.

The concert will open with Prokofiev's "Classical Symphony"—a piece which demonstrates the happy marriage of contemporary and classical styles; followed by Bela Bartok's "Concerto for Orchestra," indeed a masterpiece of orchestration, exhibiting the full potentialities of each section of the orchestra, all this presented by a composer whose Hungarian heritage is impressively reflected in this work. The concluding work is Tchaikovsky's Symphony No. 5 in E Minor, one of the six most widely performed and beloved symphonic works.

Tickets are still available at Theatre Box Office and special buses will run from Coronado, La Jolla, La Mesa, Mission Hills, Point Loma, Solana Beach and the South Shore. There will be a special shuttle bus from the organ pavilion in Balboa Park to the Russ Auditorium.

RANCHO SANTA FE, CAL.
TIMES
W. 757

APR 11 1963

CLOSING CONCERT

The Boston Symphony Orchestra, on transcontinental tour for the first time in 10 years, will give the closing concert of the San Diego Symphony winter season at 8:30 p.m., April 19, at Russ Auditorium.

SAN DIEGO, CALIF.
TRIBUNE
D. 117,670

APR 13 1963

BERKSHIRE AUDITIONS SCHEDULED

The Berkshire Music Center will hold auditions in San Diego Friday at 7 p.m. Auditions will be conducted at Russ Auditorium, prior to the performance of the Boston Symphony Orchestra in Russ at 8:30.

Instrumentalists, conductors and choral singers wishing to attend the 1963 session of the Music Center at Tanglewood, Mass., are asked to be at the audition.

Erich Leinsdorf, director of the symphony orchestra, will head the Berkshire Music Center this summer. Aaron Copland will direct the Department of Composition.

The Fromm Music Foundation provides fellowships for those gifted in performing contemporary music. Auditions for these fellowships also will be held Fri-

SAN DIEGO, CALIF.
UNION
D. 108,179 S. 210,182

APR 13 1963

STACCATO NOTES

Boston Symphony Due Here Friday

By CONSTANCE VERBESHOFF

The great Boston Symphony Orchestra will be presented in concert next Friday night at 8:30 in Russ Auditorium as the final event in the current season of the San Diego Symphony. If you hurry and are extremely lucky you may possibly be able to snag a ticket.

The Boston Symphony will be conducted by Erich Leinsdorf in a program to include Prokofieff's "Classical Symphony," "Concerto For Orchestra" by Bartok and Tchaikovsky's "Symphony No. 5."

Tickets for this important event are on sale at the Theatre Box Office, 6

SAN DIEGO, CALIF.
TRIBUNE
D. 117,670

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SAN DIEGO, CALIF.
UNION
D. 108,179 S. 210,182

APR 16 1963

—Associated Press Wirephoto, Special to The San Diego Union

BOSTON SYMPHONY SAN DIEGO-BOUND

Members of the Boston Symphony Orchestra boarded a chartered plane in Boston yesterday to begin a 13-day U.S. tour that will include a concert in San Diego Friday in the Russ Auditorium.

SAN DIEGO, CALIF.
TRIBUNE
D. 117,670

MAY 4 1963

NEIL MORGAN

MY SAN DIEGO: Now comes a post mortem from Erich Leinsdorf, who conducted the Boston Symphony here the other day. His program included the Tchaikovsky Fifth Symphony, and the less familiar Concerto for Orchestra by Bela Bartok. It was a musical bill of fare intended not to overlook the musical sophisticate, but taking its heaviest aim at the mass audience. Leinsdorf, like most others who have visited San Diego in recent years, upgraded his appraisal of our city after a chat with a taxi driver on the morning after the concert. All the way to Lindbergh Field, Leinsdorf recalls, the driver talked to him about the concert: not about the Tchaikovsky, but about the Bartok.

SAN DIEGO, CALIF.
UNION
D. 108,179 S. 210,182

APR 20 1963

S.D. SYMPHONY SEASON ENDS

A guest appearance by the Boston Symphony Orchestra in Russ Auditorium last night closed the San Diego 1962-63 symphony season. A review of the performance written by Alan M. Kriegsman will be found on page a-20.

PACIFIC BEACH, CALIF.
SENTINEL
TW 49,061

APR 25 1963

Music Review

Technique Fine But Emotion Is Missing

By RENEE MUELLER

Where is the fine-line distinction between technical perfection in a musical performance and emotional expression? Must precision be sacrified to some degree in order to achieve a heart-felt interpretation?

Has anyone ever put his finger on that indescribable something that really makes a performance "click?" Oh, there have been lots of theories, and these questions and many theories ran through my mind last Friday evening at the Russ.

The Boston Symphony, under the extremely capable baton of Erich Leinsdorf performed Prokofiev, Bartok and Tchaikovsky.

It was a beautifully executed concert but it never quite got off the ground.

Never Discovered

That indescribable something was never discovered. Or, perhaps, I just never felt it. I almost did, however, during moments of the Tchaikovsky Fifth Symphony in E minor.

The work must certainly contain some of the most beautiful melodies ever written. The brasses came through with remarkable sonority, plus a wonderful clarity of tone which seems to be a second-nature virtue of the entire orchestra.

But when one goes to hear a great old "war-horse," which this work is, one looks for something more to gain from it; perhaps a fresh approach; maybe something to give it a new or more intense meaning. I listened and searched but I never found anything which had not already been revealed to me many times before.

Rendition of the Prokofiev "Classical" Symphony was light, precise, almost modest. Leinsdorf could possibly be criticized for his stylized gimmicks in directing, but he gets the job done as far as perfection and discipline and tone are concerned. Could it be that his highly developed, personal style is what hinders him from creating, with his orchestra, the uplifting warmness that was so sorely missing?

The Bartok Concerto for Orchestra was the best performed work on the program, or it seemed this way because it was the most interesting. But where was the emotional drive and the earthy abondon so necessary in the first movement?

The orchestra did finally come to life in the third movement during which a mysterious quality of expectation was beautifuly captured, and the final presto was performed with great dexterity.

The audience gave Leinsdorf (who, incidentally, directed the entire program without score) and the orchestra, several enthusiastic standing ovations.

It was satisfying to observe a responsive, sold-out house. We need more sold-out houses for concerts, plays, musicals, and lectures in San Diego!

SAN DIEGO, CALIF.
UNION
D. 108,179 S. 210,182

APR 20 1963

NEW CONDUCTOR DIRECTS

Boston Symphony Concert 'Magnificent, Incomparable'

By ALAN M. KRIEGSMAN

The glory of an instrument like the Boston Symphony Orchestra is that no matter how many times one hears it, on records or in the flesh for that matter, its magnificence always surpasses memory of it. The miracle repeated itself again at last night's concert in Russ Auditorium, with the famous ensemble under the direction of its new conductor, Erich Leinsdorf.

The sound of this orchestra is incomparable. Somehow it seems to embrace the music as it emanates from the instruments, bestoying a constant warmth. The floating quality of the strings in melodic passages is always solidly supported, and the separate choirs are blended in such a way that the ear remains aware of both their unity and diversity.

The one trouble was due to the hall; without risers, the winds were sometimes obscured at crucial moments. The clarinet theme at the opening of Tchaikovsky's Fifth, for example, was drowned by the strings.

Leinsdorf uses no baton and no score, but employs both hands to give cues, phrase indications and beats. His motions have a logical but colorful economy. He has not been with the Bostonians long enough to achieve the pinpoint precision of, say, Szell and Cleveland, though the cohesion is amazing enough. He also works up an intensity which belies the sangfroid of his appearance.

I found Bartok's Concerto for Orchestra outstanding among the evening's interpretations. It was not the most gripping of performances, but it bore the marks of greatness, and left one thoughtful and moved rather than breathless. From the gravity of the opening measures it revealed depths which other conductors have missed by treating the work purely as a display of orchestral virtuosity. It did not lack energy, but its outstanding trait was inevitability in the progression of mood.

The performance of Tchaikovsky's Fifth Symphony, granting its many merits, suggested to me that Leinsdorf's personal sympathies do not run as deep here as in the case of Bartok. It was "objective" Tchaikovsky, shorn of exaggeration and adornment. As such, it was beautifully molded and allowed the music's eloquence to speak for itself.

But certain qualities were sacrificed. The final coda, for example, cannot become the thundering peroration which is its nature without stretching a point here and there. Best was the familiar Andante, whose "stretching" is composed into its fabric.

Likewise, Prokofiev's "Classical" Symphony was superbly played, but seemed more "classical" than "Prokofiev." It missed just that scintillation which can convert it from an emulation to a revitalization of 18th century form.

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SAN DIEGO, CALIF.
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APR 16 1963

—Associated Press Wirephoto, Special to The San Diego Union

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SAN DIEGO, CALIF.
TRIBUNE
D. 117,670

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MAY 5 1963

165

In Boston, A Cold Baton?

By ALAN M. KRIEGSMAN: San Diego Union Music Reviewer

After the recent local appearance of the Boston Symphony, there can be no doubt in the mind of Californians that the orchestra occupies the high pedestal on which the world of music has placed it with every justification.

However, both in its home city and in other localities where it has been heard since the installation of its new conductor, the acceptance of Erich Leinsdorf as heir to its leadership has been far from unanimous.

It is a matter of consensus that Leinsdorf's technical competence is not in question, that he is a master of conductorial know-how, of orchestral discipline, and of those aspects of musicianship which derive from a close and thorough knowledge of scores. From here on the disagreement commences.

There are many who feel he can infuse music with the enlivening spark of insight, that he is superb in the ambiance of traditional German repertoire, that he has the gift of profound solemnity.

At the other extreme are some who regard him as a mechanical monster, devoid of feeling, eschewing any indication of personal involvement in a performance, "objective" to a fault.

There are still others who claim that the miraculous sound of the Boston Symphony is now undergoing an eclipse, in contrast to the days of Koussevitzky and Munch, both of whom made the sensuous perfection of orchestral tone a primary concern.

The debate is being waged at white heat, not only in private conversation, but in Letters-to-the-Editor columns of such publications as Saturday Review and The Christian Science Monitor (published in Boston).

One reader praises Leinsdorf's performances for "marvelous discipline and mastery" and "eloquent and direct communication of the music itself." Another hails him as "a breath of air, youth and vigor, returning one almost to the excitement of Koussevitzky," and a third exclaims, "I vastly prefer these rather sober but clear, balanced and controlled performances to the kind of hysterical excitement that Munch tried to generate."

On the other side of the ledger is one disgruntled correspondent who dismisses Leinsdorf as "a good drill-sergeant type" and goes on to maintain that, as of now, the "joy of producing beauty of tone" is conspicuous by its absence. Another declares that "great as Mr. Leinsdorf is, for me he has taken the soul out of music;" and still another, apparently a musician who has played under Leinsdorf, writes, "one important thing is lacking — warmth which underlines subjectivity . . . there never is inspiration."

Personally, having heard Leinsdorf conduct only two concerts in person (at Lincoln Center and in San Diego), I am reserving final judgment about a musician who obviously merits exhaustive consideration. His performance on records and radio have always been enigmatic for me—there were marvelous things, and also wild eccentricities.

His recent recordings of works such as Wagner's "Die Walkure" (some say he is at his best in opera) and Mahler's First Symphony I find wholly admirable. But I also recall his torpid rendering of Beethoven's "Eroica" at Lincoln Center, which was irreproachable as to details, yet stuffy and inert as a whole.

In general, I am inclined to agree that there is something overly detached and impersonal in his approach. Even his searching and comprehensive performance of the Bartok Concerto for Orchestra, here in San Diego, was a strangely "anonymous" listening experience.

If the sound of the orchestra has suffered any, I was unable to detect it. But if one asks, what conductor is there in the world today of a stature equal to the Boston Symphony, can anyone supply a satisfactory answer? Szell and Steinberg are well ensconced elsewhere, Monteuz and Reiner are all but retired, and to my mind no one looms large enough among the Europeans (with the possible exception of Wolfgang Sawallisch, who is unknown in the United States).

Of course, sometimes great orchestras make their conductors great by osmosis. Koussevitzky, in fact, had many native limitations, but in retrospect he certainly gave to the orchestra as much as he drew from it.

Today, however, it is a legitimate question whether there is anyone to fill the bill of an "ideal" conductor for what is acknowledged to be the ideal orchestra.

SAN DIEGO, CALIF.
TRIBUNE
D. 117,670
APR 20 1963

S.D. Takes Symphony To Its Heart

By DAVE McINTYRE

The skies may have been leaden, the air heavy with moisture and the traffic snarled, but everything seemed just right in San Diego last night, because the Boston Symphony was here.

Not the weather nor the drab interior of Russ Auditorium could diminish the luster of this grand orchestra, nor muffle in the slightest the beautiful sound it produced.

It was a musical event to remember, last night's concert by the Massachusetts visitors. Brilliantly played and masterfully led by Conductor Erich Leinsdorf, the program was a rich helping of instrumental perfection.

Standing Ovation

Justifiably, Leinsdorf and his 106 performers received a standing ovation at the close of the concert. And if a poll were taken on the spot, there's no doubt that it would have favored 100 per cent a move to adopt the entire ensemble right then and there.

The San Diego Symphony did the next best thing. President Dallas Clark gave the key to our city to Maestro Leinsdorf, urging him to use it often.

Leinsdorf responded that he would see that 106 duplicates were made immediately and distributed in the Boston ensemble.

The only key they would need to enter our doors, however, is the one struck by Concertmaster Joseph Silverstein as prelude to the concert. That note signaled some of the most beautiful sounds ever heard here.

In fact, the Bostonians play sweetly enough to pass right through the Pearly Gates. It's no wonder they're so heartily welcomed everywhere on the face of the earth.

Opens With Prokofiev

Last night's concert opened with Prokofiev's "Classical" Symphony, a short but impressive work, performed with remarkably crisp style, spirited and cheerful.

The Boston Orchestra then turned its attention to the more puissant delights of Bela Bartok's Concerto for Orchestra, a composition which allowed for a fine display of individual artistry, particularly in the woodwind and brass sections.

Leinsdorf, although slight of stature, presents a commanding figure on the podium. He is not an exuberant conductor, though he can be vigorous at times. Each gesture communicates meaning to his orchestra.

The graceful way he keeps the timing of the music is a marvel to behold. He also has an intriguing manner of evoking rhythm through body movement. At one point during the Bartok he almost slipped into a twist.

Panorama of Sound

The concert's piece de resistance, saved for last, was Tchaikovsky's Symphony No. 5, in the Bostonians' hands a magnificent panorama of sound.

This memorable presentation, played with just enough sentiment and considerable sophistication, brought out every nuance of the Tchaikovsky score. And since that's considerable, it added up to a treat as delicious as a concertgoer could hope for.

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SAN DIEGO, CALIF.
UNION
D. 108,179 S. 210,182

APR 14 1963

A Bonus For San Diego Concert-Goers

Sergei Prokofiev

Bela Bartok

Peter Tchaikovsky

Princely styling and continental sounds of the Boston Symphony Friday night will wind up San Diego Symphony's 1963 season.

By ALLAN M. KRIEGSMAN, San Diego Union Music Reviewer

For several years, the San Diego Symphony has formally ended its season with a special valedictory bonus—a concert by a distinguished visiting orchestra. No previous visitor holds a place of greater eminence in the world of music than this year's guest, the Boston Symphony Orchestra.

The much-heralded ensemble will make its appearance in Russ Auditorium at 8:30 Friday evening, under the baton of its newly-engaged conductor and musical director, Erich Leinsdorf.

Leinsdorf, who succeeded the retiring Charles Munch just last September, will lead the orchestra in performances of Prokofiev's "Classical" Symphony, Bartok's Concerto for Orchestra and Tchaikovsky's Fifth Symphony. The program is not only well-balanced musically, but is also a tailor-made showcase for the virtuosity of the Bostonians.

If, as has been said, the Philadelphia Orchestra is "the solid-gold Cadillac" among the great American ensembles of today, the Boston Symphony must surely be the Rolls-Royce. It is the most princely in style, and the most mellowed and "continental" in its sound image. And it reflects more clearly than anything else all that its native city is said to represent in the way of Old World tradition, charm and artistic sophistication.

To Bostonians, their Symphony is an institution, as worthy a source of pride and veneration as the Tea Party or the Common. The list of distinctions to which the orchestra lays claim is too long to cite in detail. But, among other things, the Boston Symphony is the oldest major orchestra in the country and one of the oldest in the world.

The orchestra is the best supported, the most consistently well-attended and has the largest annual earnings of any American orchestra; it also has the longest season (11 months) and has been "first" in numberless ways — it was, for example, the first Western orchestra to perform in Leningrad and Moscow (in 1956).

The Boston Symphony is now in the midst of its 81st year of existence. Only the London Philharmonic, and the principal orchestras of Leipzig, Vienna and Paris are older. Even the venerable Concertgebouw Orchestra of Amsterdam is two years its junior.

The orchestra was founded in 1881 by Maj. Henry Lee Higginson, a Boston financier of remarkable vision and enterprise, whose love of the musical arts knew no bounds.

Higginson devoted an enormous personal fortune and 37 years of his life to the creation of the first permanent major orchestra the United States had ever known. As the orchestra's first conductor, he engaged a young German musician, George Henschel, who led the debut concert in Boston Music Hall on Oct. 22, 1881. Of the conductors who succeeded Henschel in the years prior to World War I, those most significant for the orchestra's musical history were Artur Nikisch, widely regarded as the greatest conductor of the 19th Century, and Karl Muck.

In the postwar period the orchestra was reorganized as a public trust, and one year after it had resumed operations, the French maestro Pierre Monteux was appointed musical director. It was Monteux who laid the

(Continued on c-3, Col. 1)

VIENNA-BORN Erich Leinsdorf will direct the Boston Symphony Friday at the Rus...

Boston Symphony: A 'Concert Bonus'

(Continued from c-1)

groundwork for the orchestra's international prestige; many of his own appointees such as concertmaster (now associate conductor) Richard Burgin, have remained with the orchestra to the present day.

Then in 1924, Serge Koussevitsky began his 25-year reign, ushering in an era of illustrious renown for the ensemble which gives no sign of ending.

The esteemed French musician Charles Munch was appointed music director in 1949, and continued to enhance the orchestra's reputation for the 12 seasons of his tenure.

Erich Leinsdorf, the orchestra's new master, had previously appeared on a number of occasions as guest conductor of the Boston Symphony, as well as of almost every major orchestra both in America and abroad.

Born in Vienna in 1912, Leinsdorf brings both prodigious talent and vast experience to his latest and most exalted post.

His career began auspiciously at the age of 22, when Bruno Walter and Arturo Toscanini engaged him to assist at the Salzburg Festival. Soon afterwards he began to conduct at the Metropolitan Opera, specializing in the Wagnerian repertory. (When the Met recently revived Wagner's operatic cycle, "The Ring," Leinsdorf was chosen for the task.)

In 1943 he became conductor of the Cleveland Orchestra, but was called away shortly to serve with the United States armed forces during World War II. After the war, Leinsdorf assumed positions with the Rochester Philharmonic, the New York City Opera and again the Metropolitan Opera, and continued to appear as a guest in major musical centers throughout the world.

The orchestra whose mantle Leinsdorf has now inherited, and which is now his to shape, may well be the greatest on the face of the earth. That, at least, has been the opinion of many for a long time. If you have any doubts, go hear it Friday; you may find yourself agreeing with English critic Colin Mason, whose ecstatic words I cannot refrain from quoting:

"So dazzling to the ear was this orchestra's playing last night that for that evening at least it was impossible to recall anything comparable. There can in fact be no other orchestra like it in the world. It has no 'departments,' no brass, wind and strings to compare and evaluate. Its sound is a single marvelously rich silken texture into which every note of every instrument is so carefully woven that everything can be heard except the joints. Even the austerest critics, by temperament resistent to the seductions of mere gorgeousness of orchestral sound or virtuosity of technique, and boiled hard by constant listening, were thrilled by it."

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SAN DIEGO, CALIF.
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D. 108,179 S. 210,182

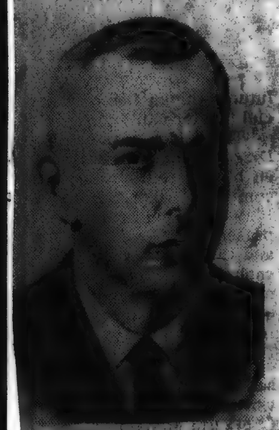
APR 14 1963

A Bonus For San Diego Concert-Goers

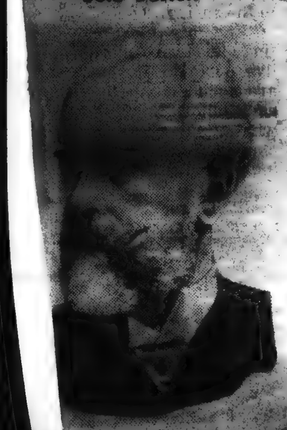
Princely styling and continental sounds of the Boston Symphony Friday night will wind up San Diego Symphony's 1963 season.

By ALLAN M. KRIEGSMAN, San Diego Union Music Reviewer

Sergei Prokofiev



Bela Bartok



Peter Tchaikovsky

For several years, the San Diego Symphony has formally ended its season with a special valedictory bonus—a concert by a distinguished visiting orchestra. No previous visitor holds a place of greater eminence in the world of music than this year's guest, the Boston Symphony Orchestra.

The much-heralded ensemble will make its appearance in Russ Auditorium at 8:30 Friday evening, under the baton of its newly-engaged conductor and musical director, Erich Leinsdorf.

Leinsdorf, who succeeded the retiring Charles Munch just last September, will lead the orchestra in performances of Prokofiev's "Classical" Symphony, Bartok's Concerto for Orchestra and Tchaikovsky's Fifth Symphony. The program is not only well-balanced musically, but is also a tailor-made showcase for the virtuosity of the Boston-fans.

If, as has been said, the Philadelphia Orchestra is "the solid-gold Cadillac" among the great American ensembles of today, the Boston Symphony must surely be the Rolls-Royce. It is the most princely in style, and the most mellowed and "continental" in its sound image. And it reflects more clearly than anything else all that its native city is said to represent in the way of Old World tradition, charm and artistic sophistication.

To Bostonians, their Symphony is an institution, as worthy a source of pride and veneration as the Tea Party or the Common. The list of distinctions to which the orchestra lays claim is too long to cite in detail. But, among other things, the Boston Symphony is the oldest major orchestra in the country and one of the oldest in the world.

The orchestra is the best supported, the most consistently well-attended and has the largest annual earnings of any American orchestra; it also has the longest season (11 months) and has been "first" in numberless ways — it was, for example, the first Western orchestra to perform in Leningrad and Moscow (in 1956).

The Boston Symphony is now in the midst of its 81st year of existence. Only the London Philharmonic, and the principal orchestras of Leipzig, Vienna and Paris are older. Even the venerable Concertgebouw Orchestra of Amsterdam is two years its junior.

The orchestra was founded in 1881 by Maj. Henry Lee Higginson, a Boston financier of remarkable vision and enterprise, whose love of the musical arts knew no bounds.

Higginson devoted an enormous personal fortune and 37 years of his life to the creation of the first permanent major orchestra the United States had ever known. As the orchestra's first conductor, he engaged a young German musician, George Henschel, who led the debut concert in Boston Music Hall on Oct. 22, 1881. Of the conductors who succeeded Henschel in the years prior to World War I, those most significant for the orchestra's musical history were Artur Nikisch, widely regarded as the greatest conductor of the 19th Century, and Karl Muck.

In the postwar period the orchestra was reorganized as a public trust, and one year after it had resumed operations, the French maestro Pierre Monteux was appointed musical director. It was Monteux who laid the

(Continued on c-3, Col. 1)

VIENNA-BORN Erich Leinsdorf will direct the Boston Symphony Friday at the Russ.

...mphony: ...rt Bonus'

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LOS ANGE
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D. 721,028
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MAR 31

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LOS ANGELES, CALIF.
TIMES
D. 442,220 S. 975,126

31 1963 Bigfeller

The Berkshire Music Center, summer center for advanced study of music maintained by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., will hold auditions in each of the 11 cities visited by the orchestra during its transcontinental tour in April. Members of the faculty of the Berkshire Music Center will audition instrumentalists, conductors, and choral singers who wish to attend the 21st session of the Music Center, which will operate concurrently with the Berkshire Festival from June 30-Aug. 25. Auditions by appointment will be held here in Shrine Auditorium on April 21, the date of the Boston Symphony concert in Los Angeles.

LOS ANGELES, CALIF.
TIMES
D. 772,439 S. 1,120,153

APR 21 1963 Bigfeller

Symphony Will Hold Auditions

The Boston Symphony will hold auditions at 6 p.m. today at Shrine Auditorium for young candidates for its summer music school at Tanglewood, Mass.

The auditions will precede the symphony's Shrine concert at 8:30 p.m. Members of the orchestra will conduct the try-outs for youngsters throughout Southern California.

LOS ANGELES, CALIF.
TIMES
D. 442,220 S. 975,126

APR 1 1963 Bigfeller

Boston Symphony Sets Concert Here April 21

The Boston Symphony Orchestra's flying tour across the continent will include a concert in Shrine Auditorium April 21 under auspices of Southern California Symphony Assn.

Tickets go on sale today at all offices of the Auto Club of Southern California, Mutual Ticket Agencies and Southern Calif.. Music Co.

The orchestra will close its 82nd season April 13 and will leave by three chartered planes on a tour of 11 cities in 13 days. Erich Leinsdorf, the orchestra's new music director, will conduct all of the concerts on tour.

Two of the planes will carry the musicians, and a third one will transport 8 tons of baggage and musical instruments.

Leinsdorf took over his duties as music head of the orchestra last fall. He has conducted the Los Angeles Philharmonic Orchestra in both winter and Hollywood Bowl seasons. He also has conducted the San Francisco Opera in Los Angeles.

The Boston Symphony Orchestra has not been heard here for 10 years. In its last visit in 1953, the concert also was sponsored by the Symphony Assn.

Leinsdorf will conduct a program of music by Mahler, Prokofieff and Wagner.

NEW YORK, N.Y.
TIMES
WESTERN EDITION
D. 100 000

APR 16 1963 Bigfeller

Boston Symphony's Date

Special to The New York Times.

HOLLYWOOD, April 15 — The Boston Symphony Orchestra will perform at the Shrine Auditorium on Sunday night and in San Francisco the following evening. Because of an error in transmission the story in yesterday's paper had the wrong date.

NORTH HOLLYWOOD, CAL.
VALLEY TIMES TODAY
D. 52,276

APR 19 1963 Bigfeller

LOS ANGELES, CALIF.
TIMES
D. 772,439 S. 1,120,153

APR 19 1963 Bigfeller

Feature Works for Symphony Concert Billed

The Boston Symphony Orchestra will note two anniversaries in the performance of Prokofieff and Mahler works Sunday at 8:30 p.m. in Shrine Auditorium.

Serge Prokofieff's "Classical" Symphony had its first performance 45 years ago Sunday, and the following December had its American premiere.

Gustav Mahler's Symphony No. 1 was completed 75 years ago. It will be conducted by Erich Leinsdorf, new music director of the Boston Symphony Orchestra. Also programmed are excerpts from Richard Wagner's lyric drama "Parsifal."

The 82-year-old Boston orchestra is being presented in Los Angeles under the auspices of the Southern California Symphony Assn., sponsor of the Los Angeles Philharmonic Orchestra.

Leinsdorf, who has made guest appearances here with the Philharmonic in winter, Hollywood Bowl concerts in the summer, and with the San Francisco Opera, began his new duties as music director of the Boston Symphony Orchestra last fall.

LOS ANGELES, CALIF.
TIMES
D. 772,439 S. 1,120,153

APR 21 1963 Bigfeller

MUSIC NEWS

Boston S

The Boston Symphony Orchestra with Erich Leinsdorf conducting, will be heard tonight at 8:30 in Shrine Auditorium under auspices of the Southern California Symphony Assn., sponsor of the Los Angeles Philharmonic Orchestra. The famous orchestra is making its first cross-country tour in more than a decade. Leinsdorf is in his first season as music director of the orchestra, which now is in its 82nd season. Leinsdorf's program will consist of Prokofieff's Classical Symphony, excerpts from Wagner's "Parsifal," and Mahler's Symphony No. 1 in D Minor. The conductor is well known in Los Angeles as guest conductor of the Philharmonic in both winter and Hollywood Bowl seasons, and with the San Francisco Opera. Two members of the orchestra formerly were members of the Los Angeles Philharmonic — Doriot Anthony Dwyer, solo flute; and James Stagliano, solo horn.

Hollywood, Calif.
Citizen News
(Cir. D. 42,000)

APR 15 1963

APRIL 21

Boston 1710 Symphony Arriving

First trip to the Pacific Coast in 10 years is being made by the famous Boston Symphony Orchestra which will be heard in Shrine Auditorium Sunday, April 21, under auspices of the Southern California Symphony Association.

Erich Leinsdorf, new music director of the orchestra, will conduct music of Mahler, Wagner and Prokofieff on the program the orchestra will perform here.

The music director, who has been prominent as conductor of symphony and opera in the United States for a quarter of a century, is the 11th maestro to lead the Boston orchestra as permanent conductor since it was founded 81 years ago.

Leinsdorf will open the program with Prokofieff's Classical Symphony, followed by excerpts from Wagner's opera "Parsifal" and the Symphony No. 1 by Mahler.

HOLLYWOOD, L.A., CAL.
CITIZEN-NEWS
D. 36,585

APR 20 1963 Bigfeller

CONCERT TOMORROW

The 104 musicians of the Boston Symphony Orchestra arrived in Los Angeles today for their concert in Shrine Auditorium tomorrow night at 8:30.

Appearing under the auspices of the Southern California Symphony Assn., sponsor of the Los Angeles Philharmonic, the orchestra will play a program of music by Mahler, Prokofieff and Richard Wagner, under the baton of Erich Leinsdorf.

LOS ANGELES, CALIF.
HERALD EXAMINER
D. 721,026 S. 735,992

APR 14 1963 Bigfeller

Leinsdc

Erich Leinsdorf, new music director of the Boston Symphony will conduct his orchestra next Sunday in Shrine Auditorium.

Leinsdorf will open the program at 8:30 p.m. with Prokofieff's "Clasical Symphony," followed by excerpts from Wagner's "Parsifal" and Mahler's Symphony No. 1 in D Major.

HOLLYWOOD, L.A., CAL.
CITIZEN-NEWS
D. 36,585

APR 19 1963 Bigfeller

DIRECTOR — The 104 musicians of the Boston Symphony Orchestra which appears Sunday night at the Shrine Auditorium, will be under the direction of Erich Leinsdorf, pictured. This is orchestra's first appearance here in 10 years.

LOS ANGELES, CALIF.
HERALD EXAMINER
D. 721,026 S. 735,992

APR 19 1963 Bigfeller

Leinsdorf Leads

For the first time in a decade, the Boston Symphony Orchestra visits Los Angeles for a concert in the Shrine Auditorium Sunday night.

The organization's new permanent musical director Erich Leinsdorf, will be on the podium to conduct Prokofieff's "Classical" Symphony, excerpts from Wagner's "Parsifal" and the First Symphony of Mahler. Leinsdorf is familiar to Los Angeles audiences as guest conductor of the Philharmonic Orchestra in its winter season, and also in its summer concerts in the Hollywood Bowl.

The Boston Symphony, founded 81 year ago, is completing a season of 227 concerts, including five different series in Symphony Hall, Boston.

LOS ANGELES, CALIF.
HERALD EXAMINER
D. 721,026 S. 735,992

APR 13 1963 Bigfeller

Bostonians Play April 21

When the Boston Symphony Orchestra appears at the Shrine Auditorium on April 21, it will be under the baton of its new conductor, Erich Leinsdorf, who took over the post from Charles Munch last fall.

The orchestra closes its Boston season on April 13, and embarks immediately on a flying tour that will take it to 11 cities in 13 days. The appearance here is under the auspices of the Southern California Symphony Association.

no

NEW YORK, N.Y.
TIMES
WESTERN EDITION
D. 100,000

APR 22 1963

CULTURAL EVENTS STIR LOS ANGELES

Boston Symphony on Tour —Drawings Are Exhibited

By MURRAY SCHUMACH
Special to The New York Times.

LOS ANGELES, April 21 — The Boston Symphony Orchestra, making its first tour of the West Coast in 10 years, has touched off a busy period in arts and letters for the Los Angeles area. The activity will continue well into the summer.

This evening's concert, for hundreds of persons in the enthusiastic audience at the Shrine Auditorium, was the first opportunity to hear the famous orchestra except on records or on television.

Under its conductor, Erich Leinsdorf, the orchestra performed Prokofieff's "Classical" Symphony, excerpts from Wagner's "Parsifal," and Mahler's First Symphony. The orchestra then left by plane for tomorrow's concert in San Francisco.

NEW YORK, N.Y.
TIMES
WESTERN EDITION
D. 100,000

APR 15 1963

BOSTON SYMPHONY AWAITED IN WEST

Tour to Begin in San Diego After Absence of 10 Years

By MURRAY SCHUMACH
Special to The New York Times.

LOS ANGELES, April 14—One of the most important musical events in the West in years will begin on Thursday, when the Boston Symphony Orchestra makes a tour of the Pacific Coast.

For San Diego, Portland and Seattle this will be the first visit by the world-famous orchestra, which is conducted by Erich Leinsdorf.

The Western tour will begin in San Diego on Thursday. The orchestra will then go to Los Angeles on Saturday, to San Francisco on Sunday, to Portland on April 23, to Seattle on April 24 and to Winnipeg, Man., on April 26.

Even with sellout audiences, the orchestra will lose money. The tour begins tomorrow in Chicago and includes Kansas City, Oklahoma City and Albuquerque before reaching the Coast.

A representative of the orchestra estimated that the flying trip by the 101 men and 3 women in the orchestra, with their 8 tons of equipment, would result in a loss of about $75,000.

Economics, it was explained, is a main reason why 10 years have passed since the Boston Symphony was last in this part of the country.

There are several reasons for making the trip despite the certainty of the financial loss:

¶Such a tour enhances the prestige of the organization in the West, where the population has boomed in 10 years and created an audience that did not exist the last time the Boston Symphony was here.

¶Exposure in the West is likely to stimulate purchases of the orchestra's recordings.

¶The orchestra, through an agreement with Seven Arts Productions, televises concerts that are sold to independent television stations throughout the country.

The program for the Los Angeles concert, at the Shrine Auditorum, will include Prokofieff's "Classical" Symphony, the Good Friday Spell and the Transformation scene from Wagner's "Parsifal" and Mahler's First Symphony.

The "Parsifal" performance will use electronic bells to reproduce the tones in the Wagner score. The bells were heard for the first time in Boston last Thursday and yesterday.

In San Francisco the program will be changed. The Prokofieff work will be retained, but Brahms' Third Symphony and Bartok's Concerto for Orchestra will be substituted for the Wagner and the Mahler works.

LOS ANGELES, CALIF.
TIMES
D. 772,439 S. 1,120,153

APR 16 1963

CONCERT HERE SUNDAY BY BOSTON SYMPHONY

The famous Boston Symphony Orchestra, to be heard Sunday in Shrine Auditorium under auspices of the Southern California Symphony Assn., is making its first trip to the Pacific Coast in 10 years.

Erich Leinsdorf, new music director of the orchestra, will conduct music of Mahler, Wagner and Prokofieff on the progam.

Leinsdorf, who has been prominent as conductor of symphony and opera in the United States for a quarter of a century, is the 11th maestro to lead the Boston orchestra as permanent conductor since it was founded 81 years ago.

The Boston Symphony Orchestra has the longest concert season of any privately supported orchestra in the world. The 1962-63 season of 227 concerts consists of five different series in Symphony Hall, and various tours (including this month's cross-country trek.)

Leinsdorff will open the program with Prokofieff's Classical Symphony followed by excerpts from Wagner's opera "Pargsifal" and the Symphony No. 1 by Gustav Mahler.

LOS ANGELES, CALIF.
TIMES
D. 772,439 S. 1,120,153

APR 18 1963

Famed Boston Symphony to Appear Sunday

The Boston Symphony Orchestra is headed west aboard two special planes on a cross-country tour that includes a concert visit to Los Angeles Sunday night in Shrine Auditorium.

Erich Leinsdorf, new music director of the famous orchestra, will conduct all of the 11 concerts on the 13-day jaunt. The Southern California Symphony Assn., sponsor of the Los Angeles Philharmonic, will present the Boston Symphony in its concert here.

Last Visit in 1953

The 82-year-old symphony orchestra made its last visit to Los Angeles in 1953. The group of more than 100 musicians left Boston Monday with stops scheduled for Chicago, Kansas City, Oklahoma City, Albuquerque, San Francisco and four other cities.

Two of the Boston Symphony Orchestra musicians formerly were with the Los Angeles Philharmonic: Doriot Anthony Dwyer, solo flute, and James Stagliano, solo horn.

Leinsdorf, well known to Los Angeles audiences, will conduct the following program:

The "Classical Symphony" by Serge Prokofieff, excerpts from Richard Wagner's lyric drama "Parsifal," and the Symphony No. 1 in D Minor by Gustav Mahler.

LOS ANGELES, CALIF.
HERALD EXAMINER
D. 721,026 S. 735,992

APR 20 1963

Week's Music Events

An Orchestra From Boston

By Patterson Greene

Two major orchestras visit the Shrine Auditorium in the coming week. Tomorrow night, the storied Boston Symphony appears there under its new musical director, Erich Leinsdorf. Next Saturday evening, our Philharmonic Orchestra dons its lighter moods for the final "Promenade" concert of the season, with Johnny Green on the podium.

Leinsdorf has programmed the "Classical" Symphony of Prokofieff, excerpts from Wagner's "Parsifal" and Mahler's First Symphony, which carries on the score the subtitle, "Like a sound of nature."

82 Years, 12 Conductors

This is the Bostonians' first visit to us in a decade. Leinsdorf is the orchestra's 12th permanent conductor in the 82 years of its existence. Our own pushed-about Philharmonic has often played for that many conductors in a single year. Under the Boston policy, the Symphony—except for a brief period of disruption after World War I—has maintained its place among the great ones of the world.

(Does anyone remember—or care—that when the Los Angeles Philharmonic was formed 44 seasons ago, a number of its first chair men were alumni of the Boston Symphony in its peak days under Karl Muck?)

SANTA BARBARA NEWS-PRESS 4/18/63

Famed Boston Symphony in State Tour

The Boston Symphony Orchestra under the direction of Erich Leinsdorf will give three California concerts on its first major U. S. tour. Tomorrow night it will be heard in San Diego, Sunday night in the Shrine Auditorium of Los Angeles and Monday night in the San Francisco Opera House.

Following the current tour, Leinsdorf will go to Sicily for a vacation and then return for duty in the Tanglewood series. Arthur Fielder will handle the baton for the Boston pops programs.

The orchestra, with traditions dating back to its founding, has a schedule of 277 concerts a year and is remarkable in American symphony circles in that it employs its musicians 50 weeks a year and pays them for 52, according to Harry Beall, public information representative for the orchestra, who was in Santa Barbara yesterday afternoon.

Beall, traveling in advance of the orchestra and arranging for its California appearances, was accompanied here by Dave Pearce, distributor from Los Angeles for RCA Victor, which has featured the Boston Symphony in numerous albums.

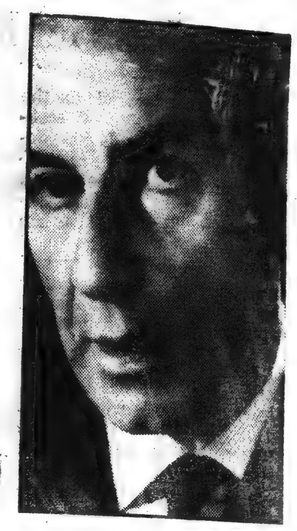
LOS ANGELES, CALIF.
TIMES
D. 772,439 S. 1,120,153

APR 14 1963

Leinsdorf to Conduct

• The Boston Symphony Orchestra will appear next Sunday in Shrine Auditorium at 8:30 p.m. under auspices of the Southern California Symphony Assn. Erich Leinsdorf, the orchestra's new music director, will conduct.

Leinsdorf will open the program with Prokofieff's "Classical Symphony," followed by two excerpts from Wagner's "Parsifal" and Mahler's Symphony No. 1 in D Major.



ERICH LEINSDORF

LOS ANGELES, CALIF.
TIMES
D. 772,439 S. 1,120,153

APR 20 1963

104 Bostonians Arrive Today for Concert

The Boston Symphony Orchestra's 104 musicians will arrive here today for a concert in Shrine Auditorium at 8:30 p.m. Sunday.

Appearing under the auspices of Southern California Symphony Assn., sponsor of the Los Angeles Philharmonic Orchestra, the Bostonians will play a program of music by Gustav Mahler, Serge Prokofieff and Richard Wagner under the baton of Erich Leinsdorf.

The Boston Symphony is making its first appearance here in 10 years. Leinsdorf is in his initial year as music director of the 82-year-old orchestra.

The current tour is a flying jaunt, with 11 concerts scheduled for 13 days. The only California concerts are in Los Angeles, San Diego (played last night) and San Francisco. The orchestra then will head East, arriving home in time to begin the Boston "Pops" series.

Leinsdorf will open with the jaunty "classical" symphony by Prokofieff, and will offer excerpts from Wagner's lyric drama "Parsifal," and the Symphony No. 1 of Mahler.

LOS ANGELES, CALIF.
TIMES
D. 772,439 S. 1,120,153

MAY 5 1963

171

Erich Leinsdorf: Another Success in Boston

BY ALBERT GOLDBERG

ERICH LEINSDORF REVIEWS A YEAR IN ONE OF HOTTEST SPOTS IN THE MUSICAL WORLD.

• When Erich Leinsdorf took over as the 10th permanent conductor of the Boston Symphony Orchestra at the beginning of this season, he moved into one of the hottest and most exposed spots in the musical world.

He had to uphold the standards that had made the Boston Symphony world-renowned for excellence and he had to face comparison with the long line of famous conductors that, since the orchestra's founding in 1881, had included George Henschel—who, curiously, was a singer by training—Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Henri Rabaud, Pierre Monteux, Serge Koussevitzky and Charles Munch.

If experience was the criterion that dictated his selection, Leinsdorf at 55 had had about as much in every musical direction as any one man could boast. Born in Vienna, the son of an amateur pianist, he learned to read music almost before he learned to read words. He studied at the Vienna Academy of Music and made his official conducting debut in his native city in 1933.

When he was 20 he hiked the 150 miles from Vienna to Salzburg to present himself to Bruno Walter, who was so impressed with his talent that he took him on as his assistant. For the next three summers he continued to work in Salzburg with Arturo Toscanini, who recommended him to the Metropolitan Opera. He started there as an assistant conductor but when Artur Bodanzky died he became the Met's principal conductor of the German repertoire, remaining until 1943 when he was called to become conductor of the Cleveland Orchestra.

Service in the U.S. Army ended that stint and when he was released he went to the Rochester Philharmonic, a post that occupied him for the next nine years. After a year as director of the New York City Opera he returned to the Met as music consultant and conductor where he stayed [illegible]. Then came the bid to Boston.

On his recent visit to Los Angeles with the Boston Symphony we ventured to ask Mr. Leinsdorf how things were going. He beamed at the question.

Esprit de Corps Noted

"I have now conducted 90 concerts and there has not been a single major problem," was the reply. "I always knew the Boston was a major orchestra but I did not expect such an incredibly fresh and youthful mentality. I have never encountered [illegible] quite like the esprit de corps of these musicians. Let me tell you [illegible] stories that would be hard to match in any similar group.

"We have a new double-bass player who is a small fellow, not the usual colossus who plays this instrument. We had a concert in Brooklyn, on a small and crowded stage where the new man would have had trouble seeing the conductor. When I came on for the concert I found all the other players had moved him up to the third position. They felt he should have the best possible chance.

"Then one of our horn players took sick just before a concert at the University of Connecticut, where we were playing Bruckner's Ninth Symphony. By the time I had got to my dressing room I found the other horn players had already secured a replacement from Boston and were carefully rehearsing him. With their help the youngster, who had very little experience, got through the whole symphony without a fluff."

Violin Section Rotates

"I have tried to encourage this attitude. Shortly after the season opened a first violinist died and I could not find a replacement of Boston Symphony caliber. I did not fill the vacancy but move anyone else into the spot. Instead I moved members of the second violins into the chair.

"All violinists in the Boston Symphony have to start at the back of the seconds and some of them have been concertmasters with other orchestras. It is important that these people should not be relegated to the corner. I also rotate them in small ensembles. When we played Schoenberg's 'Verklarte Nacht' six violins switched to violas and two bass players moved to cello.

"I want complete flexibility. No one has been moved back and many have been moved forward. We have two crews of wind players that alternate. Thus in the Los Angeles concert the [illegible] first oboist played the solos in Prokofieff's Classical Symphony, and [illegible] first in the Mahler. The [illegible] who played the Prokofieff played the E Flat clarinet in the Mahler, and the first horn for the Prokofieff and Wagner played fifth horn in the Mahler."

The Boston Symphony is a formidable operation. By the end of the tour it will have played 120 concerts during the season, of which Leinsdorf will have conducted 90. He also will conduct 16 out of the 24 concerts the orchestra will play at Tanglewood next summer.

In Boston the orchestra plays for 24 weeks during the winter season with seven subscription series—24 Friday afternoons, Saturday nights and Sunday afternoons; six Mondays, 10 Tuesdays, and six concerts in Cambridge, which next year will be moved from the Sanders Theater to Boston's Symphony Hall to accommodate the demand. There are also from eight to 10 open rehearsals on Thursday nights which are sold out mainly to students with proceeds going to the pension fund.

In addition to the open air Esplanade concerts which follow the regular season and the summer season at Tanglewood, the orchestra tours for five or six weeks, with two subscription series in New York's Philharmonic Hall. And this year it has had 24 recording sessions with a resultant new crop of 11 LPs.

"Everything is sold out," said Leinsdorf. "It is the greatest single blessing. It enables you to program and to engage soloists solely from the point of view of music. Box office is eliminated as a prime factor of policy. All this is due to the vision in planning when the orchestra was founded by Henry Lee Higginson back in 1881. And we have plenty of rehearsals. A total of 286 is allotted for the basic 24 programs, which averages about five full rehearsals for every program.

"The musicians get two weeks' paid vacation a year, although a small group of 40 to 50 is engaged for a series of Mozart concerts for which they are paid in addition to the vacation."

Orchestra Forms Big Percentage

The total yearly expense of the Boston Symphony operation is $2.7 million. An endowment of $1.5 million produces from $60,000 to $70,000 a year. Some 5,000 members of The Friends of the Boston Symphony contribute about $50,000 a year. But the orchestra is able to earn [illegible] of its income. The phenomenon of [illegible] in the country, running neck to neck [illegible] with the Philadelphia Orchestra.

Mr. Leinsdorf is also director of the Berkshire Festival, where the orchestra plays during the summer at Tanglewood, Mass., and of the Berkshire Music Center, the orchestra's summer center for advanced study. His plans call for a complete reorientation of the latter's activities.

"I wish to emphasize that it is not a school," he said. "We are not going to take anyone who needs to be taught how to play an instrument. The eight weeks must be a crowning experience in the learning of young musicians. We want to clarify where their strength lies. I am shifting the emphasis from the orchestra to chamber music. It must be a center aids for the young person to decide whether he should become a soloist or an orchestral player.

Too Many Disappointed Soloists

"We should not leave any stone unturned. The betrayal began 20 years ago when too many young musicians were encouraged to become soloists. Had they been led to utilize their playing in other directions we might not now have so many disappointed soloists who have to make a living as disgruntled teachers. In centers like Los Angeles and New York there is an enormous group of musicians who started out to be soloists but now have to do commercial work.

"Tanglewood should not compete with other summer schools. What is unique about it? The youngster who comes for eight weeks can live within the organism of a major symphony orchestra. There will be seminars where teachers can discuss the problems encountered. No one is accepted on recommendation alone. We audition every applicant. Large numbers don't impress. A student group is like a convoy: the slowest ship holds up the others. We will actively encourage people out of sheer goodness to do something they are not suited for. This [illegible] should be [illegible]

LOS ANGELES, CALIF.
HERALD EXAMINER
D. 721,026 S. 735,992

APR 21 1963

"SOFTLY . . . SOFTLY . . ." Conductor Erich Leinsdorf motions for muted notes

Boston Symphony on Tour

Erich Leinsdorf will conduct the Boston Symphony Orchestra tonight at 8:30 in Shrine Auditorium.

The orchestra, making its first cross-country tour in more than a decade, is in its 82nd season. This is Leinsdorf's first year as music director.

The program will consist of Prokofieff's Classical Symphony, excerpts from Richard Wagner's lyric drama "Parsifal," and Mahler's Symphony No. 1 in D minor.

Final Promenade concert by the Philharmonic will be next Saturday night in Shrine Auditorium. Mary Costa, soprano, and Richard Verreau, tenor will be soloists. Johnny Green will conduct.

Other concerts by the Philharmonic this week include Pepperdine College, Tuesday at 8:30 p.m.; Claremont College, Thursday at 8:15 p.m., and the final Symphonies for Youth program Saturday at 10:30 a.m. in Shrine Auditorium. All will be conducted by Henry Lewis. Pianist Russell Sherman will be soloist on the Claremont College concert.

LOS ANGELES, CALIF.
HERALD EXAMINER
D. 721,026 S. 735,992

APR 22 1963

Banners From Boston

Boston Players Score With Mahler

By Patterson Greene

Boston's superb orchestra unfurled all its banners in the First Symphony of Mahler last night, when it played in the Shrine Auditorium under the baton of its new musical director, Erich Leinsdorf.

The massive score mustered up the full strength of the orchestra's membership, and showed off the glories of its various choirs —particularly the strings and the brasses. This organization, like the symphonies of Philadelphia and Cleveland, has enjoyed long tenure of office on the part of its conductors, and as a result it has developed an ensemble tradition that has survived inevitable changes of personnel.

Passes Test

The Mahler work, with its "sounds of nature," calls up woodland idylls in its first movement (recapitulated in the course of the fourth), and provides a holiday for woodwinds. The second movement, in Laendler rhythm, abounds in melodies for the violins and cellos to sing, and the third section—a "funeral march" developed from the tune of "Frere Jacques," transposed to minor, is a test of precision in attack—a test that was child's play for the Bostonians.

In the pre-intermission portion of the program, we heard the "Classical" Symphony of Prokofieff — polished and delicate, but somehow without the touch of impishness that once seemed to mark its sly deviations from the expected. Have our ears changed, or did Mr. Leinsdorf miss something?

Three excerpts from Wagner's "Parsifal" (the Prelude to Act III, the Good Friday Spell and the scene of transition to the Temple of the Grail) were "silver gray, placid and perfect—" but the emotional depths of the music were not sounded.

STAR NEWS, PASADENA
4/22/63

Symphony Orchestra Applauded

By ROY COPPERUD

When one of the world's great orchestras makes its way to these far reaches, the audience is attracted by both curiosity and expectation of something out of the ordinary in the way of musical satisfaction.

Many are curious to hear for themselves just what it is that has made a great reputation, and interested to judge whether those qualities are still in evidence. Both curiosity and the hopes of a special experience were amply rewarded at the concert last night by the Boston Symphony Orchestra in the Shrine Auditorium, Los Angeles, presented as an extra attracion by the Southern California Symphony Association.

A good deal of attention centered on the conductor, Erich Leinsdorf, who took the helm of the orchestra last fall at the age of 50 after a career that gained him a worldwide reputation, principally in opera.

Mr. Leinsdorf is no stranger to these parts, having appeared often as guest conductor with the Los Angeles Philharmonic both during its winter seasons and in the Hollywood Bowl. Even so, it was a different matter to see him with his own outfit, and especially newly-ascended to the leadership of one that has been regarded with the highest respect for many years.

I cannot pretend to be a connoisseur of orchestras, for only occasionally do I hear outlanders in the flesh, and most of my impressions of their relative merits are gained second-hand from printed commentary. But it seems hardly risky to say that the wonderful instrument Serge Koussevitzky and Charles Munch created in the Boston Symphony is in safe hands.

The clapping at the intermission and at the end seemed as if it would never stop. On one of his returns to the stage, Mr. Leinsdorf made his acknowledgment by having the musicians rise section by section until all were standing and each section had savored its particular share of the applause.

This is a considerable distance to get in a review without mentioning what was played, but of course that is less important than the manner of its performance, a fact that was conspicuously evident on this occasion.

The program consisted of Prokofiev's Classical Symphony, excerpts from Wagner's "Parsifal" (Prelude to Act III, "Good Friday Spell," and Transformation Scene), and, as a brilliant climax, Mahler's First Symphony.

In general, it was a program in which subtle effects rather than dramatic climaxes predominated. The playing was such as transcends itself and creates a new dimension for the music. No doubt it comes closest to what the composer imagined; perhaps such skillful interpretation sometimes exceeds his expectations.

It was music of a kind that one does not so much listen to as lose oneself in.

Los Angeles Times 4/23/63

THE SOUNDING BOARD

Superb Boston Symphony Conducted by Leinsdorf

BY ALBERT GOLDBERG

If ever there was a tonic for tired ears and an uplift for drooping spirits it was the Boston Symphony Orchestra's concert under its new conductor, Erich Leinsdorf, in Shrine Auditorium Sunday night.

The Boston Symphony has long been a legend and that can be a hard thing to live up to. But there was no problem in this case; the orchestra seemed better even than we remembered it and the indications were that its legendary prowess is going to be further expanded under Mr. Leinsdorf's ministrations.

One can only marvel at the perfection of this instrument. It is something like a dream come true. It cannot be explained simply by describing the luster and unity of the strings, the limpid clarity of the woodwinds, or the brass that has power without blatancy. These are all contributing factors, as are the superb quality of the solo players and the disciplined teamwork.

Masterly Conducting

But above and beyond these are the spirit of the organization and the intensity of its musical devotion. It has virtuosity in the highest degree but it is never stressed for its own sake. The gloss, the polish and the precision are only aimed at the most legitimate musical ends.

An orchestra of such mechanical perfection can sometimes seem to outshine the conductor, but there was never an instant in which Mr. Leinsdorf was not the master of the situation. The playing was as he wanted it and there was never any doubt about it.

And the playing that he demanded and got from the orchestra was of such musical sensitivity and such probing expressiveness that it immeasurably increased his stature as a conductor. There need be no fear as to the future of the Boston Symphony; it has again found the right man for an extraordinarily difficult job.

Unlike most conductors of visiting orchestras Mr. Leinsdorf paid us the compliment of selecting a program notable for its omission of the hackneyed repertoire that some people seem to think is the level of Los Angeles' musical taste.

Gorgeous Wagner

It was rather sly of him to pick Prokofieff's Classical Symphony, for that has always been a Boston Symphony specialty and maybe he wanted to show that it could play it as well for him as it did for its previous conductors. That it certainly did, with all the old time sparkle and virtuosity plus a flickering variety of light and shade and delicate nuance that was definitely his own contribution.

In the opera house Mr. Leinsdorf has always been a superior Wagner conductor, but there he never had such an orchestra to reveal the gorgeous splendor of three excerpts from the third act of "Parsifal" — the Prelude, the Good Friday Spell and the Transformation Scene. The tonal effects were a balm to the ear but at no sacrifice of the mystical and emotional properties of the music.

Of equal intensity was Mr. Leinsdorf's searching interpretation of Mahler's First Symphony. Here again was a beautiful balance between the niceties of instrumental coloring and the poignant expressiveness of Mahler's uniquely personal idiom. It made a powerful impact both for the exquisite refinement of the playing and for its eloquent communicativeness. It crowned a memorable concert and the large audience cheered as it usually does for Tschaikowsky's Fourth.

Long Beach Enterprise 4/23/63

Rare Treat by Boston Symphony

By RACHEL MORTON

The Boston Symphony, known as the artistocrat of orchestras, gave a concert in Shrine Auditorium Sunday night directed by its conductor, Erich Leinsdorf. The special concert was presented by the Southern California Symphony Association. The vast audience hailed the event with pounding feet and wild acclaim—all of which was richly deserved.

Leinsdorf is no stranger to Los Angeles audiences. He has conducted the Los Angeles Philharmonic Orchestra on many occasions and is remembered for his fine operatic directing of the San Francisco Opera company.

Without score or baton, he conducted the entire program with little ostentation but with telling effect. His dignified bearing had dynamic significance and he got what he wanted. The players responded to him as to a beloved master.

* * * *

AND WHAT AN orchestra to conduct is the Boston Symphony! It sounded like a single instrument, so disciplined and at one were the players. The tonal quality had depth and warmth; the violins shone lustrously and the brass blazed gloriously. The woodwinds were entities of great tonal beauty while the lower strings glowed in rich sonority.

It was interesting to note that there was no prima donna entrance of the concertmaster of this orchestra after all the other players were in place. He was seated with them from the very start.

The Classical Symphony in D Major by Prokofief seemed very tame after hearing other works by this composer. A quiet dignity pervaded the whole—the workmanship was remarkable, the gaiety contagious.

Far deeper was the impress of the sovereign music of excerpts from "Parsifal" by Wagner. The hallowed expression of the "Good Friday Spell" seemed almost too sacred to bear; the Prelude to Act 3 with its portent of evil and redemption was climaxed by the music of the "Transformation" scene with its thrilling March of the Knights of the Grail and the illumination of the Eucharist Cup, which suddenly gleams blood red. The gongs and brass and percussion in the gradual upsurging of the music was nerve-tingling. It was a tremendous performance, one not to be forgotten. And how wonderful to hear the music of Wagner again!

* * * *

MAHLER'S SYMPHONY No. 1 in D Major was full of contrasts. It began with sounds of nature, like twittering birds and whirring insects. The second movement was gay with Viennese life—dancing, distant bands and street scenes. Terribly depressing and dirge-like was the third movement.

But the storm of the last movement was music composition of sheer genius that aroused the audience to a fiery pitch of enthusiasm.

Leinsdorf responded to many recalls and finally had the orchestra rise in sections, beginning with the brass—a nice innovation.

A-8 Santa Barbara News-Press, Tuesday Evening, April 23, 1963 C

BOSTON SYMPHONY IN L.A.

Leinsdorf Refines Orchestral Tone

By Maurice Faulkner

LOS ANGELES — Several years ago at the Edinburgh Festival British colleagues who shared desks in the press room queried this reporter about the problems of the famous Boston Symphony Orchestra after a second-rate performance under Pierre Monteux the night before. We were perplexed because the orchestra had turned in one of its worst evenings in our memory, and our only excuse for the inadequate American orchestra was that the men were very tired after a one day flight from the United States.

That had become the condition of the orchestra all too often under Muench whose lackadaisical attitude about rehearsal and concert had permitted the great Koussevitzky organization to deteriorate seriously. There were moments of greatness under Muench but most of them were in performances of French works to which he was singularly dedicated. That condition has changed now under the baton of Erich Leinsdorf who has begun a program of rehabilitation which has accomplished a semi-miracle in the refinement of tone in the string section. For the first time in recent years we now hear the exquisite precise string tone that has been the hallmark of a great orchestra such as the Concertgebouw of Amsterdam under Beinum.

STRING SONORITY

Sunday evening, in the Los Angeles Shrine Auditorium, Leinsdorf exhibited this excellent string sonority in Prokofief's "Classical Symphony," excerpts from Wagner's "Parsifal" and the Mahler Symphony, No. One in D major. It reached its peak in the "Parsifal" Prelude to Act III with its great lyric beauty. The hushed pianissimos, the unified crescendos, the clear-cut and careful accuracy of pitch in all the strings, added up to a malleable material which the conductor could mold with emotional fervor and intelligent pacing.

We have heard the Mahler First in a number of different guises over the past five years, but we doubt that we have heard it with such well-integrated attention to tying the abstruse formal elements into an expressive and musical experience. The strings aided this conception with their great flexibility and finesse of sound. The brasses were competently powerful, driving relentlessly on in the finale to the climax. The wood winds appear to be the most reluctant section of the orchestra to accept the changes which have been developing. The first flute is excellent, the first oboe competent, the first clarinet somewhat out-of-tune in important solo and ensemble passages and producing a more piercing French-style sound that did not match the requirements of the Mahler and Wagner, the first bassoon exceptional; but all of these have not yet learned to ignore personal differences and match their pitches and tones to the virtuoso string section and the ensemble totality of one woodwind concept.

BALANCE QUESTIONED

If we had an opportunity to question Mr. Leinsdorf concerning his interpretive ideas, we would challenge his use of so many strings in the Prokofief work. With only one woodwind instrument to a part, he used the full string section with its overwhelming brilliance and suave tone. This overbalance in the delicate string passages jarred this reporter's concept of delightful precision, tracery of embellishment, and clean-sounding harmonies. Eighteen first violins and their complement in the remaining strings did not co-ordinate well on the rapid sixteenth-note runs and the delicious, piquant staccatos in the fast movements. Even in the slow section, the lushness of the tone may have appealed to the Romantically-inclined Germanophile but we have not been brought up on this sort of thing. Maybe we should go back and learn a new appreciation of the "Classical."

LOS ANGELES, CALIF.
CALIF. JEWISH VOICE
W. 28,600

MAY 3 1963

173

The World and Music

by Morris Browda

BOSTON SYMPHONY

A gala audience greeted the Boston Symphony Orchestra when it came to Los Angeles for a Shrine concert. [redacted] the reception given this famous orchestra was long and warm. The orchestra's new conductor, Erich Leinsdorf, is a familiar figure in Los Angeles and his concert with the Boston orchestra was eagerly awaited. His program included the Classical Symphony by Prokofieff, excerpts from Wagner's Parsifal and Mahler's first.

Morris Browda

The Boston Symphony is one of this nation's oldest musical organizations and certainly one of its best. They play with a precision which emphasizes its technical perfection as a group and in individual playing by its first chair players. There is a beautiful balance between the sections and the devotion to the music itself is obvious.

We also found that because of the type of conductors this orchestra has had in the last two decades it has developed a style which has not made it possible to play certain styles of music with the utmost of recognized artistry. The program chosen by Leinsdorf for his Los Angeles concert was one that gave the orchestra, and conductor, some apprehension.

With so many years under the baton of such eminent French directors as Pierre Monteaux and Charles Munch, the orchestra, through a repertoire which often avoided German composers, developed a style of playing very close to the lighter style generally associated with the Paris symphony.

There was a lightness and a surface quality to its music that made the performance of Prokofieff's Classical Symphony a masterpiece of virtuosity in technique and musical conception but also made it almost flounder in trying to satisfy the conductor's demands in Wagner and Mahler. Try as he did, Leinsdorf could not achieve the broad power in volume or style of these German composers.

The string section of the Boston Symphony produces a tone of warm, expressive quality but it also gives the impression that a mute is being used. The only time when necessary volume was achieved was with full brass and then there was also some degree of inbalance.

Broadness of style and not particularly volume alone was noticeably missing in the excerpts from the opera "Parsifal." Were it not for the familiar music of this opera, the excerpts might have mistakenly been attributed to some French composer. The orchestra played the music with clarity and good tonal quality.

Leinsdorf tried hard to make the strings, particularly, soar into great volumes of tone. When and if the conductor can develop a tone and style with this orchestra for the music of Wagner then we may witness the world's finest symphony in Boston.

The first symphony by Mahler is also of a musical style which the orchestra seemed to try so hard to master. It was played in a manner that made parts of it completely logical and other parts little more than good note reading. The conductor was followed carefully.

The playful delicacy of the third movement showed the orchestra to its finest advantage in this particular symphony.

We believe that Leinsdorf is the best thing that could have happened to the Boston Symphony because this orchestra will now get a more diversified musical diet which will certainly give it something it now musically lacks. We hope this orchestra will again visit Los Angeles; it is always a musical treat to hear it.

PASADENA, CALIF.
INDEPENDENT
D. 23,911

APR 23 1963

Ovation Greets Tour by Boston Symphony

By ROY COPPERUD

When one of the world's great orchestras makes its way to these far reaches, the audience is attracted by both curiosity and expectation of something out of the ordinary in the way of musical satisfaction.

Many are curious to hear for themselves just what it is that has made a great reputation and interested to judge whether those qualities are still in evidence. Both curiosity and the hopes of a special experience were amply rewarded at the concert Sunday night by the Boston Symphony Orchestra in the Shrine Auditorium, Los Angeles, presented as an extra attraction by the Southern California Symphony Association.

A good deal of attention centered on the conductor, Erich Leinsdorf, who took the helm of the orchestra last fall at the age of 50 after a career that gained him a worldwide reputation, principally in opera.

Mr. Leinsdorf is no stranger to these parts, having appeared often as guest conductor with the Los Angeles Philharmonic both during its winter seasons and in the Hollywood Bowl. Even so, it was a different matter to see him with his own outfit, and especially newly ascended to the leadership of one that has been regarded with the highest respect for many years.

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BOSTON, Mass.
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APR 26 1963

Travel Notes on the Boston Symphony's Trip

Variance of Acoustics Problem on Tour

By MARGO MILLER

LOS ANGELES—Frank Sinatra was there. So was Mrs. Jascha Heifetz and other stalwarts in California's grab bag of the arts. Daniel Pinkham, Roman Szulc and Charles van Wynbergen came backstage, these three being retired Boston Symphony members seeing old colleagues and hearing a new conductor.

MILLER

The occasion was the orchestra's concert last Sunday in Shrine Auditorium. This cavernous monument to an architect's flirtation with the mysterious Middle East, among other attractions, is the Los Angeles Philharmonic Orchestra's home.

Like the orchestras in Oklahoma City, Albuquerque and San Diego, Los Angeles was sponsoring the Boston Symphony, and sowing the night's profits in its pension fund.

The B.S.O., of course, was delighted to help fellow organizations. The good will of local audiences insured full houses for Erich Leinsdorf's first transcontinental tour as B.S.O. conductor. And attendant publicity on the Berkshire Music Center, the orchestra's Summer center for the advanced study of music, swelled the number of young musicians who came to audition for Tanglewood.

Acoustic Hazard

The only artistic hazard in a trip of this kind is the acoustics. The halls in which the orchestra plays often serve other functions. The acoustical peculiarities of the Albuquerque civic auditorium (which doubles as a gymnasium) made the off-stage trumpet in Beethoven's Third Leonore Overture sound twice as loud as the on-stage brass. The travelling schedule will not always permit a half-hour test of a hall's sound. Even if it did, there is sometimes little a conductor or his men can do to adjust the projection of sound.

In Los Angeles, however, Leinsdorf called such a rehearsal. He conducted certain passages from Prokofiev's "Classical" Symphony and from Wagner. Scouts in the auditorium — Joseph Silverstein, current B.S.O. concertmaster, and Richard Burgin, his predecessor and the orchestra's associate conductor —would describe the quality of sound. Burgin then took the men through part of the Mahler First Symphony while Leinsdorf trotted up and down the center aisle, considering how best to salvage the sound. The acoustics tended to render every orchestral section clear, an admirable situation perhaps for the transparent Prokofiev Symphony but robbing the Mahler First of the blend of ensemble sound. By playing more loudly, but without forcing tone, the Mahler came across the footlights with a little of its accustomed bounce, although the music still seemed to be coming from far away.

While the acoustic rehearsal was going on, college and conservatory students from the Los Angeles area were tuning up back stage. They had come to audition for the Berkshire Music Center. B.S.O. principals from each section of strings, brass, percussion and winds — took turns hearing them play parts of the Brahms Third Symphony or Mozart's "Haffner" Symphony. These works are standard for Tanglewood auditions, as they present a young musician with most of the problems in the standard orchestral repertoire. Students are also expected to sight read from study books, and they bring a solo piece along to show off their instrumental technique. Within 15 minutes a B.S.O. player can assess the talent of the auditioning student. It takes associate conductor Burgin little longer in interviewing prospective conducting students to find out what they know.

Informal Life

Because of the informality of back-stage life — card playing, the story telling and joking — the auditions probably seemed more chaotic at first than they proved to be. Los Angeles' Shrine Auditorium lacking rehearsal rooms, any old corner was grabbed, a music stand set up and a cascade of notes added to the general cacophony of an orchestra warming up. Students waiting their turns stood in little groups, frankly sizing up first cellist Samuel Mayes' warms up by alternating passages from tonight's program with scraps of musical parody. Most musicians are half-dressed for the concert, lacking only white tie and tailcoat. Card scores are totted up, debts paid. Out in the auditorium the ushers have finished stuffing the B.S.O. souvenir book with the evening's programs.

Early arrivals will read the annotations of Symphony Hall's John N. Burk who has sent on his paragraphs in advance of the orchestra. Advertising in the Los Angeles program is much the same as in Boston: banks, pianos, luxury cars, fine jewelry. The center two-page spread, however, is given over to an institutional announcement from fabled Forest Lawn Memorial-Parks. Just why a 30-foot mosaic depicting the signing of the Declaration of Independence has been erected in a cemetery escapes this visitor from the East, but funeral gardens in this land of retirement being probably more profitable even than Disneyland, local industry does its share to support culture.

SAN FRANCISCO.

175

SAN FRANCISCO, CALIF.
CHRONICLE
D. 291,555 S. 325,016

MAR 25 1963

Boston Symphony To Play Here

ERIC LEINSDORF
Boston conductor

The Boston Symphony Orchestra will make its second appearance here at 8:30 p.m. on Monday, April 22, at the War Memorial Opera House.

Erich Leinsdorf will conduct the orchestra in the special concert sponsored by the San Francisco Symphony Association. The program will include Symphony No. 8 by Brahms, Prokofieff's Classical Symphony, and Bartok's Concerto for Orchestra.

This is Leinsdorf's first major tour with the orchestra since becoming conductor last year, replacing Charles Munch. Leinsdorf had previously been the conductor and music consultant for the Metropolitan Opera. The orchestra was last here on its first national tour in 1953.

Tickets for the concert are available at the Opera-Symphony box office, Sherman Clay and Co., and other Bay Area agencies.

A Self-Portrayal

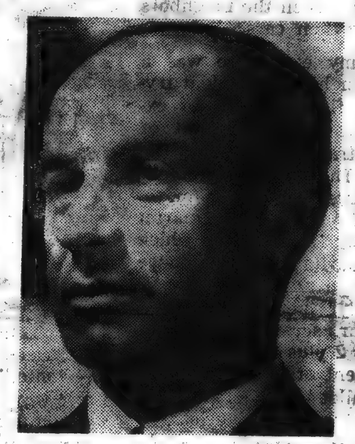
Shirley Eder, well-known Detroit television and radio personality, has been signed to portray herself in "Palm Springs Weekend," a Warner Bros. motion picture being directed by Norman Taurog and produced by Michael A. Hoey.

Our Correspondent

SAN FRANCISCO, CALIF.
CHRONICLE
D. 300,065 S. 330,671

APR 21 1963

On the Podium



Distinguished conductors at the Opera House this week will be Seiji Ozawa (left) who will be guest artist with the San Francisco Symphony Wednesday and Thursday nights and Friday afternoon, and Erich Leinsdorf (below), who will lead the Boston Symphony Orchestra in concert Monday evening.

UKIAH, CALIF.
JOURNAL
D. 3,965

APR 3 1963

Symphony Orchestra In Concert April 22

SAN FRANCISCO —The Boston Symphony Orchestra will present a special concert Monday, April 22, at 8:30 p.m. in the San Francisco Opera House.

With Erich Leinsdorf conducting, the orchestra will perform the Classical Symphony by Prokofiev, Symphony No. 8 by Brahms and Concerto for Orchestra by Bartok.

SAN FRANCISCO, CALIF.
EXAMINER
D. 277,978 S. 450,991

APR 16 1963

SAN FRANCISCO, CALIF.
NEWS-CALL BULLETIN
D. 201,422 SAT. 171,738

APR 18 1963

SAN FRANCISCO, CALIF.
CHRONICLE
D. 300,065 S. 330,671

APR 15 1963

Tickets for Boston Symphony

Tickets are now on sale at Sherman Clay box offices for the San Francisco Opera House concert of the Boston Symphony on April 22, 8:30 p.m.

Erich Leinsdorf, who took over the reins of the famed music-making body from Charles Munch last year, is taking the orchestra on its first major tour under his leadership.

The Opera House program will include the Classical Symphony of Prokofieff, the Symphony No. 3 of Brahms, and Bartok's concerto for Orchestra.

The Boston Symphony, second oldest orchestra in the United States, has occupied a pre-eminent position in American music since 1881. The April 22 concert here marks the mid-point of the orchestra's trans-continental tour.

SACRAMENTO, CALIF.
BEE
D. 172,280 S. 186,756

APR 17 1963

Auditions Will Be Held For Berkshire

The Berkshire Music Center at Tanglewood, Mass., summer center for the advanced study of music conducted by the Boston Symphony, will hold nationwide auditions this year for admissions and possible scholarships, for instrumentalists, singers and conductors. The San Francisco auditions will be held in the Opera House next Monday. Applications must be obtained from the center, addressed at Symphony Hall, Boston 15.

SAN FRANCISCO, CALIF.
NEWS-CALL BULLETIN
D. 201,422 SAT. 171,738

APR 22 1963

Boston Visitors

The Boston Symphony, conducted by Erich Leinsdorf, its new director, performs at the Opera House tonight at 8:30. The renowned orchestra is playing Bartok's Concerto for Orchestra, Prokofieff's "Classical" Symphony and Brahms' Third.

SAN DIEGO, CALIF.
TRIBUNE
D. 120,434

MAR 30 1963

Bostonians Get Set For Busy Road Work

It takes a bit of doing to get an orchestra of 105 men on the road.

The Boston Symphony, soon to start its spring tour which includes an April 19 stop in San Diego, is a good example.

The orchestra's assistant manager, Harry Beall, who made a quick stop here recently to check facilities, detailed some of the complications involved.

Swing to Take In 11 Cities

"We'll be in 11 cities in 13 days," Beall said. "We start in Chicago, then on to Kansas City, Oklahoma City, Albuquerque and San Diego. After that it's Los Angeles, San Francisco, Portland, Seattle, Winnipeg and Minneapolis.

"We have to be back in Boston by April 28," he explained, "because most of the men play for Arthur Fiedler's Pops Orchestra, and their season begins on April 30."

Beall said most of the travel on the tour is to be done by air. Two planes will be chartered by the orchestra and most of the space on a scheduled flight also will be used. One plane will be used for instruments and other equipment alone. That amounts to about 8 tons, Beall said.

Precautions in Flight

"We arrange it so that not more than 60 per cent of the orchestra rides together, and also see that each section is broken up," Beall said.

"There are some men who prefer not to fly, so rail travel is arranged for them. They really have to hustle, too, to keep up our pace."

The Boston orchestra is one of the busiest in the country. Its regular season at home in Symphony Hall includes 84 concerts. In addition there are six annual appearances in Providence, R.I., and 15 in New York.

The effort is fully justified, Beall said the Boston concerts are always sold out in advance of the season and on the road it's invariably standing room only.

SAN FRANCISCO, CALIF.
CHRONICLE
D. 300,065 S. 330,671

APR 8 1963

Berkshire Auditions

The Berkshire Music Center, a summer center for the advanced study of music maintained by the Boston Symphony Orchestra at Lenox, Massachusetts, will hold auditions here at the War Memorial Opera House on April 22 beginning at 6:30 p.m.

Instrumentalists, conductors and choral singers aged 18 and over who are interested in auditioning for admission or for a limited number of fellowships should write immediately to Berkshire Music Center, Symphony Hall, Boston 15, Mass.

Participating in the summer center will be Erich Leinsdorf, conductor of the Boston Symphony; Aaron Copland, Yannis Xenakis, and Lukas Foss, composers; Gunther Schuller, French horn soloist, and others.

176

SAN FRANCISCO, CALIF.
EXAMINER
D. 300,127 S. 442,350

APR 21 1963

PRIDE OF BOSTON COMES TO S. F.

MUSIC

CONDUCTOR ERICH LEINSDORF
He will direct Brahms' Third Symphony

A New Man on The Podium This Season

Two different orchestras and two conductors will make this a busy symphonic week at the Opera House.

Tomorrow at 8:30 p.m., the great Boston Symphony will be led by Erich Leinsdorf in a program offering Prokofieff's "Classical Symphony," Brahms' Third and Bartok's brilliant "Concerto for Orchestra."

Now at the start of his 50's, Leinsdorf, one-time youth prodigy of the baton, this season became Boston's regular conductor, succeeding Charles Munch. San Francisco knows him well in concerts and opera.

SAN FRANCISCO, CALIF.
JEWISH COMMUNITY
BULLETIN
W. 10,203

MAR 22 1963

Boston Symphony Performs April 22

Boston Symphony Orchestra with Erich Leinsdorf conducting will present a special concert April 22 at 8:30 p.m. in the War Memorial Opera House under the auspices of the San Francisco Symphony Assn. This is Leinsdorf's first major tour with the Boston Symphony since he took over the podium from Charles Munch in 1962.

The program will include the Classical Symphony by Prokofieff, Symphony No. 3 by Brahms and Concerto for Orchestra by Bartok, which the Boston players have recently recorded.

Leinsdorf, Boston's 13th conductor, follows an illustrious list that includes Munch, Koussevitsky and Monteux. He had previously directed at the Metropolitan Opera as chief conductor of German operas, a post he held from 1957 to 1962. He has conducted practically every major national and international orchestra, and has numerous operatic and symphonic recordings to his credit.

The Boston Symphony gave its first concert in 1881 and moved into its renowned Symphony Hall in 1900. The forthcoming concert in San Francisco marks the most westerly performance of its second transcontinental tour.

SAN JOSE, CALIF.
MERCURY-NEWS
SUN. 124,417

APR 7 1963

HAYWARD, CALIF.
REVIEW
D. 28,968 S. 28,876

APR 21 1963

REDWOOD CITY, CALIF.
TRIBUNE
D. 20,583

APR 19 1963

Boston Symphony In SF on Monday

SAN FRANCISCO—The Boston Symphony Orchestra with Erich Leinsdorf conducting will present a special concert at 8:30 p.m. Monday in the War Memorial Opera House under the auspices of the San Francsco Symphony Association. This is Leinsdorf's first major tour with the Boston Symphony since he took over the podium from Charles Munch in 1962.

The program will include the Classical Symphony by Prokofiev, Symphony No. 3 by Brahms and Concerto for Orchestra by Bartok.

Leinsdorf, Boston's 13th conductor, follows an illustrious list that includes Munch, Koussevitsky and Monteux. He had previously conducted at the Metropolitan Opera as chief conductor of German operas, and later was music consultant and conductor, a post he held from 1957 to 1962. He has conducted practically every major national and international orchestra.

The Boston Symphony Orchestra gave its first concert October 22, 1881, and moved into its renowned Symphony Hall in 1900. This concert in San Francisco marks the most westerly concert of its second transcontinental tour.

Tickets for this performance are now on sale at the Opera-Symphony box office, Sherman, Clay & Co. Tickets may be ordered by calling EX 7-0717.

SAN FRANCISCO, CALIF.
EXAMINER
D. 300,127 S. 442,350

APR 24 1963

177

The Legendary Boston Symphony

'Why Not Match It?'

By ALEXANDER FRIED

Led by its new regular conductor, Erich Leinsdorf, the touring Boston Symphony came to town for a single Opera House concert Monday night.

Promptly it endowed San Francisco with a legendary musical memory.

At the end of a fabulous performance of Bartok's "Concerto for Orchestra," plus two encores, the audience remained standing and cheering.

I have no doubt that many of the cheerers were thinking: "If Boston can have so marvelous an orchestra, we ought to have one just as good. When and how are we going to get it?"

ERICH LEINSDORF
In the palm of his wizardly hand

STIFF START

To be exact, not everything about the concert was equally thrilling. Leinsdorf's start in the Prokofieff "Classical Symphony" was too stiffly humorless (and it used too large an orchestra) for so sparkling a work.

Then he warmed up considerably — though not yet totally—to the beautiful, romantic feelings of Brahms' Third Symphony.

At last it was in the Bartok that there could be no reservations. The "Concerto" is a virtuoso piece that makes utmost demands of brilliance and finesse, and I have never heard so wizardly a performance of it by anyone anywhere.

Encores were a deliciously played Hungarian-style excerpt of Kodaly's "Hary Janos" and a rigidly bronco-broken performance of the "Ride of the Valkyries."

The latter performance typified the fact that there are curious, even baffling limitations to Leinsdorf's temperament as a conductor.

Of course he knows his music and craft of leadership inside out. He holds the great Boston Symphony in the palm of his batonless hand.

INGROWN RESTRAINT

Yet even in his Brahms, where he brought forth many passages of great melodic warmth and charm, an ingrown restraint partly hemmed him in. For it is not his basic nature to let his music flame with exciting passion and freedom, and music at times should certainly do just that.

It can't be said he was military in precision, or dry. But he always kept his sense of order to the fore in whatever he did. In fact, his Brahms performance, based on unquestioned authority, did something surprising, because now and then it was so relaxed that it became tame.

In the Bartok, Leinsdorf's special sort of control was all to the good. The performance glittered with a penetrating richness and lucidity of color. Its melancholy pages were very moving, without bathos. The final pages (where the music itself gets dangerously close to a happy, vulgar showmanship) were for once vividly fine, not brash.

Boston's 110 symphony players are a picked, magnificently unified big-league team. Wherever one listens among them, one hears superior skills, distinguished solo artistry and instrumental perfections ranging from utmost delicacy to noble grandeur.

No wonder Leinsdorf made each separate section of the orchestra take a special bow for its part in the Bartok.

No wonder Leinsdorf himself—despite his tendencies at the age of 51 to take on the look of an elder statesman in so high a post—seemed as happy as any man ever has a right to feel in this harsh world.

SAN FRANCISCO, CALIF.
CHRONICLE
D. 300,065 S. 330,671

APR 24 1963

Music Review

Boston Symphony Plays Some Well-Worn Pieces

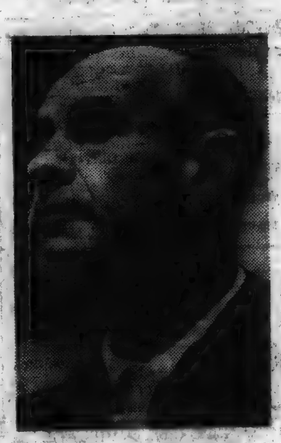
By Alfred Frankenstein

Erich Leinsdorf, the recently appointed conductor of the Boston Symphony Orchestra, is much respected in San Francisco because of his work in past seasons with our own orchestra and our opera company, but he did not exert himself to return the compliment when he made out the program for the Boston Symphony concert over which he presided Monday night at the Opera House.

The program was composed entirely of well-worn success pieces. It was suitable, perhaps, for some small town whose public has never heard anything, but it was not what one expects of a great orchestra performing for the public a musically cultivated metropolis.

HUB

Among the things one missed was recognition of the fact that the Boston Symphony Orchestra is the musical hub of New England. There is more important creative activity and more worth-while musicological pursuit in New England than anywhere else in the country, but the testimony of Leinsdorf's program is that the Boston Symphony stands entirely apart from all of it. If so, its policy is culturally irresponsible and basically insulting both to its home community and to communities such as this one which it may visit.



ERIC LEINSDORF
More expected

The fact that Monday night's program was rapturously applauded throughout is no justification for it, since a symphony orchestra is not a commercial institution. Actually, an orchestra as exalted as the Boston Symphony has no right to be applauded all the time. The late Serge Koussevitzky, who is primarily responsible for the Boston Symphony's enormous reputation, understood all this very well. It is to be hoped that Leinsdorf will come to understand it as he matures in his job.

The Boston Symphony was far and away at its best in that glorified pop-concert wow-number, Bartok's "Concerto for Orchestra." This was truly the prodigious Boston band of the legend, wiht every instrument blazing with color and virtuosity and the ensemble exceeding the sum of its parts in the exhilaration and brilliance of the whole.

So be it. I hereby vote to make this the last performance of that work we shall hear at the Opera House for a while. Twenty years ago, when it was new, I predicted that the concerto would become the "Scheherezade" of the 1970s, but it has become a nuisance long before that time.

SYMPHONY

The program opened with a remarkably precise and exact performance of Prokofieff's "Classical Symphony." To be sure, even the Boston violins and the first and last movements of this work with a shriek instead of a tone, but otherwise the sounds of the various choirs came through with the deep penetration of an x-ray. But the x-ray reveals anatomy, not the vital processes; parts of the symphony were heavy and lacked the small-scaled, scintillating humor it demands.

The Brahms third symphony was most remarkable in its brooding, mysterious, ruminative passages. Otherwise it was rather sparse in contrast and elasticity, but if you never hear a worse performance you may consider yourself lucky.

The encores were the intermezzo from Kodaly's "Hary Janos" and Wagner's "Ride of the Valkyries."

BERKELEY, CALIF.
GAZETTE
D. 14,319

APR 23 1963

Director Leinsdorf Great—

S.F. Audience Hails Boston Symphony

By FRED GARDNER

The Boston Symphony Orchestra stopped in San Francisco last night to give one of the nine concerts scheduled in 11 days, in its whirlwind tour of the west. But at the completion of the program, it was the audience that was left breathless.

To many, it must have been a revelation that an orchestra can produce such a gorgeous sound, play with such individual perfection and perform in such complete unison. With this orchestra, Music Director Erich Leinsdorf has a tiger on a string.

Prokofieff's "Classical Symphony" was chosen to open the program, and was given a glistening, dancing performance. Leinsdorf picks up the humor of the orchestral writing rather than laying emphasis on the satirical aspects of this still-charming work.

BRAHMS WORK

With the Brahms "Symphony No. 3," the depth and greatness of this orchestra asserted itself. A large orchestra, it produces a deep mellow sound largely because of the heavy contingent of double basses. The large string section sings and whispers with a variety of tone that is hardly believable. To cap this, the brass section produced a tone like rich autumnal sunlight.

The sheer quality of sound almost obscured the interpretation, although in Leinsdorf's approach, it is probably the most important element in his music-making. The symphony's two middle movements were taken at a loving and leisurely pace, with a string tone so sweet one hated to see them stop.

The first and last movements moved forward with effortless drive, with every last detail in Brahms' lush orchestration perfectly blended, but totally clear.

As the piece de resistance, the orchestra offered Bartok's "Concerto for Orchestra" in a performance as stunning as it was exciting. Here the brass took on a lighter, clearer tone, while the strings shifted through the total spectrum of tone color.

Leinsdorf's tempi were splendidly chosen, as the beat often varied, but always seemed just right. Again, the sensous effect was so absorbing that it was difficult to consider how the work was being played.

After an ovation, the likes of which the Opera House has seldom seen, Leinsdorf granted the ravenous audience an unheard of two encores, a selection from Kodaly's "Harry Janos Suite" and "The Ride of the Valkyries" from Wagner's "Die Walkure." Well over 20 minutes elapsed between the completion of the Bartok and the dispersion of the audience.

There is no doubt San Francisco would like to call the Boston Symphony Orchestra its own. Let us hope, with the incoming Josef Kripps, that an orchestra of comparable glory, may soon be abuilding.

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SAN FRANCISCO, CALIF.
NEWS-CALL BULLETIN
D. 201,422 SAT. 171,738

APR 23 1963

S. F. Cheers Boston Symphony

By ARTHUR BLOOMFIELD

Ten-minute ovations by cheering, stamping capacity audiences are not the exclusive property of coloratura sopranos, we're glad to report, and that's just the response the fabulous Boston Symphony earned last night at the Opera House.

The orchestra is indeed remarkable. It has had an excellent personnel as long as one can remember, thanks to those three magical factors — money, imagination, and thinking BIG—and now Erich Leinsdorf has come along to place his own stamp of refined orchestral balance upon its justly famous sound.

It's very fashionable among the critics to say that Leinsdorf, a rather military figure on the podium (although he swings and bounces now and then), has turned the Boston into a stiff machine. This summation fails to take account of a large helping of humanity which registers in his interpretations.

TRUE, the clarity of separation between the various sections of the orchestra is flabbergasting. Why complain? It by no means got in the way last night, and who could want a more fragrantly idyllic exposure of the middle movements of the Brahms Third than Leinsdorf offered? Elsewhere the music had great propulsion, but this doesn't mean there was undue rush.

Nothing was more remarkable, though, than the third chord at the opening of the Brahms. At that moment we had the pleasure of hearing the first big sound from the bass choirs, and what an educated thud it was! This orchestra really has a foundation — its bass provides as firm, full and suave an underpinning as ever took care of the lower symphonic lines. Of course, everything else is beautiful up through the especially brilliant top instruments, and at any given moment Leinsdorf has each section playing at just the right degree of loud, soft or one of the 57 varieties in between.

The program opened with a deft, light, straight Classical Symphony of Prokofieff, much of it conducted from the wrists rather than the shoulders, and it officially concluded with a big, broad and witty pronouncement, of Bartok's Concerto for Orchestra. Encores followed: a bit from Kodaly's "Hary Janos" and a bewilderingly crisp Ride of the Valkyries. Did Brunnhilde ever have an orchestra like this?

OAKLAND, CALIF.
TRIBUNE
D. 197,851 S. 226,924

APR 23 1963

Boston Symphony Stirs Enthusiasm

By CLIFFORD GESSLER
Tribune Music Critic

The Boston Symphony under Erich Leinsdorf stirred extraordinary enthusiasm among a capacity audience Monday night in War Memorial Opera House.

An ovation of length such as is seldom heard hereabouts brought not only one encore, which in itself is unusual in a symphony concert, but two. Although it was apparent, from some viewpoints in the house, that Leinsdorf had already prepared for them, they wouldn't have been given if the audience hadn't shown a marked disinclination to go home.

While according to reports the Boston Symphony had been slipping somewhat in recent years, it is already making a pronounced comeback under its new conductor. Its playing was clean, yet flexible, as Leinsdorf's quiet efficiency moulded the music with delicate perception. A solid, rather than flamboyant conductor, he shaped the works with just regard to their total significance rather than concentrating on details, though the details were there in their proper places.

The qualities of conductor and orchestra showed to most advantage in Gartok's Concerto for Orchestra with its opportunities for various sections of the ensemble to be heard independently. Section members played in admirable according with one another. The consistent competence of the brasses was a special treat. The performance was a clear and stirring communication.

Tone in general was less mellow than expected, being directed more toward incisiveness, and the strings becoming somewhat harsh at times.

Leinsdorf's program, though two thirds contemporary, couldn't be called adventurous. Porkofieff's "Classical" symphony has always been safe, and Bartok's Concerto for Orchestra is one of that composer's most readily assimilable works. For conservative balance there was Brahms' third symphony, unfolded logically if without particular excitement.

The extra numbers were the intermezzo from Kodaly's "Hary Janos" and Wagner's Ride of the Valkyries.

HOUSTON, TEXAS
POST
D. 220,491 S. 243,883

APR 24 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 164,299
APR 23 1963

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Sun (e)
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Record-American (m) (e)
BOSTON, Mass.
Circ. 452,333
Apr 24 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Bulletin (e)
PROVIDENCE, R. I.
Circ. 143,970
APR 23 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Circ. 141,660
APR 23 1963

Symphony Makes History on Coast

SAN FRANCISCO (AP) — The Boston Symphony Orchestra and its conductor Erich Leinsdorff last night played the first musical encores given by a symphony here in years.

Two short encores were brought on by tumultuous applause for a performance of Bela Bartok's Concerto for Orchestra. It was commissioned by the Boston Symphony in 1944.

PORTLAND

Eugene Register-Guard
Eugene, Oregon
(Cir. D. 41,725)

MAR 9 - 1963

Symphony Concert Set

The world-famous Boston Symphony Orchestra will present a concert in Portland's Public Auditorium on Tuesday, April 23, under the sponsorship of the Portland Symphony Society.

The orchestra will be under the baton of Erich Leinsdorf, who came to the Boston Symphony last year after conducting for the Metropolitan Opera for six years.

Portland is one of only 11 cities slated to hear the orchestra in its spring tour.

The performance is not a part of the Portland Symphony's 12-concert season. Single tickets, priced from $2.50 to $6, each are available by writing J. K. Gills, 408 SW Fifth Ave., Portland. The tickets went on sale Feb. 28.

Portland, Oregon
The Oregonian
(Cir. D. 200,116 - S. 260,829)

APR 4 1963

Boston Symphony Set To Play 'Parsifal'

Apropos of the Easter season, the Boston Symphony Orchestra will play Richard Wagner's "Prelude, Good Friday Spell, and Finale" from Act III of the German master's opera "Parsifal" during the famous symphony's single performance at the Public Auditorium Tuesday, April 23 at 8:30 p.m. sponsored by the Portland Symphony Society.

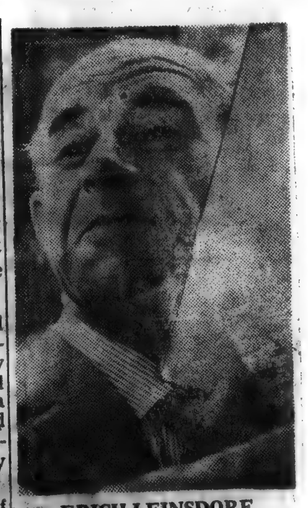
Parsifal is a mythological hero, representing "free human nature." Motivated by "the great message" of Good Friday, Wagner conceived in a single day his allegory based upon the cycle of stories dedicated to seekers of the Holy Grail.

Conductor Erich Leinsdorf considers the Parsifal excerpts which he will present among "the most exalted and magnificent in all Wagner," embracing the motives of baptism, faith, and penitence.

Maestro Leinsdorf has also programmed Gustav Mahler's Symphony No. 1 in D Major, begun in 1883 by a "youthful idealist of soaring artistic ambitions" reared on Wagner and Bruckner yet saddled by conducting an inept provincial theater orchestra at Cassel.

Bruno Walter, who arranged the symphony's New York premiere in 1909, called it "an avowal of the soul. The composition bears the imprint of ingenious inspiration, novelty and unreserved veracity. In the fourth movement, the raging vehemence of Mahler's nature breaks forth and, with relentless force, gains a triumphant victory over life."

The April 23 concert will



ERICH LEINSDORF

open with Ludwig van Beethoven's third overture to his opera "Leonore." The work now stands alone. Beethoven himself, after composing it, felt it was too long, too passionate, and too stirring to open the opera. It has remained program music since Gustav Mahler, as a conductor, chose to play the overture individually.

PORTLAND, ORE.
OREGON JOURNAL
D. 147,305 SAT. 122,981

MAR 16 1963

By MARTIN CLARK
Journal Music Editor

ERICH LEINSDORF will bring the world - famous, 104 - piece Boston Symphony Orchestra to The Auditorium for a single concert Tuesday, April 23, under the aegis of the Portland Symphony Society.

The performance is not a part of the Portland Symphony's year - long 12 - concert season, society president Fred M. Buchwalter points out.

Founded in 1881, the Boston Orchestra has been described as "The greatest assembly of skilled musicians the world has ever known." It has assured a place in musical history for such noteworthy conductors as Pierre Monteux, Serge Koussevitzky, Charles Munch, and its current musical director, Erich Leinsdorf — former assistant to Bruno Walter and Arturo Toscanini.

LEINSDORF CAME to the Boston orchestra last year, after having conducted for the Metropolitan Opera six years. His baton is familiar to audiences of the Cleveland, Philadelphia, Chicago, San Francisco, Berlin, Vienna, and London symphonies, all of which he has conducted since leaving the Austrian State Academy of Music in 1933.

The nation's richest, and sometimes its best, symphony aggregation, the Boston is also America's hardest working orchestra — playing 227 concerts this season alone. Its last transcontinental tour was in 1953. Portland is one of only 11 cities slated to hear the orchestra.

Since making its first phonograph record in 1917, under Dr. Karl Muck, the Boston and its "Pops" orchestra under Arthur Fiedler have produced on - wax performances which have sold 30 million copies to date. The orchestra's home concerts are broadcast nationally by 55 radio stations. Last year, the orchestra also appeared in 13 one-hour TV concerts.

PORTLAND, ORE.
REPORTER
D. 54,752

APR 26 1963

ad lib... by charlie hanna

In the back of a keen Cadillac sat Erich Leinsdorf, conductor of the Boston Symphony; Thomas L. Perry, business manager of same, and non - Boston newspaperman I.

The non-Portlanders had arrived Tuesday afternoon with the symphony sidemen (including three women orchestra members plus Mrs. Perry) aboard two United charter airliners.

Mrs. James (Rita) Dewart, board member of the women's committee of the Portland Symphony society, had greeted Leinsdorf with a bouquet of roses as he stepped off the debarking ramp.

Then we Cadillacked it to the Sheraton hotel. During the ride Leinsdorf, who is short and sweet, talked about native-American and foreign-born musicians, widening interest in classical music and auditions.

And I asked Perry how much the airborne two-week tour of 17 cities is costing. What he said was it costs a lot, but that it's worth it in time and energy saved.

Half the Boston musicians are foreign-born, said Leinsdorf. This fact merely proves the international binding factor of music, he said.

Leinsdorf

"That reminds me of the last auditions we held not long ago for four open positions. The way we work auditions, incidentally, is that a committee of orchestra members from the particular instrument section hears the applicants during the morning. The committee selects those best qualified and I hear those with the committee in the afternoon. To the point, though: the four men hired were two American-born and two foreign-born. It just happened that way, you see. But it is symbolic of the Boston's international nature."

To prove that interest in the classics has broadened greatly in the last 20 years, Leinsdorf told of a chauffeur who drove him from the San Diego concert hall back to the hotel after the performance.

When the chauffeur opened the door for the Boston conductor, he told Leinsdorf he particularly enjoyed "that Bartok concerto." "That wouldn't have happened 20 years ago," said Leinsdorf delightedly.

The Cad pulled up in front of the Sheraton. Perry spotted the abstract-type mosaic near the hotel entrance and pondered briefly on its significance.

"I think it's an Alaskan verse of welcome for us," said Viennese-born Leinsdorf, who can pull a leg as well as lead an orchestra. And that night the Boston boys did well at the Civic Auditorium. They pulled an estimated 3,600 (seating was opened in one wing) and the closing ovation was a standing one.

PORTLAND, ORE.
OREGONIAN
D. 200,616 S. 260,829

APR 7 1963

Concert Set For April 23

When Erich Leinsdorf first conducted a rehearsal of the Boston Symphony Orchestra—two years ago—he led the group faultlessly through Walter Piston's Symphony No. 7, from memory. In the rehearsal audience, Piston, astounded, commented "I wasn't prepared for a man to know my score better than I did."

Similar anecdotes run like a thread of genius through the background of 52-year-old Leinsdorf, who will bring the almost sainted 104-piece orchestra here for a concert Tuesday, April 23, at the Public Auditorium, under sponsorship of the Portland Symphony Society.

Leinsdorf, former Metropolitan Opera conductor, has programmed for Oregonians Beethoven's Overture to "Leonora", excerpts from Wagner's "Parsifal" and Mahler's first Symphony.

Leinsdorf's career is as notable as that of the 82-year-old Boston orchestra. When he accepted the Cleveland baton in 1943, Erich Leinsdorf became the youngest conductor heading a major U.S. symphony. After that stint came the Rochester Philharmonic, New York's City Opera, then the Met. His roving may be over. Leinsdorf's predecessors in Boston — Serge Kaussevitzky and Charles Munch—held the Boston baton collectively for 38 running years.

After three summers of Salzburg tutelage under Toscanini, from 1935 to 1937, Leinsdorf was regarded as the "wunderkind" of U.S. music. His first Met production, "Die Walkure," in January 1938, won standing ovations . . . for Flagstad and Rethberg, certainly, but also for the slight, dapper Viennese in the pit: Erich Leinsdorf.

VANCOUVER, WASH.
COLUMBIAN
D. 23,225

MAY 2 1963

Symphony Concert Is Attended

CAMAS HIGH — Camas high school National Honor Society students rose to their feet to applaud the Boston Symphony as it finished its public appearance at the Portland Public Auditorium on Tuesday, April 23.

The Symphony, led by Erich Leinsdorf, entertained the citizens of Portland and NHS students with numbers such as the Overture to "Leonore" No. 3, Opera 72, by Ludwig Van Beethoven; excerpts from "Parsifal" by Richard Wagner; and Symphony in D major, No. 1 by Gustav Mahler.

Tickets for the Symphony were $2.50, but NHS students were required to pay only $1.50 and the Society paid the remainder. The money paid for the cultural project is part of the sum received as the profit from the Lyceum Film Series.

OBSCURED TEXT

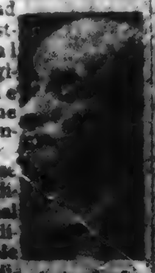
180

ad lib...

by charlie hanna

Say what you will, but at least I'm provincial.

I know that because, cuss my sensitive western hide, my dander got up (I know I have a high dander of living). When I read some suggested editorial material originated in the offices of the Boston Symphony.



The purpose of this editorial material is to give editors possible ideas for editorials having to do with the Boston Symphony coming to town (April 23 for a one-night stand at Civic Auditorium).

In effect, the suggested editorial states that not only will Portlanders be pleasured mightily, no doubt, by the stringed strains of the boys from Boston, but also we will be so impressed that, by program's end, we will charge out of the auditorium filled with inspiration and determination to git us a band just like them Boston cats got.

The Erich Leinsdorf-led symphony is so big with Boston, says the Boston originated editorial, outline, that they've even named a subway station "Symphony."

And that's just what we're aimin' to do, too, just as soon as we get us a subway. In the meantime, all we have to call "Symphony" is an orchestra. Crazy world, isn't it?

"There is more significance to the Boston Symphony Orchestra's forthcoming Portland concert ... than beautiful music superbly performed," modestly states the Boston-authored editorial piece.

"The audience ... that there should not be an empty seat for such an occasion will instantly recognize the musical significance of this concert but ... great, they should also recognize and ponder the ... non-musical ... have made it possible ... (the Boston) organization ... thrive and mature to the point where it has become ... of the very greatest institutions of artistic importance developed by any civilization on earth."

Now this masterpiece of thoughtfulness and insight comes to the key question: "What can Portland do to ... ry (its) symphony picture ... h maturity? The best ... answer, of course, is to give (its) musicians a living wage spread over a majority of the year ..."

This profound announcement, coming direct from Boston, a little late, Portland Symphony planners have long been working toward the time when symphony musicians can be paid on a year-week rather than per-performance basis.

[illegible] ... a $100,000 ... $276,000 budget for next season. And that figure is ... 000 larger than last season.

[illegible] ... Mozart's ... [illegible] ... [illegible] ... [illegible]

OBSCURED TEXT

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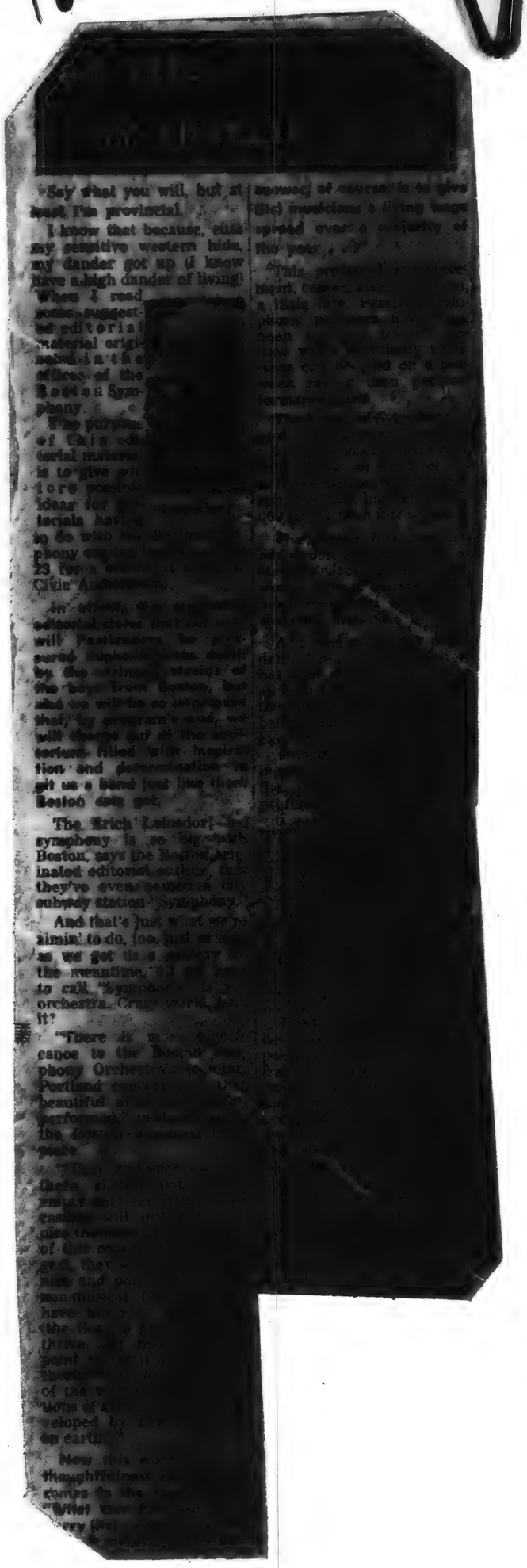


"Say what you will, but at least I'm provincial.

I know that because, even my sensitive western hide, my dander got up (I know I have a high dander of living) When I read some suggested editorial material originating in the offices of the Boston Symphony.

The purpose of this editorial material is to give [illegible] more possible ideas for [illegible] materials have to do with [illegible] phony coming 23 [illegible] Civic Auditorium.

In effect, the editorial states that Portlanders will be [illegible] by the stirring strains of the boys from Boston, but also we will be so impressed that, by program's end, we will charge out of the auditorium filled with inspiration and determination to get us a band just like them Boston duty got.

The Erich Leinsdorf symphony is so big over Boston, says the Boston originated editorial writer, they've even named a subway station Symphony.

And that's just what we're aimin' to do, too, just as soon as we get the money. In the meantime, I'll call "Symphony" orchestra. Crazy world, isn't it?

"There is no substance to the Boston Symphony Orchestra's Portland concert. The beautiful music performed, under the direction of [illegible] piece.

[illegible] empty [illegible] [illegible] of this concert, they [illegible] and pomp [illegible] non-musical [illegible] have been [illegible] the [illegible] three [illegible] of the [illegible] tions of a [illegible] veloped by [illegible] on earth.

Now this writer's thoughtfulness comes to the [illegible] that [illegible] very [illegible]

PORTLAND, ORE.
OREGONIAN
D. 200,616 S. 260,829

APR 24 1963

Boston Unit 'Joy To Ear'

Orchestra Worthy Of World Fame

By HILMAR GRONDAHL
Music Editor, The Oregonian

The concert given by the Boston Symphony Orchestra Tuesday night in the Public Auditorium was an event of persuasive beauty such as one is apt to remember for a long while. Eric Leinsdorf conducted, and the program included the Third Leonore Overture, three excerpts from Act 3 of "Parsifal" and the Mahler First Symphony.

Among these scores there was abundant opportunity for the revealing of those expressive qualities for which this ensemble is justly famous; the beauty of individual and total sound and the discipline which causes so many instruments to range the whole gamut of dynamics in precise accord. This orchestra is a collection of individual virtuosi whose musical integrity is such that they revel in their joint effort. To hear the clear, quiet beauty of the solo trumpet in the first movement of the Mahler, or the pure limpid tones of the flute, and then to watch the entire phalanx of fiddle bows rising and falling in military precision or to feel the sweep of carefully matched string tones from these violins down through the basses was a joy to ear and spirit.

Substitute 'Discordant'

There was one discordant set of notes and that was the electronic substitute for a set of bells in the "Parsifal" excerpts. These had little of the necessary release of sound, nor was the intonation what was called for.

It was to be expected that the Boston Symphony would make a stir here, not only because it had not been on this coast since the San Francisco World's Fair, but also because Mr. Leinsdorf had not conducted here since the San Francisco Opera production of "Tannhauser" in 1941. He had gained his conductorial stature first through opera, which is an operation which requires an alert and flexible supervisory command. We have heard him rehearsing "Boris" and conducting Offenbach's "Orpheus in the Underworld"; in both instances he knew exactly the result he desired and mostly he achieved that result. To one who has conducted such involved and demanding scores as Wagner and the late Verdi with an orchestra in the pit, plus a chorus and soloists on the stage, the leadership of an ensemble as skilled as the Boston Symphony must seem almost a relaxation. But if there is an occasional appearance of relaxation about Mr. Leinsdorf, this illusion is shattered with dramatic suddenness when and if he has a dramatic point to make in the musical concourse. It is plain that the virtuosity he derives from the complexities of opera he puts right back into the intricacies of his symphonic direction.

Symphony Saluted

While this conductor and this ensemble performed to perfection in each of its three assignments, it seemed to us that the Mahler First had a special claim to congratulations and gratitude. Perhaps something of his Austrian derivation matched intimately the Viennese atmosphere of the Mahler inspiration, for here was Mahler as he is seldom played; with all the warmth, the nostalgic beauty, the naivete, the almost childish exuberance. We mentioned the remarkable trumpet solo. There was such scrupulously considered playing by the entire French horn section, delicate, almost whispered beauty. This could be said with almost equal justice about each player and each section. It was a work of musical intelligence, affection and sensitive supervision.

As suggested above, this was a peerless performance of the Mahler First. We salute Mr. Leinsdorf and the Boston Symphony.

BREMERTO
SUN
D. 20,887

APR 8

Boston
Due in
In Late

SEATTLE

181

BREMERTON, WASH.
SUN
D. 20 897

APR 8 1963

Boston Symphony Due in Seattle In Late April

Boston Symphony orchestra under the baton of director Erich Leinsdorf will appear in the Seattle Center Opera house April 24.

The program will include Beethoven's Overture to "Leonore," Brahms' Symphony No. 3, and Bartok's Concerto for Orchestra.

Tickets for the concert are still available through the Bon Marche ticket office or Symphony office, 601 Orpheum building.

The performance is sponsored by Seattle symphony.

SEATTLE, WASH.
POST-INTELLIGENCER
D. 214,542 S. 248,352

APR 14 1963

[illegible] SYMPHONY [illegible] present the Boston Symphony Orchestra in a concert at 8:30 p.m. April 24 in the Opera House. The Boston Symphony's new conductor, Erich Leinsdorf, has programmed Beethoven's "Leonore" Overture No. 3, Brahms' Symphony No. 3 and Bartok's Concerto for Orchestra for the concert.

ERICH LEINSDORF
Beethoven, Brahms and Bartok [illegible]

SEATTLE, WASH.
MAGNOLIA-NEWS
W. 5,700

APR 18 1963

Tickets still available for Boston Symphony

Contrary to rumor, there is still time and opportunity to get tickets for the single performance of the celebrated Boston Symphony Orchestra, under the baton of its distinguished new music director, Erich Leinsdorf, in the Opera House, Wednesday, April 24.

Seats for the world-famous orchestra's subscription concerts in Boston are at a premium, handed down in families from generation to generation since the Boston's first concert in '81. The sponsoring Seattle Symphony gave its own subscription audiences a short period of exclusive sale, but in answer to popular demand, now is offering tickets to the general public.

The program for the concert will be: Beethoven, Overture to 'Leonore" No. 3; Brahms, Symphony No. 3; Bartok, Concerto for Orchestra.

Concert tickets are available [illegible] Bon Marche ticket office [illegible]e Symphony office, 601 [illegible]n Bldg., Mu 2-1675.

SEATTLE, WASH.
TIMES
D. 226,427 S. 257,927

APR 21 1963

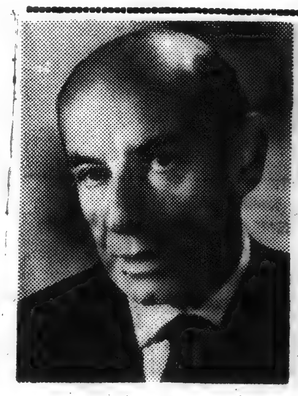
MORE FACES: Erich Leinsdorf and his staff will be doing double duty when they come in with the Boston Symphony for the Wednesday-night concert at the Opera House.

They will conduct auditions for instrumentalists, singers and conductors interested in attending the orchestra's Berkshire Music Center in the summer. Leinsdorf and members of the orchestra who also serve at Berkshire will be on hand at 7:15 in the evening to receive candidates at the stage entrance of the Opera House.

In case you missed news of the program, the concert will include Beethoven's "Leonore Overture No. 3," Brahms' Third Symphony and Bartok's Concerto for Orchestra.

SEATTLE, WASH.
POST-INTELLIGENCER
D. 203,663 S. 249,008

APR 21 1963



ERICH LEINSDORF, the new conductor of the Boston Symphony Orchestra, will conduct that orchestra in a concert of Brahms' Symphony No. 3, Bartok's Concerto for Orchestra, and Beethoven's "Leonore" Overture No. 3 at 8:30 p.m. this Wednesday in the Opera House.

SEATTLE, WASH.
POST-INTELLIGENCER
D. 203,663 S. 249,008

APR 25 1963

Boston Symphony Has Seattle Flavor

ERICH LEINSDORF, LESLIE (TINY) MARTIN
Boston Conductor Praises Tiny

FACE OF ERICH LEINSDORF, BOSTON SYMPHONY CONDUCTOR
—(Post-Intelligencer Photos by Cary Tolman.)

BY KEN FLEMING

ALL THOSE PEOPLE nudging one another in the Opera House last night must have said the same thing at least once.

"Look, that bass player over there—that's Tiny Martin."

And indeed it was Leslie (Tiny) Martin, 42, the 350 pound double bass player that all Seattle knew and loved before he left the city six years ago to join the Boston Symphony Orchestra.

THOUGH MARTIN played with the Seattle Symphony, was president of Musician's Union Local No. 76 and was active in a variety of other activities here, last night was his debut in Seattle with the Boston Symphony.

His boss, Erich Leinsdorf, famed conductor who is completing his first year with the Boston Symphony, had some nice words about Martin.

"Tiny is not only a very fine musician," Leinsdorf said, "but because of his huge experience in union affairs he is a valuable representative of the membership committee of the musicians. — he's our elder statesman in union matters."

LEINSDORF SAID only the best bass players are allowed to join the Boston Symphony.

"You must remember," he said, "that one of our previous conductors—Koussevitsky — was a bass player and that the bass section comes under particularly close scrutiny from Boston audiences."

The maestro praised the Opera House as a "perfect size house." The concert last night was his 95th with the Boston Symphony and the 118th performance for the organization since last September 21.

"We are the busiest orchestra in the world," Leinsdorf said. "We do 54 weeks work in our 49 week contract by doubling performances in some weeks."

Leinsdorf said that if every seat is filled in all 11 auditoriums on the Symphony's current Western tour the orchestra will "lose only $75,000."

THE TRUSTEES of the Boston Symphony are willing to lose such sums on tours, Leinsdorf said, because:

"Our trustees are people endowed with a large conscience. They want to share a good thing. The Boston Symphony is not merely a local institution. People want to hear it in the flesh. These tours are actually a necessity. I believe the orchestra contributes to the general progress of music."

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SEATTLE, WASH.
TIMES
D. 229,677 S. 274,473

APR 25 1963

WORDS AND MUSIC:

Boston Symphony Draws Ovation At Opera House

By LOUIS R. GUZZO
Arts and Entertainment Editor, The Times

Cancel those orders for additional equipment at the Opera House. The element it needs most to fulfill its great promise comes in 104 parts and arrived last night to perform magic for two hours. Little more is needed.

Erich Leinsdorf and the Boston Symphony mesmerized a capacity house with a demonstration of orchestral brilliance, sonority and clarity that must have beckoned equal portions of admiration and envy. Without embarrassing the Seattle orchestra, it could be said that here was the ultimate requirement for the Opera House.

It was also a forceful reminder that the physical complements of a cultural center are a good beginning but never enough.

Last night the ear heard and the mind reveled. The legendary beauty of the Boston strings may have been a publicist's invention many years ago, but here it was, resonantly muscular and true, for all to hear. No legend, that.

There is method in Leinsdorf's programing. Beethoven's Overture to "Leonore," No. 3, Brahms' Third Symphony and Bartok's Concerto for Orchestra have at least one thing in common: They give the Boston Symphony repeated opportunities to show off its unequalled strings.

And show off it did with tonal excursions of exceeding warmth, body and rich texture. It might also be noted that such a demonstration represented substantially what Leinsdorf and the Boston Symphony are expected to offer on tour. It's no secret that coast-to-coast trips by the Boston, the Philadelphia, the Cleveland and the New York Philharmonic are expected to lose considerable money —but to sell plenty of recordings to justify the record companies' investment in the tours.

Nothing wrong with it. Wonderful, in fact, for how else would other cities get a chance to hear such orchestras live?

Last night's audience gave the visitors as warm a response as has been accorded any visiting orchestra. The reaction to the Bartok was an ovation, complete with cheers and bravos. As a reward, Leinsdorf gave the Valkyries another ride.

MY RESPECT FOR Seattle concert audiences and their steadily advancing discrimination continues to grow and was fed somewhat last night, first for the uninhibited tribute the audience paid a great orchestra after the Bartok and second for a rather subtle distinction in measuring its applause.

The response given Leinsdorf for the Brahms was ample, but it was reserved compared to that for the Bartok. It should have been in contrast, for the Brahms was as deficient and disappointing in interpretation as the Bartok was inspired and elevating — and, what is equally important, a more accurate reflection of the score and the Bartok spirit.

A hint of the irritation to come was contained in the Beethoven as Leinsdorf "permitted" — and that is precisely the term for it — the Leonore to play itself. Sometimes such detachment is of value, but in this case it contributed to a disturbing "sameness" of treatment and methodical phrasing.

In the Brahms the pesky characteristic came full cycle. Leinsdorf has a capacity (not always, as the Bartok demonstrated) for dissipating a climax, for refusing to run the gamut of emotion, as trite as that may sound. Why he stops short is a mystery; perhaps it is part of the attire for the proper Bostonian.

At any rate, the unpredictable Leinsdorf penchant left islands of bewilderment in the tricky F Major. Patches of sudden "pulls" or rubati jolted freely moving cantilenas. The emotional pinnacle near the end of the first movement died a-borning, the ordinarily lovely third movement dragged because of an exaggerated emphasis on the captivating principal theme and the finale was uniformly spiritless, hardly the dramatic incident it should be.

For the period it took to play the Brahms, it seemed Leinsdorf was content not to interfere.

SEATTLE, WASH.
POST-INTELLIGENCER
D. 203,663 S. 249,008

APR 25 1963

Look And Listen:

'Virtuoso' Tag Well Applied

BY JOHN VOORHEES

The tag "virtuoso orchestra" has been affixed to the Boston Symphony Orchestra for publicity purposes but this is one time that a slogan seems to be 100 per cent factual.

One of the best symphony orchestras in the nation, and perhaps in the world, the Bostoon Symphony Orchestra played a concert last night in the Opera House and one of the outstanding characteristics of the performance was the virtuoso musiciannship that was in evidence from the first note to the last. The sound was nothing short of fabulous.

THE BOSTON Symphony's new concuctor, Erich Leinsdorf, lead the orchestra in a program of Beethoven's "Leonore" Overture No. 3, Brahms' Symphony No. 3 and Bartok's Concerto for Orchestra and every measure, from the quietest passages to resounding crescendos, were models of precision, of beautifully controlled dynamics and the highest quality timbre

In the past few years we have had the good fortune to hear the Philadelphia, Cleveland and New York symphonies, prior to the Boston, and each has been rewarding in its own way — as well as offering us inspiration in terms of making he Seattle Symphony ever better until some day it, too, may rank among those four. (That day may also provide the opportunity for the Seattle Symphony musicians to play as many concerts as the Bostonians and thus truly make a living at music, as do these first-rate Boston musicians.)

LEINSDORF, a baton-less conductor, is a meticulous one, with a pair of highly expressive, precise hands (although he throws a good deal more of himself into some passages).

Although this is his first season with the Boston Symphony, the musicians were most responsive to his every demand, resulting in performances that were masterfully lucid and thoroughly urbane.

This lucidily, coupled with the powerful and beautiful sound of the Boston Symphony, can be nearly overwhelming, as the enthusiastic capacity crowd indicated in its lengthy and excited applause for Leinsdorf and the musicians.

THERE WAS, however, one quality lacking in the program, at least for my taste, quality lacking in the program, at least for my taste, and that was a quality of passion or conviction or involvement. While it was glorious to hear the sound of the Boston Symphony and to be able to examine the nuances and subtleties in the three scores that Leinsdorf conducted, with so much precision, I would have traded a mite of thosequalities for a cision, I would have traded a mite of those qualities for a burst of occasional fervency.

This was particularly true in the Bartok Concerto for Orchestra, one of the most vital and energy-charged of contemporary scores (at least as most conductors feel it). Maybe one doesn't get passionate in Boston. But at any rate, Leinsdorf's interpretation, while it had beauty and scope, lacked the vitality that for instance, Milton Katims found in it when the Seattle Symphony played it in the past. (Indeed, the Boston Symphony's new RCA Victor recording of the work has more excitement in it than the performance showed last night.)

IN THE BARTOK, however, Leinsdorf seemed to awake to condition and reflex. Was this, perhaps, something he liked doing, in contrast to the Brahms?

Whatever the reason for the impulse, the Bartok emerged with sparkling clarity, fervor and power, notably in the last three movements. Except for a somewhat sluggish shaping of the comparatively jolly second movement, the only discordant note came from the unfortunate first-desk cellist, who had to repair a broken string in the elegy.

A sidelight of some fascination came with the Bartok. The Concerto for Orchestra, undoubtedly his most successful symphonic work, was given its world premiere by this very same Boston Symphony — and only 19 years ago under Serge Koussevitzky. It was written a year earlier, in 1943.

What is most interesting is the permanence the concerto has achieved in so short a time; compared with much 20th Century music, a lot of it written before the Concerto for Orchestra, it is relatively "old hat" and hardly shocking.

It's true Bartok said of the concerto that it was an indication of his "mellowing" behavior in his late years, but for this listener, at least, it has more food for the mind and heart than virtually anything written by his contemporaries or sucoessors.

It was also pleasant last night to see Tiny Martin once again, briefly before concert time and eventually up there where the fiddles grow large. Wouldn't it be nice to have him back again—along with his 103 new friends?

MINOT, N.
NEWS
D. 28,520

APR 20

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MINOT, N.D.
NEWS
D. 28,520

APR 20 1963

Boston Symphony To Give Winnipeg Concert Friday

WINNIPEG — The Boston Symphony Orchestra will give a concert next Friday at 8:30 p.m. in the Winnipeg Concert Hall.

Tickets, priced at $6, $5, $3.75 and $2.50, may be obtained at the Celebrity Ticket Office Ltd. on the mezanine floor of the Hudson Bay Store on Portage Avenue. Checks should be accompanied by a self-addressed envelope.

WINNIPEG TRIBUNE 3/23/63

We're only Canadian stop on Boston Symphony tour

By Lois Parkhill
Tribune Staff Writer

The Boston Symphony orchestra April 14 will load 5,000 pounds of equipment and 104 musicians in three jet planes and take off on its first big North American tour since 1958.

The only Canadian city on the itinerary is Winnipeg.

They play here April 26. Advance man Harry Beall was in Winnipeg checking acoustics in the Civic Auditorium.

"We always check an auditorium we've never played before," he said. It will be the first time the world-famous orchestra has visited western Canada.

The oldest?

The Boston Symphony was founded in the late 1800's and claims to be the oldest on the North American continent.

"Lennie Bernstein's little band says they are," said Mr. Beall. "But it's not true."

Leonard Bernstein conducts the New York Philharmonic.

Do Boston musicians ever defect to the Philharmonic?

No. They get better pay in New York and Philadelphia but they don't work for as long.

"Our musicians get pay cheques 50 weeks of the year. It was an objective of ours so they wouldn't have to tend bar."

Mr. Beall rattled off some more pertinent data:

"The Boston has the longest concert season of any privately supported orchestra in the world. We have a 52-week winter season, and Pops concerts in May and June."

Tractor at Tanglewood

Each summer the group moves to Tanglewood, a 210-acre estate in the Berkshire hills.

"It's a former posh family estate given to the Boston Symphony as a gift in 1936. It costs us over $100,000 a year in maintenance . . . We're the only orchestra in the world that owns a tractor."

They also own a restaurant and during the Pops concert season are probably "the large purveyors of champagne" in orchestral circles.

"We rip out the ground floor seats (in Symphony Hall), put in chair and tables and serve champagne."

They also charge admission on Sunday.

The name Tanglewood stems from Nathaniel Hawthorne's book, Tanglewood Tales. In 1849, the destitute New England author was given permission by owner Boston banker, William Aspinwall Tappan, to live in a deserted building on the estate.

The Boston Symphony in rehearsal.

Music centre

The symphony plays an eight week festival and runs the Berkshire Music Centre at Tanglewood.

"We don't like to call it a school because the Conservatories think we're running competition. Therefore, it's a centre for advanced study at the graduate level."

When conductor Erich Leinsdorf and the Boston Symphony are in Winnipeg, they will hold auditions for the Tanglewood Music Centre.

"It's the only way a student can get in. We have 20 or 30 Canadians from Montreal and Toronto each year. You have to be over 18 to apply.

"Auditions will be held backstage, by appointment, the day of the concert."

Tanglewood houses its students in two private schools it leases in the neighborhood. In the morning, they work as members of an orchestra, and in the afternoon break up into smaller Chamber music groups in rehearsal barns scattered around the estate.

Musical scouts

"It's really a feeding ground. Every so often orchestra scouts will show up."

Alumnus Bernstein and conductor Leinsdorf are just as likely to appear, and the afternoon chamber music groups are top-heavy with members of the Boston Symphony.

"Leinsdorf takes as acute an interest in Tanglewood as Koussevitsky (its founder.) He is intrigued by it."

The majority of students are on scholarship. They can borrow from the Tanglewood revolving scholarship fund and pay later — "as late as 10 years later."

Big day at Tanglewood is the annual concert before 15,000 people.

"The students all get to sing in the chorus in a shed that seats 6,000. The other 9,000 are on the lawns."

The budget

The Boston Symphony operates on a $2,700,000 annual budget.

"The average orchestra earns 57 percent of its budget. Boston sometimes earns as much as 92 percent, depending on whether its record sales are up."

The rest is made up from voluntary contributions, which can run as high as $290,000.

"We have seven series all sold out. The most social concert is Friday afternoon. The dowagers arrive in their Rolls Royces and leave instructions for their subscription tickets in their wills.

"I think we have some names (on the subscription list) that can't still be alive."

Symphony Hall seats 2,600 people and was given to the Symphony orchestra by a man named Higginson. The City of Boston waives taxes on the building and property but otherwise the orchestra is without a subsidy.

As money-raisers, the Symphony holds benefit performances and pockets the profits as high as $13,000 if Arthur Rubinstein performs) into a pension fund for the orchestra.

ARTICLE INCOMPLETE

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Winnipeg Free Press - Apl. 27/63

49

BOSTON SYMPHONY ORCHESTRA

Concert Unmasks City

BOSTON SYMPHONY ORCHESTRA: a Celebrity concert Friday night at the civic auditorium. Erich Leinsdorf conducted. Program comprised: Brahms' Third Symphony; the Good Friday Spell Music and Transformation Scene from Wagner's Parsifal; and Bartok's Concerto for Orchestra.

By KEN WINTERS

It is sometimes interesting to see what a concert will reveal about a city.

Winnipeg, cultural hub of the prairies, played host Friday to one of the world's illustrious musical organizations — the Boston Symphony Orchestra. The Boston orchestra, which will celebrate its centenary in a few years, has a superb tradition, established by such early leaders as Henschel and Nikisch and upheld by such recent ones as Koussevitsky, Monteux and Munch.

And while it is discouraging that, in a kind of travesty of the significance of this tradition, the orchestra is being advertised these days as "The Aristocrat of Orchestras," the pomposity of the claim need prejudice no one against the real worth of the orchestra. It still is an organization of shining eminence, and it is hard to believe that "cultural Winnipeg" could possibly be unaware of its importance, and of the importance of a visit by it.

And yet, while the audience for its concert here Friday was reasonably large (and tremendously enthusiastic after it heard the playing) it could hardly be described as "a capacity house." And furthermore, there were people (not many, but some in the audience who, in this advanced year, 1963, walked out on Bartok's Concerto for Orchestra, presumably imagining that it was all a hoax devised to diddle, insult, cheat or make fools of them.

Of course, there's no law against ignoring an orchestra like the Boston. Winnipeggers have every right to pass it up, even while buying up every last square inch of standing room for The Limelight. And if they do go to hear it play, they have every right to walk out on its brilliant performance of one of the most valued and deservedly popular orchestral works of this century. But if they do, let Winnipeg stop giving itself airs as a "symphony city," a cultural oasis on the frozen prairie, a musical town able to hold its own with any other.

Winnipeg is still a town with a fairly vigorous but by no means enormous audience for civilized music; an audience still too small to fill the civic auditorium on those rare occasions that really warrant filling it.

THE ENCOURAGING side of all this is that if the audience wasn't enormous neither was it small. There cannot have been too many more or less than 3,000 people out to hear the Boston orchestra; and if a few were maddened or nonplussed by the Bartok, the overwhelming majority remained to cheer it.

There was reason to cheer, and to cheer more than the playing of the Bartok. Conductor Erich Leinsdorf and his orchestra gave Winnipeg one of the most lucid, substantial evenings of romantic music it has had in years. The fare was full of nourishment and the playing was a clear joy.

What a luxury it is to attend a concert by an orchestra in which every player, from the conductor's stand to the back walls, is first-class; in which 12 'cellos sound like one (six sounding all too plainly like six is more usual); in which the brass choir's work is like fine architecture in mellowed stone; in which the other departments are comparably good, so that a hundred instrumental voices can merge in impeccable unanimity or scatter in confident independance; and in which responsibility is being shouldered, and pride in the work is being felt, by each player.

THE FIRST movement of the Brahms Third set the standard for what lay ahead. Under Mr. Leinsdorf's crisp supervision, the first bars opened the door simply and instantly onto music of big, clearly defined layers of sound carried on rhythms of wonderful sturdiness and urgency. The tempos were slow, but the logic held, the proportions were true, the beauty and force of the music were not to be denied.

The second movement let me down somewhat. Mr. Leinsdorf justified his very slow tempo — as he justified most of what he did — but I kept thinking he wouldn't have had to justify it, if it had been more just in the first place; a little quicker, a little simpler in its way of moving, a little lighter in its color.

The third movement was more natural, I thought. The orchestra's playing struck just the right [illegible] between Teutonic [illegible] and [illegible] the [illegible] movement, and the transport [illegible] Leinsdorf's [illegible] grand re[illegible]y, perhaps (and I don't mean heavy-handed) but tremendously clear [illegible] thorough and good.

[illegible] WAGNER excerpt is not [illegible]rite music, but for any-[illegible]ite music it is, [illegible] and the or-[illegible]. it must [illegible] the [illegible] might be faulted on idiomatic grounds — Leinsdorf seemed at times to reduce the score's fervent discursiveness to polished applications of musical plane geometry. But what a gorgeous hunk of playing it was all the same! The second and third movements lost some of their personality through the extreme deliberateness of their shaping, but the effects were jewel-perfect and always fascinating as accomplishments. The first and fourth movements were more themselves — more coiled-spring Hugarian — and the finale was, quite properly, hair-raising.

This was a brilliant evening, brilliant, solid and satisfying. There shouldn't have been an empty seat in the hall.

CONDUCTOR LOVES TOURS

★ ★ ★

An Interview In A Rolls

By PHYLLIS LAKING

Members of the press were treated to a ride in a chauffeur-driven Rolls-Royce Friday when they went to interview the conductor of the Boston Symphony Orchestra.

Erich Leinsdorf, 51, an internationally known conductor and the 108-member orchestra arrived at the International Airport aboard two chartered passenger planes to give a concert at the Auditorium Friday night. A third plane carried the eight tons of luggage required by the group.

Honorary Citizen

Ald. Edith Tennant was on hand to make Mr. Leinsdorf an honorary citizen of Winnipeg before he was whisked away to a waiting car.

There wasn't any time in Mr. Leinsdorf's schedule for him to be interviewed by the press, so Mr. Leinsdorf invited the press to join him in the Rolls-Royce so they could talk to him on the way to the hotel.

In the car, Mr. Leinsdorf said the Winnipeg appearance is the only Canadian concert on an 11-city, 14-day concert tour which began April 15. It is also his 96th concert since he joined the Boston symphony as musical director a year ago.

Far from being exhausted, Mr. Leinsdorf said, "I personally adore touring . . . everything is so well arranged. All I have to do is conduct the orchestra . . . we have three men who do nothing but set the stage."

All the orchestra members' instruments and evening clothes are sent directly to the concert hall. The musicians arrive at the hall shortly before the concert to change their clothes and pick up their instruments. This means that each man only has to carry an overnight bag. The rest of his baggage is looked after for him. Mr. Leinsdorf rates a valet to look after his luggage.

Mr. Leinsdorf said he prefers to conduct symphonies rather than opera. There are no singers or staging to worry about so it is possible to concentrate entirely on music. "Opera is accident-prone and symphony is not. After a while the non-music problems get you down."

The Boston symphony makes records and does six television programs each season. They are done live in Boston and put on video tape for distribution to other parts of the country.

The cost of transportation limits the amount of touring the symphony can do, Mr. Leinsdorf said.

In the United States their concerts are booked through local orchestras.

Long Effort

"I think older symphonies can help local orchestras grow. What we have to offer is the result of 89 years of unrelenting effort."

The symphony takes two or three programs with it when it goes on tour, Mr. Leinsdorf said. They try to choose works which the symphony is known for and which are different from what is usually done.

"There is no possible all-purpose hall that is good for music. A hall should not be too large because much symphony music is intimate — 3,000 to 3,500 is good for intimate music."

The clothes worn by a conductor require special tailoring, Mr. Leinsdorf said. "Keeping the body still while the arms are moving is the main problem." The armholes are cut particularly small and high. The tails are cut longer and overlap so they don't flap, he said.

There are some light moments while on tour. In Portland and Seattle, the home town of two of the double bass players, Mr. Leinsdorf found the entire bass section reshuffled. The two men were put in the front row so that their family and friends could see them.

Winnipeg Free Press - Apl. 27/63

Winnipeg Tribune - Apl. 29/63.

Boston Symphony was great

By S. Roy Maley

Many conductors become so immersed in their work they twist themselves into pretzels.

This is not the case in regard to Erich Leinsdorf, at the Auditorium Friday when he conducted the famous Boston Symphony Orchestra of 104 musicians in the final concert of the 1962-'63 celebrity series. More than 2,400 persons attended this historic event.

Winnipeg was the only city in Canada to be honored by a visit of the distinguished Boston orchestra, which concluded a 14-days' 11-concert spring tour in Minneapolis Saturday night.

Four curtain calls

Short and slight in physique, Mr. Leinsdorf is charming in manner and smiles frequently. He won four curtain calls and a standing ovation when he concluded the program with performance of Bela Bartok's concerto for orchestra.

The program opened with performance of Brahms' third symphony in F major, followed by the Good Friday Spell music from Wagner's last opera, Parsifal. The Bartok concerto concluded the program, but Mr. Leinsdorf gave an encore, the intermezzo movement from Hary Janos, a suite by Zoltan Kodaly.

Among several famous conductors I have heard, Pierre Monteux and Mr. Leinsdorf use the most economical of gestures and movements in commanding response from their musicians. Mr. Leinsdorf conducts without baton and from memory. He accomplishes all his virtuostic and interpretative desires by his supple use of fingers, hands and arms, seldom moving his body.

Deep feelings

Mr. Leinsdorf reveals deep feeling for orchestral color. Much of it is vivid, splashing color, but there is likewise delicate shading, compatible with whispering tone.

The string section is homogeneous as to color, plays with a mat tone that is dark but never heavy. The vibrato is warm but discreet. Attacks and releases have crispness. Each choir is so well-knit that it can sound, if it needs to, like one instrument, but there is ample opportunity for flexibility and individuality, as witnessed especially in the Bartok concerto. Mr. Leinsdorf is undoubtedly one of the great technicians of the podium.

The third is not one of Brahm's "epic" statements as are his first and fourth symphonies. Nor was it played epically, but rather in a light-fingered manner by a conductor who doesn't belabor or muddy the score.

The first movement was slowly and almost cautiously unfolded, with Leinsdorfa, gentle urger rather than a prodder using the spurs.

The little piping melodies and darting arpeggios were captivating in appeal, with mellow clarinet tones and tender 'cello phrases.

Musical pearls

The Good Friday Spell music from Parifal is "one of the pearls without price" in music. It demands a most eloquent and sympathetic interpretation.

Mr. Leinsdorf's interpretation was the most spiritually exalted performance of many I have heard. The score glowed with a luminous light of unearthly radiance.

The towering Bartok concerto — his last work before death crowning achievement of the program. Written more or less in accepted symphonic form, it is tabbed a concerto primarily because most of the score has virtuoso melodies aganist the full orchestra harmonies.

The work is by no means as esoteric or harsh as other Bartok scores. It is a monumental expression not only of that poignantly modern romantic irony of which Bartok was the greatest of all contemporary exponents but also of the composer's wizardry at exploiting the possibilities of every instrument of the orchestra — from a side drum without snares in the second movement to the frantic moto perpetuo of the strings in the finale.

This first visit of the famed Bostonians proved one of the greatest musical events heard in Winnipeg during the past 30 years.

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APR 30 1963

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APR 6 1963

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MINNEAPOLIS, MINN.
TRIBUNE
D. 218,345 S. 654,561

APR 20 1963

Fears in Concert

For four in the audience, Saturday's concert by the ... Symphony Orchestra in Northrop Auditorium ... a special dividend. You could see it on the faces of Mr. and Mrs. E. W. Fierke Sr., 4510 Moorland Av., the minute the musicians came on stage to take ... s. Their son-in-law, Richard Summers, was one of the oboe players. He toured with the orchestra as an extra, subbing for first chair oboeist Ralph Gomberg at the outset when Gomberg was ill, then played every concert. He is married to the Fierkes' daughter, Winifred. Both teach at the New England Conservatory.

ST. LOUIS PARK, MINN.
DISPATCH
W. 7,282

APR 2 1 1963

Boston Symphony Closes Masterpiece Series Season

One of the world's great orchestras comes to Northrop auditorium at 8:30 p.m. Saturday for the University Artists course.

The Boston Symphony, with its new conductor, Erich Leinsdorf, will replace the final concert on the Masterpiece Series which had been scheduled earlier in the month.

The Boston Symphony will present three works, opening with Prokovief's "Classical Symphony." The second work will be excerpts from "Parsifal." The program will close with Mahler's Symphony Number 1.

Tickets are available at the Artists Course ticket office, 105 Northrop auditorium; and the Downtown Ticket office. Artists course patrons will use the April 4 tickets.

Leinsdorf has just completed his first season at Boston. He originally came to the United States as a Toscannini protege in the late 1930's. He was the youngest conductor of a major orchestra when he held the post at Cleveland before being drafted into the Second World War. He was a conductor at the Metropolitan Opera from 1957 until he went to Boston last fall.

A special carillon has been constructed to magnify little bells 600,000 times in order to play the "Parsifal" bells as written into the score by Wagner. A cast bell would weigh 600 tons to play the same note. The instrument will be installed in Northrop.

MINNEAPOLIS, MINN.
TRIBUNE
D. 229,837 S. 661,654

APR 6 1963

Music Study Auditions Set

Auditions will be held at 7 p.m. April 27 in Northrop Auditorium for local musicians, conductors and singers for study this year at Tanglewood, summer home of the Boston Symphony Orchestra.

Applicants also will be heard for $700 Fromm Foundation fellowships to the Berkshire Music Center's seminar in contemporary music at Lenox, Mass.

Those interested in auditioning should write to the Berkshire Music Center, Symphony Hall, Boston 15, Mass. The auditions will be held backstage at Northrop before the Boston Symphony's University Artists Course concert here.

ST. PAUL, MINN.
PIONEER-PRESS
D. 93,982 S. 190,042

APR 14 1963

★ ★ ★

THE BOSTON Symphony orchestra will make its first Twin Cities appearance in 34 years when it gives a concert on the University Artists course Masterpiece series April 27 in Northrop auditorium.

Leinsdorf

The orchestra, under its new conductor Erich Leinsdorf, will replace the Russian pianist Sviatoslav Richter who was scheduled originally to close the Artists course season but canceled tour.

ST. PAUL, MINN.
PIONEER-PRESS
D. 93,982 S. 190,042

APR 21 1963

★ ★ ★

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Eric Leinsdorf
Boston Conductor

from Wagner's Parisfal, and Mahler's first symphony.

Using electronic means, the orchestra has solved the long-standing problem of bells in the Parisfal music. As conceived by the composer, the deep, 40-cycles-per-second sound would require a bell weighing 600 tons. The orchestra's percussionist and an electronic carillon firm have developed a device wihch produces the sound convincingly and can travel easily with the organization. It will be installed in Northrop for the occasion.

The concert is the final event on the University Artists course Masterpiece series. Season subscribers may use their April 4 tickets, issued originally for the recital by pianist Sviatoslav Richter which was canceled.

MINNEAPOLIS, MINN.
TRIBUNE
D. 229,837 S. 661,654

APR 7 1963

The Berkshire Music Center will hold auditions (by appointmeat) for instrumentalists, singers and conductors at Northrop Auditorium on April 27, when the Boston Symphony plays there . . .

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MINNEAPOLIS, MINN.
TRIBUNE
D. 218,345 S. 654,561

APR 21 1963

ERICH LEINSDORF
To conduct here Saturday night

Boston Symphony to Return After 33 Years

The Boston Symphony Orchestra under its newly appointed conductor, Erich Leinsdorf, will return to Northrop Auditorium Saturday night for the first time since the hall was dedicated in 1929.

The program, final concert of this season's University Artists Course, will be the "last stop" on the orchestra's transcontinental tour. Leinsdorf will conduct three works, Prokofieff's "Classical" Symphony, excerpts from Wagner's "Parsifal" and the Mahler First symphony. The orchestra will be at full strength—101 men and three women players.

A novel feature of the concert will be the device used for the bell sound in "Parsifal." As originally specified by Wagner, the bell rings at 40 cycles per second, requiring a bell weighing 600 tons. The orchestra's librarian and percussionist appealed to Schulmerich Carillons, which was able to magnify the tone of bells 600,000 times, reproducing the tone of bells weighing 1.28 million pounds.

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MINNEAPOLIS, MINN.
LAKE HARRIET COURIER
W. 1,945

APR 25 1963

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DISPATCH
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TRIBUNE
D. 229,837 S. 661,654

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ST. PAUL, MINN.
PIONEER-PRESS
D. 93,982 S. 180,042

APR 14 1963

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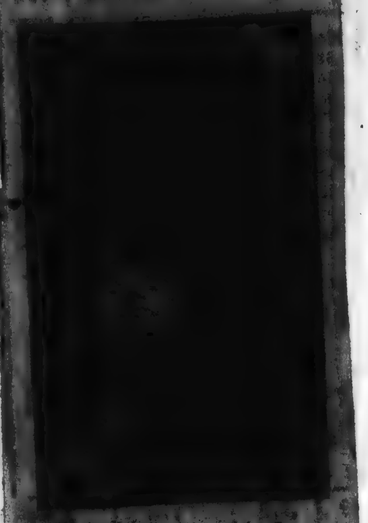

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TRIBUNE
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186

ST. PAUL, MINN.
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W. 6,428

APR 25 1963 Buffalo

Forty-three years ago the Boston Symphony Orchestra performed for the dedication of Northrup Auditorium. This Saturday evening at 8:30 they will have their first return engagement. Erich Leinsdorf, their newly acquired director, will conduct the final concert of the University Artists Course. There are 104 members of the orchestra, 101 men and three women.

The program will begin with the Classical Symphony of Prokofieff. After this number they will have a very special feature, Wagner's Prelude to Act III, the Good Friday Spell and Transformation scene from "Parsifal". This is unusual because it will feature a bell sound called for by Wagner which would require a bell weighing 600 tons. However, Schulmerich Carillons have been able to reproduce such a sound electronically. This is really rather special. After the intermission they will perform Mahler's First Sympohny.

Some opera tickets still are available. Mail in orders to the Northrup ticket office. There is one sold out performance already; Verdi's "La Traviata".

ST. PAUL, MINN.
PIONEER-PRESS
D. 93,982 S. 190,042

APR 28 1963 Buffalo

LEADER WORTHY OF TRADITIONS

Boston Symphony Combines Fine Qualities to High Degree

By JOHN H. HARVEY
Staff Writer

In recent years we have had a chance to hear the New York Philharmonic and the Philadelphia orchestra. Saturday night, for the first time since 1929, the Boston Symphony orchestra made its appearance in Northrop Memorial auditorium.

The other two are great orchestras beyond a doubt. But the BSO is THE American orchestra, and in its new conductor, Erich Leinsdorf, it has a leader worthy of its illustrious traditions.

No other organization in this country and possibly anywhere else has the combination of fine qualities elevated to so high a degree as this orchestra. Its ensemble is faultless, yet the tone is not a rich composite, but the clean, vital individualized sound one gets from a fine chamber group when every player is playing his best in delicate adjustment with his colleagues.

The string section has the patina of old wood lovingly cared for, but a marvelous transparency and unforced, perfectly controlled strength as well. The woodwinds are both butter-smooth and sharply defined. The brasses seem a gleam rather than a sound.

Perfect attacks apparently are routine with this orchestra. Suddenly a single entrance or a full, complex-colored chord is there, exactly right in time, balance and dynamic level.

One need not see the many gray with white heads on the stage to know the sum of mellow wisdom and experience there is in the group. That comes out in the beauty of phrasing.

Leinsdorf, of course, has inherited this body of great players and most of these qualities from his predecessors. But the precise, clear, penetrating nature of his musicianship has made a vital addition to them all.

The bulk of the first half of the program was given over to excerpts from the third act of Parisfal—the prelude, Good Friday spell and transformation scene. Here was the Wagnerian orchestra as it should sound but seldom does—pellucid, delicately tinted, excitingly alive. And the progress of the music had a simple, majestic inevitability under the conductor's calm guidance.

I was able to stay for only the first movement of Mahler's first symphony which ended the program, but this was enough to tell that it was a performance of marvelously fine-spun detail and exceptional eloquence.

The curtain-raiser was Prokofiev's Classical Symphony, which went off like jeweled clockwork. But this mechanism breathed, too.

The concert was the closing event of the Universty Artists course Masterpiece series. So far as this event was concerned, the title of the series could hardly be more appropriate.

MINNEAPOLIS, MINN.
STAR
D. 277,505

APR 29 1963 Buffalo

MUSIC REVIEW

Boston Symphony Creates Broad Panorama of Sound

By JOHN K. SHERMAN

Northrop Auditorium Saturday night rang thrillingly to the voice of the Boston Symphony Orchestra in its first visit here since 1929, when it played a dedication concert for the then-new hall on the campus. Saturday's event was the last of the University Artists Course and drew a overflow audience.

This great ensemble from the East has a big and many-shaded voice, offering a wide yet detailed panorama of sound, string tone of richness and depth, woodwinds and brass of smooth and striking clarity in solo and section passages. Under its new conductor Erich Leinsdorf, the orchestra is a precision musical machine with a heart, apparently capable of any effect, simple or complex, at its full potential.

Particularly remarkable is the Boston orchestra's range of gradations in color and volume, its incredibly rich palette. Its procedure from opening to closing bar has a grand solidity and assurance, from fine spun subleties to pulse-stirring blare. Full-blown sonority is matched by balance by which every voice, leading or subordinate, is heard, and meshed with the texture.

Leinsdorf, whom we know from past local appearances (once as guest conductor with our orchestra and later with the Metropolitan Opera) is a calmly exacting leader, sparing of gesture, with a control that governs both the all-over campaign and the minute-to-minute skirmishes. A hand twich, an occasional bobbing motion with flexing knees, a suddenly upthrust arm—by a small repertoire of suggestive directions he gains instantaneous response from his 101 players.

The opening "Classical" symphony of Prokofieff was the aperitif of the evening, which seemed an easy but also effective exercise, not as impish or mocking as we sometimes have heard it, but illustrating the orchestra's unusual combination of relaxed and vivid expression.

Leinsdorf's Wagner has always had great authority, and his generalship in the extended tonal web of the "Parsifal" music—prelude, Good Friday music and the Transformation scene—was a model of management of slow undulations, long diminuendos, and so full of shifting tints and "lighting" as to keep interest constantly bated. The music had the quality of magic and incantation, and swelled to great juggernauts of sound.

But the chief excitement of the program came after intermission in the Mahler First symphony — Mahler made more graphic, suspenseful and eloquent than he ever has been made, I believe, in Northrop. The performance we heard showed what a universe of strange opposites was Mahler's: myth and apocalypic vision, innocence and bitterness, Viennese gemuetlichkeit and humor and outcry and consolation — it's all there. Hearing it all so knowingly and vividly expressed was a memorable experience.

It's worth pointing out, as postscript, that the gap between local and imported orchestral performance has lessened vastly since 1929, when the Boston's appearance was a major revelation in the light of the far lesser quality then of the Minneapolis Symphony. The Boston's playing is still a revelation, but the difference is no longer so great.

MINNEAPOLIS SUNDAY TRIBUNE
April 28, 1963 UM ***3

Boston Players Impart Fresh Clarity to Music

By DAN SULLIVAN

"The Aristocrat of the Orchestras" — a term which somehow suggests periwigs, cologne-scented handkerchiefs and tired blood—is a misleading title for the Boston Symphony Orchestra.

MUSIC REVIEW

"World's Champion" may be equally inadequate and slightly vulgar as well. But it does suggest the effortless dexterity, the athletic grace and the burly strength with which this truly great orchestra overwhelmed an audience of 5,000 at Northrop Auditorium Saturday night.

Prokofiev's Classical Symphony, excerpts from Wagner's "Parsifal" and Mahler's First Symphony made up the program. Within two minutes, it was evident that the orchestra had brought a new sound to Northrop—or, possibly, a sound that it had not heard since the orchestra opened the hall in 1929.

THE STRINGS were dazzling, but we have been dazzled in this department before. What was remarkable was the clarity conductor Erich Leinsdorf drew from the orchestra's inner voices, principally the woodwinds. At all times we heard what everyone in the orchestra was doing; and the effect was something like the removal of a film of thick, yellowish shellac from a colorful masterpiece.

This is partly a matter of manpower: the Boston Symphony has 104 players—all virtuosos—to the Minneapolis Symphony's 92. It is also partly due to tradition: the Boston Symphony has never sounded muddy. But the rest of the credit must go to conductor Leinsdorf, who last night proved he is a great heir to the tradition.

The orchestra was never, suffice it to say, at less than its best, and its best is better than anybody's. Someone in the percussion section dropped a cymbal at intermission. It was a gratifying sound. It proved that Leinsdorf's men are human.

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Morning Globe
BOSTON, Mass.
Circ. 194,870

187

Wandering Minstrels Return

Experiences encountered by members of the Boston Symphony Orchestra on the last leg of their first coast-to-coast trip in 10 years are captured on film by viola player George Humphrey.

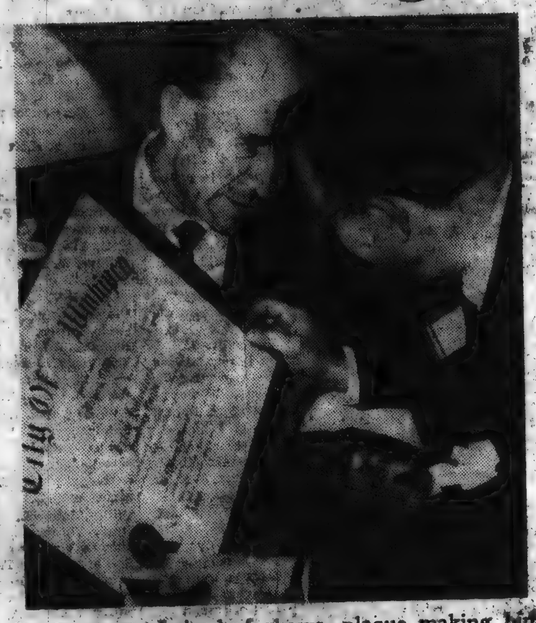
For the first time the orchestra and its conductor, Erich Leinsdorf, traveled by air, leaving Logan Airport Apr. 15 in two chartered planes. A baggage plane was also needed for the trip.

The orchestra played its first concert the same night in Chicago and received a thunderous ovation.

The tour included Missouri, Oklahoma, New Mexico, California, Washington, Oregon, Minnesota and Canada.

Tired but glad to return to the Bay State, the orchestra arrived here Sunday at 3:45 p.m.

Conductor Erich Leinsdorf is greeted by daughter Jennifer as tour ends at Logan Airport.



During tour, Leinsdorf shows plaque making him an honorary citizen of Winnipeg, to Thomas D. Perry Jr., orchestra manager.

Leonard Moss uses harp for headrest.

Atop Seattle World's Fairground Space Needle, hostess Judi Simonis shows menu to violinists Stanley Benson and Victor Manusevitch.

Reunited in Minneapolis after many years are bassoonist Sherman Walt (right) Virginia, Minn., native, and his father.

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Herald (m)
BOSTON, Mass.
Circ. 178,553
APR 29 1963

BOSTON SYMPHONY Director Erich Leinsdorf greets wife, Anne, and daughters, Hester, 14, left, and Jennifer, 11, at Boston Airport after returning from orchestra's first coast-to-coast tour in 10 years.

Traveler Scope . . . Where The News Comes Alive In Pictures

Symphony On Tour

FAMED BOSTON SYMPHONY ORCHESTRA left Boston Airport April 15 for its first coast-to-coast tour in 10 years. It returns Sunday. Group played in eight states and in Canada. Above, Symphony players are serenaded in Albuquerque, N. M., by guitarists in La Placita restaurant. From left, Henry Portnoi, double bass; Reuben Green, viola; Jerome Lipson, viola, and Leslie (Tiny) Martin, double bass.

CHESS PROBLEM, above, is pondered by Alfred Schneider, violinist, left, and Vincent Mauricci, violist. Pocket-size chess set is great for killing time on those long flights. Most salesmen and travelers carry them or similar pocket games. Right, pilot explains intricacies of plane's gadgetry to George Zazofsky, left, violinist, and chairman of orchestra's committee, and Thomas D. Perry Jr., orchestra manager.

TRAVELER
4/26/63

ORCHESTRA MEMBER has a little fun on plane en route to San Diego. Violist player Joseph de Pasquale drowses, as Louis Speyer, English horn player, is about to crown him. At right, also in dreamland, is Jerry Lipson. Orchestra chartered three commercial airline planes to carry players and their equipment. Observers on the trip said most of the veteran orchestra members are taking the long air trip in stride, but new and younger members are not enjoying it too much. It could be they miss that home cooking. When the orchestra returns Sunday they will rest until Tuesday when the Pops season opens.

New England Newspaper Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
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APR 30 1963

Interview

An Orchestra Tours To Set Standards

BY MARGO MILLER

Erich Leinsdorf, conductor of the Boston Symphony, glories in puns. So to describe the orchestra's recent transcontinental journey to 11 cities as a "tour de force majeur" is to cap word play with his philosophy on the value of the trip.

A major orchestra, like the Boston, Leinsdorf feels, exists to establish artistic standards. The visit of this "superior force" to a city should also be a disruptive event.

"The sound, the playing rouse the audience to great excitement," the conductor notes, and from Chicago, southwest to Albuquerque, north to Seattle and home via Winnipeg and Minneapolis, sell-out houses proved his definition by their cheers for the 104 Boston players.

"But we can also show local orchestral management something else. We are the example that success is the result of combining artistic quality with sound administration and civic pride.

In cities where the local orchestra is in trouble internally you will find it is the fault of organization.

"No conductor," Leinsdorf continued, "can do a good job for an organization that isn't already strong. The tools to finish the job artistically is all we ask."

Once artistic eminence is reached, it is the duty of an orchestra to tour. Leinsdorf who last season became musical director of an orchestra with the longest season of any in the world commented with a smile:

"We don't travel simply to get additional dates. We play enough concerts just in our own backwater—Symphony Hall, Tanglewood, East coast cities. Major orchestras travel to keep up the artistic standard of symphonic music."

★

Boston's conductor has travelled with so many orchestras that it requires both hands to count tours, cites the example of Amsterdam's Concertgebouw.

"Holland is a tiny country. Even so, it has 11 orchestras, all providing fully paid jobs. The orchestras are not all good, so the Concertgebouw still tours Holland to set standards. The London orchestras do the same. You will find that the ideal of quality is set by individual cities, not by countries."

In 10 year's time, Leinsdorf hopes that the Boston Symphony will become a national institution. "To say that sounds like the grossest egotism, but we are a great orchestra."

(Another B.S.O. conductor, the late Serge Koussevitzky, was more succinct than Leinsdorf. Still quoted around Symphony Hall is his disclaimer, "Why be modest?")

★

The Boston orchestra is, of course, well known around the country through its radio and television programs, produced here and marketed by educational and commercial outlets.

While Leinsdorf feels that even more can be done by tape and long playing records, he says that there is no substitute for live performance.

"An audience must see you, too. They should know where certain sounds come from and how it looks when all the men are playing. Then, you know, they can go home and put on the recording. But it is important in the listening experience to see."

Tours, says the 51-year-old conductor, will become the rule rather than the exception.

"There are 40 or 50 cities we should visit in the next decade, 10 a year perhaps, and then repeat the visits. We don't expect to make money. This tour has cost the orchestra $75,000, but our Boston trustees are high-minded. They are really remarkable. They will find the community support to make it possible for the orchestra to share great music with other cities."

Just what music to play on tour is the conductor's concern. Prokofiev's Classical Symphony, which opened concerts in six cities, satisfied Leinsdorf's requirement for a work that would show off the particular strengths of his orchestra.

For less sophisticated communities, the Tchaikovsky Fifth Symphony was offered to concert managers.

"It was a most interesting thing, only one impresario, the man in San Diego, requested it. Really, I think that impresarios, not audiences, are more conservative.

I'd have to check, but I believe that we were the only orchestra ever to tour America with the Mahler First Symphony. I chose it because it is not often played by orchestras along our route. And the Brahms Third is seldom played; you are more apt to hear the other three symphonies.

"Smaller orchestras cannot do Wagner excerpts well. We brought along some "Parsifal" music for this reason. The Bartok Concerto for Orchestra needs the kind of virtuoso playing that the Boston does so superbly."

★

Critics in the tour cities were generally pleased with the Boston programs, although a San Francisco reviewer called the Bartok piece something fit for a Pops concert, the "'Scheherazade' of the 1970s."

"Of course the untutored listener will like the Mahler and the Bartok," Leinsdorf remarked. "These are emotional works which catch audiences up in them. But how will people know they like them until they've heard them. It may not be new music to the orchestra, but it's new music to many people."

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Sunday Globe
BOSTON, Mass.
Circ. 445,834

MAY 5 1963

Koussevitzky Stories Still Told in Orchestra

Many Tales Common To Other Conductors

By MARGO MILLER

Serge Koussevitzky, dead since 1951 but conductor of the Boston Symphony for 25 years, is still the most quoted figure when and wherever the orchestra gathers.

MILLER

"Koussy used to say . . ." is a phrase used even by musicians who joined the B.S.O. under Charles Munch. A young player who has "just heard a new Koussy story" and announces this happy discovery to his older colleagues only invites an avalanche of other anecdotes.

"One story reminds us of another. In Seattle (on the orchestra's recent transcontinental tour), we told stories for two hours at someone's house," a player noted. "Did you ever hear about the time when Koussy—and that's how it went."

Some Koussevitzky stories are one-liners, dealing with the Russian conductor's continual shadowboxing with the English language: "Gantlemen, play without a tense, with complete laxation." Or his testy instructions to an errant, so he thought, section of the orchestra: "Play with artistical feeling — if you have." Koussevitzky's directions were not always the kind that could be pencilled in the music, like bowings, the teller will comment to an outsider, but he got across what he wanted.

Koussevitzky was also a considerable showman. His cape was but one symbol to the public of exotic musical life. One violinist recalls how a Tchaikovsky symphony was reinforced by the visual element. "This man had been moved temporarily to a seat near the edge of the stage. His desk-mate, seated next to the audience, predicted that in a certain passage Koussevitzky would turn and conduct directly to him. Sure enough, at that spot the conductor's gestures grew grand and ardent, urging the violinist into the classic posture of a musician wringing the soul from his fiddle. But at a subsequent concert, the conductor's model violinist was ill; his replacement waited expectantly for his glorious moment. "Koussy took one look at me, and that was that. I just didn't look the part."

Loss of Dignity

Some members of the orchestra, however, deplore the Koussy stories being told outside the Symphony Hall tuning room, or even at all. The conductor's relations with the men were olympian and his methods of discipline sometimes cruel. "I used to sit in fear and trembling of him," a now white-haired player has said, "and it's true he said some inexcusable things to men in the orchestra. But it's just as true that without those 25 years of keeping after us, of making us play better than we knew how, the orchestra wouldn't be what it is today. The Koussy stories make fun of him and they rob the orchestra of its majesty."

But the tales go on, a whole canon of Koussy stories being devoted to the little men, usually victims of the conductors wrath, who never ceased to tilt at the diminutive giant. Once Koussevitzky came back from retirement to conduct at Tanglewood. Rehearsing Schumann's Spring Symphony he encouraged a certain mood, "Gentlemen, play happy, play gay." From down in the violin ranks came the muttered, "So what's the occasion?"

Not all stories are accurately attributed to the Boston conductor. The famous exchange between a now retired cellist who countered a Koussevitzky reprimand with a heart-felt "nuts to you" and heard the maestro assure him with equal heat, "It's too late to apologize," is an anecdote told also of Toscanini. Erich Leinsdorf, collecting variants of orchestra stories, says he can't wait to tell friends how certain tales are told in the Boston Symphony.

Just how universal some stories are—and one suspects that laughter, that useful antidote to on-stage tensions, is universal in all orchestras—was nicely shown in a recent story-swapping session. Harry Ellis Dickson, B.S.O. violinist, was telling Leinsdorf about a performance of the Tchaikovsky Fourth. In the final passages of the work, the violins are silent. Koussevitsky used to ask the section to sit with heads bowed so as not to distract the audience from the music. Thus instructed, one fiddler could not but notice his own feet. Nudging his neighbor, he inquired, "How do you like my new shoes?"

As Leinsdorf knew the story, is concerned the conductor Furtwaengler. The Tchaikovsky music was swelling to a close, the maestro stood seemingly in a trance. But to his concertmaster the conductor's question was straightforward: "Do you know of a good vegetarian restaurant?"

ORGAN CONCERTS 191-

Programs

First Concert . . . SUNDAY, JANUARY 20

David Craighead

JOHANN SEBASTIAN BACH (1685–1750) . . Chorale Partita, *O Gott, du frommer Gott*

CÉSAR FRANCK (1822–1890) . . . . . *Grande Pièce Symphonique*, Op. 17
Andantino serioso; Allegro;
Andante; Allegro; Andante;
Recitative; Finale

CATHERINE URNER (d. 1942) . . . . . Barcarolle

WOLFGANG AMADEUS MOZART (1756–1791) . . . . . Andante in F major, K. 616

OLIVIER MESSIAEN (1908–) . . . . . Two Meditations from The Ascension
Serene Alleluias from a soul that longs for heaven
Outburst of joy from a soul before the glory of Christ which is its own glory

* * *

Second Concert . . . SUNDAY, FEBRUARY 10

E. Power Biggs

JOHANN SEBASTIAN BACH (1685–1750) Prelude and Fugue in E flat, "St. Anne"
Chorale Prelude: "Deck Thyself, O Soul, with Gladness"
Prelude and Fugue, in A minor
Passacaglia and Fugue, in C minor
Pastorale in F major
Pastorale—Allegro—Adagio—Allegrovivace
Toccata in F major

Third Concert . . . SUNDAY, MARCH 3

Joseph Miranda

JOHANN SEBASTIAN BACH (1685–1750) . . . . . Prelude and Fugue in G major
Chorale Prelude *Schmücke dich, o liebe Seele*
Concerto in D minor, after Vivaldi
Allegro — Grave — Fuga
Largo e spiccato
Allegro

WOLFGANG AMADEUS MOZART (1756–1791) . . . . . Fantasia in F minor, K. 608
Allegro — Andante — Allegro

LUDWIG LENEL . . . . . Four Organ Chorales
O Christ, who are the light and day
Now praise we Christ, the Holy One
O Christ, thou lamb of God
How lovely shines the morning star

MARCEL DUPRÉ (1886–) . . . . . Prelude and Fugue in G minor, Op. 7, No. 3

* * *

Fourth Concert . . . SUNDAY, APRIL 7

Berj Zamkochian

ANTONIO VIVALDI (1669?–1741) . . . . . Concerto in A minor
(Organ Transcription by Bach)
Allegro — Adagio — Allegro

JOHANN SEBASTIAN BACH (1685–1750) . . . . . Prelude and Fugue in C minor

JOHANNES BRAHMS (1833–1897) . . . . . Three Chorale-Preludes
Mein Jesu, der du mich (My Jesus calls to me)
O wie selig seid ihr doch ihr Frommen (How blessed are ye faithful souls)
O Traurigkeit, O Herzeleid (O sorrow, O sadness of my heart)

JULIUS REUBKE (1834–1858) . . . . . Sonata on the 94th Psalm

PAUL DE MALEINGREAU (1887–) . . . . . *Le Tumulte au Prétoire*

GASTON LITAIZE (1909–) . . . . . Scherzo

C. ALEXANDER PELOQUIN . . . . . Toccata (Dedicated to Berj Zamkochian)
(First performance in Boston)

DIAPASON
CHICAGO, ILL.
MONTHLY 22,521

JAN 1963

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The Boston Symphony Orchestra has agreed to join the Boston Chapter in sponsoring the Young Artists' Competition. The winner of the final competition will play a public recital in the Symphony Hall Series of organ recitals in the 1963-64 season and will receive a $500 cash award. Applications with a $5 fee and a tape recording of the applicant's playing must be submitted by March 31 and should include a major Bach prelude and fugue and at least one work from a later period. Total running time of the tape should not exceed 25 minutes.

Players chosen on the basis of their tapes will be judged April 27 in a competition played on the Flentrop organ at the Busch-Reisinger Museum, Cambridge. Winners of this semi-final will play before a committee of three judges in recital in Boston May 6 as part of the annual meeting of the Boston Chapter.

Write Victor Mattfeld, Chairman, 107 Walker St., Cambridge 38, Mass., for application blanks and competition rules.

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A student of Frank Bozyan, Anton van der Horst, Fenner Douglass and Grigg Fountain, he has attended Oberlin College, the Amsterdam Conservatory on a Fulbright grant, and Yale University.

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Sunday Herald
BOSTON, Mass.
Circ. 289,439

DEC 16 1962

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After two successful seasons the Symphony Hall Organ Concerts will begin this season with a recital by David Craighead, organist of St. Paul's Episcopal Church, Rochester, and head of the Department of Organ at the Eastman School of Music. E. Powers Biggs will be heard on Feb. 10.

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The recitals will be held on Sundays at 6 p.m. with each program lasting approximately one hour. There will be no intermission.

Tickets for the Symphony Hal Organ Concerts will be available beginning Friday, Dec. 28, at $4 for the series. Single concert tickets are available at $1.50. All seats are unreserved.

ORGAN CONCERTS 191

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BOSTON, Mass.
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DEC 18 1962

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 194,917
DEC 29 1962

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Ledger-Times
BOSTON, Mass.
Weekly Circ. 14,000
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When Henry B. Cabot, President of the Boston Symphony Orchestra Trustees, announced the first season of Organ Concerts, he stated, "The Boston Symphony Orchestra possesses a notable concert organ which, unfortunately, is heard but a few times each season. I am sure that we should let the public share to a greater degree in the enjoyment of the wealth of organ music and the capacity of our instrument to present it. The Boston Symphony Orchestra exists to serve the public and with this series of Organ Concerts our service can be expanded."

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Ledger-Times
BOSTON, Mass.
Weekly Circ. 14,000
JAN 17 1963

First Organ Recital Sunday Eve. Jan. 20

One of the finest and costliest of all the instruments of the Boston Symphony Orchestra—yet one doomed for long years to be heard only rarely—has come into its own at last. In the past two years it has brought large audiences to Symphony Hall to revel in its infinite variety of sounds. This is the Symphony Hall Organ, with its 4,802 pipes.

For the third season, staring next Sunday evening (Jan. 20) at the first of four recitals to reveal its myriad facets in music of composers past and present who rejoice in the organ as a solo instrument. Previously it has had to wait for a symphonic score in which a composer had elected to admit it as an ajunct to the orchestra. But two years ago Henry B. Cabot, president of the orchestra's trustees, had moved to let the public enjoy its enormous resources between these select occasions, by means of organ recitals played by distinguished soloists. The response has exceeded expectations in terms of the size and enthusiasm of audiences. Incidental attractions have been the hour—from six o'clock to seven—and the fact that all seats are unreserved, permitting exercise of personal views about best locations. Then, too, the ticket arrangements have appealed—series tickets for $4.00, singles for $1.50.

The organ was installed during the construction of Symphony Hall, which was dedicated in 1900. In anticipation of the semi-centennial of the Hall, the organ was re-designed by the noted builder, the late Donald G. Harrison, of the Aeolian-Skinner Co. He took into consideration the thoughts of Dr. Serge Koussevitzky, and of Charles Munch, Dr. Wallace Woodworth — the latter three armed with experience as performers.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 82,263
FEB 4 1963

Second Organ Recital Scheduled In Boston

BOSTON (UPI) — E. Power Biggs will present the second recital in the 1963 series of Symphony Hall Organ concerts Feb. 10, playing the same program Mendelssohn played in Leipzig in the summer of 1840 to raise funds for building a memorial to Johann Sebastian Bach.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 445,834
JAN 13 1963

Symphony Hall Organ

One of the Boston Symphony Orchestra's finest and most costly instruments—its 4802-pipe grand organ—will be heard in recital at a series of organ programs beginning next Sunday at 6 p.m.

David Craighead, organist of St. Paul's Episcopal Church and chairman of the organ department at the Eastman School of Music, Rochester, N.Y., will be the first soloist. His program will include J. S. Bach's Chorale Partita "O Gott, du frommer Gott," Franck's Grand Piece Symphonique, Op. 17, Catherine Urner's Barcarolle, Mozart's Andante in F major, K. 616, and two meditations from Olivier Messiaen's "The Ascension."

Appearing later in the organ series will be E. Power Biggs, Feb. 10; Joseph Miranda, Mar. 3; Berj Zamkochian, Apr. 7.

The Grand Organ was installed during the construction of Symphony Hall, which was dedicated in 1900. In anticipation of the semi-centennial of the Hall, the organ was redesigned by the late Donald G. Harrison of the Aeolian-Skinner Co. He took into consideration the suggestion of Serge Koussevitzky, and of Charles Munch, G. Wallace Woodworth and Dr. Wallace Goodrich, all experienced organists.

The Symphony Hall instrument is really a group of seven organs, capable of independent or combination use. As a result, it can "speak" in the tones familiar to Bach, Handel and their predecessors in solo performance, or adapt itself to the demands of later masters, down to present day composers. The organ is also used as an instrument in the full modern symphony orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,439
JAN 13 1963

Third Season to Begin

Recital on Grand Organ Is Jan. 20

DAVID CRAIGHEAD

One of the finest and costliest of all the instruments of the Boston Symphony Orchestra—yet one for years heard only rarely—has come into its own. Next Sunday, Jan. 20, the grand organ in Symphony Hall will be heard in the third season of recitals.

Previously the organ had to wait for symphonic scores in which it was included. But two years ago Henry B. Cabot, president of the orchestra's trustees, instituted the recitals by distinguished solists. The hour is from 6 to 7 p.m. on Sunday, and all seats are unreserved, allowing the exercise of personal views about best locations. Series tickets are $4 and single tickets $1.50.

The grand organ was installed during the construction of Symphony Hall and later redesigned by Donald G. Harrison. It is really a group of seven organs, which can used independently or in combination, and adapted both to Bach, Handel and their predecessors and to the demands of later composers.

David Craighead, organist of St. Paul's Episcopal Church in Rochester, N.Y., will play next Sunday. The other soloists in the series of four recitals will be E. Power Biggs on Feb. 10, Joseph Miranda on March 3 and Berj Zamochian on April 7.

LAST SANDERS THEATRE CONCERT. 193

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Circ. 57,703
MAR 23 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
MAR 25 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 177,889
MAR 23 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Chronicle Sun
CAMBRIDGE, Mass.
Weekly Circ. 14,526
MAR 14 1963

Sanders Symphonys Moving to Boston

The traditional Cambridge concerts of the Boston Symphony Orchestra, which since World War II have been unable to accommodate the potential Harvard audience in Sanders Theatre, will move next season to Symphony Hall in Boston.

The move will double the seating available for the Cambridge concerts, since Symphony Hall holds 2,600, compared with only 1,200 in Sanders Theatre.

The move also will give new flexibility for the new programs of the Cambridge concerts. The smaller stage of Sanders Theatre has limited the size of the orchestra, especially when choruses or groups of large instruments were called for. Sanders does not have an organ for use with the orchestra.

The larger audience in Symphony Hall will permit a reduction ranging from $4 to $12 in the price of series tickets for the six Cambridge concerts.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
MAR 22 1963

After five years, Channel 2's "live" telecasts of Boston Symphony Orchestra concerts from Sanders Theater come to an end with next Tuesday night's program. Next season, our non-commercial station will televise a series of six concerts from Symphony Hall itself . . . Observation on human nature from Candid Camera's Allen Funt: "We have no trouble at all getting releases from people on film shots we've decided to use. It's the people wo don't use on the show who get furious."

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 192,118
FEB 23 1963

Cambridge Concerts Will Be Shifted to Symphony Hall

The Cambridge concerts of the Boston Symphony Orchestra, a tradition for 81 years, will move next season from Sanders Theatre to Symphony Hall in Boston.

The move will double the available seating. Since the war Sanders Theatre has been unable to accommodate all those wishing to attend.

New flexibility also will be provided for the programs. The smaller stage of Sanders Theatre has limited the size of the orchestra, and Sanders does not have an organ.

The Cambridge concerts are held on a series of six evenings during the Fall, Winter and Spring.

Ticket holders from Harvard and Cambridge will have priority for next season's seats until Apr. 8.

The larger audience in Symphony Hall will permit reductions of $4 to $12 in the price of series tickets.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,439
MAR 24 1963

Tuesday to Mark End Of Live Symphony Telecasts

Five years of live Boston Symphony Orchestra telecasts from Sanders Theatre come to an end this week.

On Tuesday, March 26, at 8:30 p.m. Channel 2 and WGBH-FM present the final concert of the season. Next year, the Symphony management recently announced, the special series of six concerts will be moved to Symphony Hall, and WGBH-TV will broadcast every one of them.

For his last Cambridge program Erich Leinsdorf has chosen two works: the Symphony-Concerto for Cello and Orchestra, Op. 125 by Prokofieff, with the B.S.O.'s principal cellist Samuel Mayes as soloist; and Schubert's Symphony No. 9.

The day after this full-length concert Channel 2 to mark "Symphony Week," presents "Symphony Hall: An Intimate View."

At 9:30 p.m. on Wednesday, Mar. 27 host William Pierce asks the Orchestra's superintendent, Edward Charron, to tell what it's like behind the scenes, and then Pierce turns to the American pianist Lorin Hollander, to discuss Norman Dello Joio's Fantasy for Piano and Orchestra which the 19-year-old virtuoso recently introduced to Boston.

Together these two programs offer a unique portrait of a great orchestra.

Otis & Quincy, Too?

To the Editor of the BULLETIN:

Now that the finials from Gore Hall have been proudly reset on either side of the Massachusetts Avenue entrance to Widener (BULLETIN, March 2), why couldn't the trustees of the Symphony Orchestra arrange with the University a similar touch of nostalgia to make the transfer of the concerts from Cambridge to Boston a little easier to bear?

Surely it would be no problem in these times to move the statues of James Otis and Josiah Quincy now flanking the Sanders stage to similar places at Symphony Hall—at least for the six Tuesday evenings of next years "Cambridge" Series.

G. KENNARD WAKEFIELD '22

Milton, Mass.

To the Editor of the BULLETIN:

Harvard's new buildings are a tragic error and a disgrace, and the graduates paid the bill.

GEORGE L. HUNTRESS '05

Clearwater, Fla.

[But not always as a group. The Carpenter Center for the Visual Arts was the gift of Huntress' classmate Alfred St. Crain Carpenter and his wife.—ED.]

Tod—
An oddity
for the
scrap book
from the
Harvard Alumni
Bulletin
F.W.H
4/12/63

LAST SANDERS THEATRE CONCERT. 1963

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4/2/63

194

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 192,118
MAR 27 963

BSO's Last Night at Sanders: Nostalgic, Lovely

(Globe Photo by Charles Carey)

LAST CALL—Intermission nears its end at Harvard's Memorial Hall and crowd gets ready to file in for final Boston Symphony appearance there.

By GEORGE McKINNON

It was a night of nostalgia and lovely music. Everything was very quiet and restrained.

This is the way things are done in Cambridge. No one cared to comment much. But it was the end of an era.

It was obvious the audience in Harvard's Sanders Theatre was moved when the last note sounded Tuesday night from the Boston Symphony Orchestra's last performance in the hall.

Standing Ovation

But the appreciative audience did let go at the end. There was a standing ovation for the B.S.O. and conductor Erich Leinsdorf.

So that was it. No more Boston Symphony Concerts in the ugly Victorian Building just off Harvard sq.

But the special six-concert season is not done. The Winter series will play in more spacious and more comfortable Symphony Hall in Boston.

82-Year Tradition

Yet there is a loss for Cambridge. For 82 years these concerts were part of the Harvard and Cambridge life.

Last night before the first number, there were many subdued and regretful remarks that the B.S.O. was pulling up stakes.

Before the concert there were lines of people trying to get in for a last chance to hear the orchestra in Cambridge. No luck. There were no more seats to be had.

The audience included Harvard Pres. Nathan Pusey and B.S.O. manager Thomas Perry. The night's significance appeared to be deeply felt during the intermission.

And then it was over. The Cambridge gathering filed out. The end had come.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 192,118
MAR 26 963

Sanders Theater—I

Final Concert By Symphony To End an Era

By VICTOR O. JONES

A valuable cultural tradition or an impractical anachronism—depending upon how you look upon it—will come to an end in draughty, wood-panelled Sanders Theatre in Cambridge tonight when the Boston Symphony Orchestra plays the last of its Cambridge Concerts in Harvard's beat-up Civil War memorial.

JONES

For the last 82 years, by special arrangement between the trustees of the Boston Symphony Orchestra and the Harvard Corporation, Boston's musicians have journeyed six times a Winter to Cambridge to play for the edification of Harvard and other colleges "north of the Charles River."

In that time, Sanders symphonies have become part of the Cambridge way of life, and the status of Harvard faculty members could be gauged by where they sat in the small, 1200-seat amphitheatre.

Of course, the Boston Symphony's Cambridge Concerts will not be abandoned entirely. They'll still take place six times a Winter, but, beginning next Fall, they will be performed, still on Tuesdays, but in Symphony Hall in Boston's Back Bay.

When this announcement was made a few weeks ago by the Harvard Corporation, there was brief consternation among the older patrons. A grandson and namesake of Charles W. Eliot, former president of Harvard, expressed his sorrow. The current president, Nathan M. Pusey, a regular attendant, had one evening in Sanders punctuated by many professors emeriti and their wives or widows who begged him to say it wasn't so. But the protest movement never really got off the ground because those responsible for the decision to move the Cambridge Concerts into Boston seemed to hold, tradition and sentiment aside, most of the high cards.

These high cards included factors such as:

1. More people would be able to listen to the concerts, and at lower prices.

2. Standard works of cultural importance, which can't be performed in Sanders because of the hall's physical limitations, will now be possible, including symphonies involving the Harvard-Radcliffe choruses.

3. Harvard and Radcliffe undergraduates, now practically shut out in favor of senior members of the faculty, not to mention the students and faculty members of other local colleges, will have at least some chance at the tickets.

4. The symphony players will be happier for not having to get themselves to Memorial Hall and its nonexistent dressing rooms; the orchestra's management will not have to worry about the bother and expense of moving bass viols and harps and grand pianos, and . . . .

5. Even at lower prices, the larger seating capacity of the symphony's home hall will cut the already sizeable deficit which the Boston Symphony runs into each year.

NEXT: Why Sanders was more of a status symbol than an auditorium.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 192,118
MAR 27 1968

195

Concerts in Sanders Theatre—II

Only Patriarchs Got In

This is the second of two articles on the history of the Boston Symphony Orchestra's Cambridge Concerts, the final performance of which in Sanders Theater was given Tuesday night. Beginning next Fall, the concerts after 81 years, will move to Symphony Hall.

By VICTOR O. JONES

Sanders Theater, which actually is the nave of Harvard's red brick American Gothic Civil War Memorial seats only 1200.

Poet Dave McCord can remember that when he was an undergraduate in the '20s there was a small balcony accommodating 60, some of them standees, behind the orchestra. These seats, disposed of on a rush basis, were in such demand that undergraduates used to line up at dusk, with the late Col Charles R. Apted, head of the Harvard Yard police, counting off the first 60 in line and sending the others about their business.

This balcony has since been removed. Though, theoretically, seats not subscribed for on a seasonal basis are still available to undergraduates and others, actually they just don't exist.

With only 1200 seats, Sanders hasn't enough seats to take care of the whole Harvard faculty and their wives, let alone the students. Tickets are alloted on a seniority basis, and you have to be almost a full professor or a dean to qualify.

As a result, the undergraduates and the younger ranking faculty have abandoned Sanders' Tuesday night concerts and have shifted instead to attending the orchestra's relatively new Open Rehearsals in Symphony Hall on Thursdays. Symphony Hall's capacity is 2600, more than double Sanders'.

Geographically, too, Sanders isn't as important as it used to be. In the old days, Harvard's faculty lived near the Yard and used generally to walk to the Tuesday night concerts, much easier to do than to take the horse cars into Boston—or in some cases to notify the coachman that the carriage should be at the front door at 7:30.

Many of Harvard's professors now live out in the suburbs and have to drive in to attend the concerts. Driving into Boston isn't a much longer haul, or there are the buses down Massachusetts av. or the round-about subway via Park st. under.

The Boston Symphony and Harvard aren't in business to make money. Both run at a deficit. Nevertheless, the larger capacity of Symphony Hall will enable the orchestra to reduce its prices for these concerts. The new prices will range from $12 to $24 for the six concerts, a saving of $4 to $12.

Present subscribers have until Apr. 8 to sign up for next season's concerts. After that the lists will be opened to the rest of the colleges "north of the Charles," and if any tickets still remain they'll be available to institutions on the less-favored side of the river.

Music lovers whose symphony attendance has been limited to the Cambridge concert may not know what they've been missing. The stage where the musicians perform is so small that you can't get the full orchestra performing if anything special is added.

Choral groups, as already mentioned, are out. Even a piano concerto is difficult, and, according to John Burke, the program notes editor of the Symphony, says that when a piano has been used at Sanders it has been not a concert grand but a smaller piano. Even to get this into the act it's been necessary to shave down on the number of violin or other stands.

Too, there's no organ in Sanders Theater, which knocks out a few more classics.

Burke has found in his records that Stravinsky's Rite of Spring was actually once performed at Sanders, but he thinks they must have shaved down on other instruments to get all the required timpani onto the stage. His records say that Leonard Bernstein was the conductor on this occasion. Among the pieces which have never been performed at Sanders because of space limitations, he says, are the following:

Mahler's Second Symphony, Mozart's Requiem, Bach's two Passions and Mass, Brahms' Requiem, Beethoven's Missa Solemnis, Debussy's Blessed Demoiselle, Saint-Saens' Organ Symphony and Strauss' Thus Spake Zarathustra.

No need, certainly, for me to tell you what big holes this would leave in anyone's musical education.

On the other hand, there's no doubt that Sanders had a warmth and an intimacy impossible in a larger hall. G. Wallace Woodworth, former director of the Harvard and Radcliffe choral societies and still a professor of music, also points out that Sanders was unexcelled in its acoustics.

Of course, not all the patrons of the Sanders symphonies were Harvard faculty members and their families, though the vast majority were alumni or wives of alumni. David Bailey, secretary of the Harvard Corporation, thinks that the audience was about half Harvard faculty and half what might be called "Old Cambridge." Some people came also from outside Cambridge, particularly in the last 15 years when the move to the suburbs got underway. Among these, for instance, there's Judge Lawrence Brooks of Medford.

The question has naturally been raised as to whether Erich Leinsdorf, the new conductor, had anything to do with the move to Boston. The answer is no. Taking this step has been under consideration by the Symphony trustees and discussed with the Harvard Corporation for at least 15 years, or ever since the students were shut out.

Bringing good music to the students was the prime purpose when Maj Henry Lee Higginson first sent the orchestra across the river in 1881. Actually, the decision was that of the Symphony trustees, for it is they who run the orchestra. Harvard does nothing beyond furnishing the hall and handling the tickets for its faculty and undergraduates.

So there's nothing really remarkable about the end of the Sanders symphonies except that another old tradition is yielding to changed times and circumstances.

Transportation (even with parking worries) is now so much easier that it's hard to imagine what a boon the six Cambridge concerts used to be. People went to extraordinary trouble to get to these concerts. There used to be two East Somerville ladies who, no matter what the weather, used to take a streetcar to Union sq., Somerville, then change to a trolley running to Inman sq., near the Somerville-Cambridge line, and change once more to a trolley running to Harvard sq., all this in the dead of Winter.

Old Cambridge citizens and really venerable professors-emeriti are probably nowhere to be found in denser proportions than in Sanders Theater when the Symphony is playing.

I know of one Cambridge matron, daughter of one Harvard professor and the widow of another, who can remember attending her first Sanders concert when she was 8 years old, who still goes and who says there are many, many others who have been regulars longer than she.

Miss Ruth Mitchell, who has been handling the Harvard end of the tickets more than 40 years, explains that the tickets are allotted on a seniority basis, by Harvard classes. In some cases, the seats seem to be more or less inherited.

Mrs. A. Calvert Smith, widow of the former Harvard secretary of the Corporation, heads the whole list, having somehow, through his or her forebears, become affiliated with the class of 1823! She is a great-granddaughter of poet Henry W. Longfellow.

Prof Frederick N. Robinson, class of 1891, recently told Miss Mitchell he had been attending the Cambridge concerts for 75 years.

Mrs. Julian Coolidge, widow of the first master of Lowell House, and Mrs. Roger B. Merriman, widow of the first master of Eliot House, have been in attendance for a great many years.

So have Professors Emeriti Sidney B. Fay (Harvard 1896), Paul J. Sachs (Harvard 1900) and Edward W. Forbes, the last two former codirectors of the Fogg Art Museum.

Rev. Raymond Calkins, for many years pastor of the First Church in Cambridge, Congregational, in the class of 1890.

The Misses Alice Channing and Penelope Noyes are longtime supporters, and so is Prof. Donald Scott and Harvard Fellow Charles A. Coolidge, though the latter is a Johnny-come-lately as a member of the class of 1917.

Most of these veterans are a little sad about the move to Boston, but they're taking it in stride as something inevitable and are determined to maintain their interest in music, even if it means six trips all the way in to Boston.

196 YOUTH CONCERTS.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,500
SEP 19 1962

Youth Concerts Begin Nov. 3

Erich Leinsdorf, the new music director of the Boston Symphony Orchestra will conduct the first work of this season's opening youth concert at Symphony Hall, Nov. 3.

The youth concerts, to be presented Saturday mornings Nov. 3, Nov. 10. Jan. 19, Jan. 26, March 30 and April 6, will be directed by Harry Ellis Dickson.

Mr. Leinsdorf will lead a performance of Brahms' "Academic Festival" Overture. This first concert will also include a chance to "Meet the Boston Symphony Family,' ' as new concertmaster Joseph Silverstein will be the soloist in the Beethoven Violin Concerto.

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QUINCY, Mass.
Circ. 48,500
OCT 29 1962

Students To Hear Youth Concert At Symphony Hall

HOLBROOK. — Students of the Holbrook schools who have subscribed to the series of concerts at Symphony Hall, will leave the Sumner School at 9:45 a.m. Saturday by bus. They will be accompanied by Francis J. Buckley, chairman and director of instrumental music.

The concert will start at 11 a.m. Sixty members of the Boston Symphony Orchestra, under the leadership of Harry Ellis Dickson, assistant conductor of the "Pops," will present a program, "Meet the Boston Symphony Family."

Eric Leinsdorf, the new director of the Boston Symphony, has volunteered [illegible] as guest conductor of the opening number. Joseph Silverstein, the new concert-master of the Boston Symphony, will appear as soloist in a Beethoven violin concerto, and other members will be featured in works by Mozart, Milhaud, Handel and Ibert.

The students should arrive home about 1 p.m. after the one hour concert.

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QUINCY, Mass.
Circ. 48,500
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Hingham

Youth Symphony Concert To Begin Fourth Season

HINGHAM — The Youth Concerts at Symphony Hall Inc. will start its fourth season this Saturday, and more than 90 young people from Hingham will leave by bus from the High School Auditorium parking lot at 9:15 a.m. for the opening concert.

Pops Concert Leader

Under the leadership of Harry Ellis Dickson, assistant conductor of the "pops concert," 60 members of the Boston Symphony Orchestra, will present the program, titled "Meet the Boston Symphony Family."

Erich Leinsdorf, now conductor of the Boston Symphony Orchestra will be the guest conductor for the opening number, and Joseph Silverstein, the new concert-master of the orchestra, will appear as soloist in a Beethoven violin concerto.

Mrs. S. Edward Eaton is the chairman, assisted by Mrs. Leavitt Howard, Mrs. Everett Leonard and Mrs. William Bolster. Mrs. Eaton and Miss Yvette Capillon of the music department of the public schools, will chaperone the group.

The program for the concert, to be given from 11 a.m. until noon, will include the Academic Festival Overture of Brahms; Finale from a Beethoven Violin Concerto; Sinfonia Concertante in E Flat, Mozart; Concerto for Percussion, Milhaud; Concerto for Organ (first movement), Handel, and Divertissement, Ibert.

The New York Times
D. 680,265 S. 1,308,418
AUG 26 1962

FROM THE MAIL POUCH

To the Music Editor:

ROSS PARMENTER's article [Sunday, Aug. 5] "Starting Them Off — Concerts for Children Are a Vital Force" was of particular interest to us at the Boston Symphony Orchestra because of our activity in the field of music education and Mr. Parmenter's statement that we were "the only responding orchestra that did not present concerts for children."

It is true that the orchestra does not as an institution give concerts designed for children, and the reason for this is that the orchestra as an institution is so closely allied to a number of organizations whose activities are concerts for children, and offers them such enthusiastic support, that for the orchestra to officially enter the field might damage work excellently done, done in connection with the orchestra but not by the orchestra.

For example, the Youth Concerts at Symphony Hall give a series of six concerts for children during the winter season. The president of the Boston Symphony Orchestra's Trustees is also president of this organization, the players are members of the orchestra, the conductor is Harry Ellis Dickson, assistant conductor of the Pops, the place is Symphony Hall, which is contributed by the orchestra along with administrative services.

Another series of children's concerts, which is directly under the aegis of the orchestra, is the free children's concerts on the Esplanade, given in the summer for years by Arthur Fiedler and played by members of the orchestra.

The chief educational work of the orchestra is the Berkshire Music Center, an eight-week school of music, held at Tanglewood each summer in connection with the Berkshire Festival, with a faculty chiefly of players in the Boston Symphony.

THOMAS D. PERRY Jr.
Manager,
Boston Symphony Orchestra.
Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Item (e)
WAKEFIELD, Mass.
Circ. 6,468
MAY 10 1962

Students May Subscribe to Youth Concerts

Under the auspices of the School Department, Wakefield students in Grades 5 through 12 will be given the opportunity before the end of the school year to subscribe to the 1962-63 series of Youth Concerts in Symphony Hall. These concerts have been sold out for the past three seasons, attracting an audience of young people from 75 Massachusetts communities. Harry Ellis Dickson, a member of the Boston Symphony Orchestra and associate conductor of the Boston "Pops," will conduct 60 Boston Symphony musicians in a series of programs planned to stimulate the musical interest of the young subscribers.

In the season just completed, Mr. Dickson presented three programs designed to instruct as well as entertain. The first illustrated the difference between classical and modern music; the second was entitled "What is Opera?" and presented in its entirety the modern opera, "The Telephone," by Gian-Carlo Menotti, with Edith Gould and Ronald Holgate. The third program, entitled "Picture Music," showed how the composer and orchestra could paint a musical picture of an object. A yearly feature of the third concert is the participation of young musicians. This year members of the Massachusetts All-State High School Orchestra sat in with the veteran symphony players for the finale, and two high school students appeared as soloists. The program also included the performance of two original compositions by students at Newton High School.

Next season's concerts will take place at Symphony Hall at 11 a.m. on Saturday, Nov. 3; Saturday, Jan. 19; and Saturday, March 30. Mrs. E. Anthony Kutten of Brookline is executive director of Youth Concerts. The Town Chairman for Wakefield is Mrs. Richard L. Evans, 45 Woodbriar rd, who is working with Jerry Beisen, head of the school music department, on plans for participation of Wakefield students in this fine cultural program.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 445,834
OCT 14 1962

Six Youth Concerts At Symphony Hall

Erich Leinsdorf will open the first pair of Saturday morning Youth Concerts at Symphony Hall this season. He will conduct Brahms' "Academic Festival Overture," and then turn the baton over to Harry Ellis Dickson for the remainder of the concert.

Dickson, who originated the Youth Concerts four years ago, has announced that the program will also include the finale from Beethoven's Violin Concerto; Mozart's Sinfonia Concertante in E-flat for oboe, clarinet, bassoon and horn; Milhaud's Concerto for Percussion; the first movement of Handel's Concerto for Organ, No. 2, in B-flat; and Ibert's Divertissement. The concert will be held Saturday, Nov. 3, at 11 a.m. and it will be repeated Nov. 10.

The second program, to be given on Jan. 19 and 26, includes Caillet's "Variations on a well-known theme"; the finale from Beethoven's Symphony No. 3, "Eroica"; Dohnanyi's Variations on a Nursery Rhyme for piano and orchestra; the fourth movement of Webern's Six Pieces for Orchestra; and Brahms' Variations on a Theme by Haydn.

High School Festival

Sixty members of the Boston Symphony make up the Youth Concerts orchestra. The season closes Mar. 30 and Apr. 6 with the Massachusetts High School Festival. The program will include music by Sir Arthur Sullivan, Debussy, and Beethoven.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
SEP 18 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
JUN 10 1962

DICKSON PLANNING FOURTH SEASON OF YOUTH CONCERTS

Plans for a fourth season of Youth Concerts at Symphony Hall are now being worked out by their founder and conductor, Harry Ellis Dickson.

As before, the concerts will be played by a large group of Boston Symphony musicians on Saturday mornings from eleven o'clock to noon. Three programs will be presented for a first subscription series and repeated a week later for a second series. The dates are: Nov 3, Jan. 19, Mar. 30; and Nov. 10, Jan. 26, Apr. 6.

Since subscription renewals and new subscriptions are being filled in order of receipt, it is advisable that applications be sent in now to Youth Concert Committee, Symphony Hall, Boston 15. A stamped self-addressed envelope should be enclosed. All seats are reserved and at the same rate of $4 for either series.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 289,439

OCT 21 1962

YOUNG PEOPLE may enjoy the Symphony on Saturday mornings. Here Mayor Collins' family is chatting with Mrs. Manuel Kurland, third from left, ticket chairman for the annual Youth Concerts at Symphony Hall beginning Nov. 3. There are two series with three concerts in each. A series is $4. More information may be obtained by calling Mrs. Kurland on weekdays from 9 to 5 p.m. at 469-0656.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
FRAMINGHAM, Mass.
Circ. 13,826

MAY 1 1963

Prepare Series of Youth Concerts at Boston Hall

With one season of Youth Concerts at Symphony Hall just completed, the young people of Framingham are looking forward to the next.

Erich Leinsdorf, conductor of the Boston Symphony Orchestra and Harry Ellis Dickson, Music Director of the Youth Concerts revealed their delight in the response to these concerts, as some of the young people may be future members or subscribers to the world renowned Boston Symphony Orchestra.

In the past, the programs that have been presented have provided a wide range of music, with soloists from the orchestra and a program of opera, staged by Boris Goldovsky. These concerts were aimed at the level of the youth audience and plans are being made to make next seasons programs even more attractive.

To add to the pleasure of these Saturday morning concerts prior to the performance, the young people visited the ancient instruments room at Symphony Hall and on two occasions heard a lecture by Laning Humphrey.

The Framingham school system graciously provided buses to transport the students to and from Boston at a very nominal charge and the assistance of the following named chaperones is herewith acknowledged: Joseph Murray, Miss Marjorie Prescott and the Mesdames Frederick Hatch, Norman Harper, Cecil Trost, Carl Wormebrand, Frederick White and Ernest Jardine.

Mrs. Manuel Kurland of Chestnut Hill is in charge of reservations at Symphony Hall and in order to insure excellent arrangements for the Framingham students, one week (that of April 29) has been set to finalize plans for the 1962-64 season. Blocks of seats, for the various towns, are reserved on a first come, first served basis and in view of the fact that the concerts are always over-subscribed, Framingham wishes to be among the first to apply.

With the approval of Supt. Albert G. Reilley and the Music Departments of the schools, these concerts are available to students in the fifth grade through high school. Starting at 11 a.m. on a Saturday morning and lasting for approximately one hour, these are three concerts for a total charge of $4. Framingham has selected the second series the dates of which are Nov. 9, Jan. 11 and March 7.

Notices and an application will be distributed this week through the schools and on Friday morning, May 3, arrangements have been made to have someone at each school to receive the applications and payment for the series.

It is hoped that many more Framingham families will permit their children to avail themselves of this fine opportunity to introduce them to this delightful approach to classical music.

Co-Chairman for Framingham, Mrs. Frederick White and Mrs. Ernest Jardine have attended organization meetings at Symphony Hall in recent weeks planning the concerts for next season and would be happy to furnish additional information to any interested persons.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Natick Bulletin
NATICK, Mass.
Weekly Circ. 5,117

JAN 2 1 1963

Youth Concert In Boston Sat.

The second Youth Concert of the season will be given at Symphony Hall, Boston at 11 a.m. on Saturday when Miss Joela Jones, 16-year old pianist, will appear with Harry Ellis Dickson and 60 members of the Boston Symphony Orchestra.

The bus for Natick subscribers to the concert will leave from Coolidge Junior High at 9:30 a.m., from Brown School at 9:40 and from Wilson Junior High at 9:50. This program is sponsored by the Natick Music Association.

The theme for Saturday's concert will be "Variations in Music". Miss Jones, whose father is supervisor of music in Miami, Florida, public schools will perform "Variations on a Nursery Rhyme". She has been termed capable of becoming "the world's greatest pianist," and is presently a student at the Eastman School of Music in Rochester, N.Y.

The program will also include "Variations of a Theme of Haydn" by Brahms, the fourth movement of "Six Pieces for Orchestra" by Webern and the Finale of Beethoven's Symphony No. 3.

Tickets for the Youth Concerts are sold in series only but single admissions are often available at the box office on the mornings of concerts, since some subscribers return their tickets at the last moment.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Tribune
NORWOOD, Mass.
Weekly Circ. 5,000

SEP 20 1962

First Youth Concert Set

Advance subscription records have been broken for the Youth Concerts at Symphony Hall, played by members of the Boston Symphony and conducted by the founder of the Youth Concerts, Harry Ellis Dickson.

Erich Leinsdorf, the new director of the Boston Symphony, has volunteered his services as guest conductor of the opening number in the first concert, Saturday morning, Nov. 3, from 11 a.m. to noon, to be repeated the following Saturday.

The theme for the first concert will be "Meet the Boston Symphony Family." Those introduced, besides Mr. Leinsdorf, will be Joseph Silverstein as violin soloist and Messrs. Holmes, Cardillo, Yancich, Firth and Zamkochian as oboe, clarinet, bassoon, horn, percussion and organ soloists.

PREPARATIONS FOR A NEW SEASON of the highly successful Youth Concerts at Symphony Hall in Boston are discussed by conductor Erich Leinsdorm and co-chairmen from various areas, pictured above (left to right) as follows: Mrs. Harry Brenner, Walpole; Mrs. Ralph Pope, Jr., Milton; Conductor Leinsdorf, Mrs. Frederick White, Framingham; Mrs. Max Horshman, Norwood; Mrs. Abbott Rand, Weston; and Mrs. Ernest Jardine, Framingham. Mrs. White and Mrs. Jardine are the Framingham area co-chairmen. (Lenscraft Photos)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,500

MAY 28 1962

Concert Series Offered Students

Quincy students in grades five through eight may attend three Boston Symphony Orchestra concerts next year in field trips sponsored by the school administration.

The symphony will present three Saturday morning concerts for youngsters on Nov. 3, 1962, Jan. 19, 1963 and March 30, 1963. Parents sending their children to the concerts will buy a three-concert ticket for $4 and 90-cent bus fare. The school pays part of the bus expense.

Mrs. Harriette Goldman of 39 Whitney Road, Quincy, is chairman for the Quincy school participation. Students today brought home an application for the concert series, which must be returned to the school by this Friday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 289,439

JAN 20 1963

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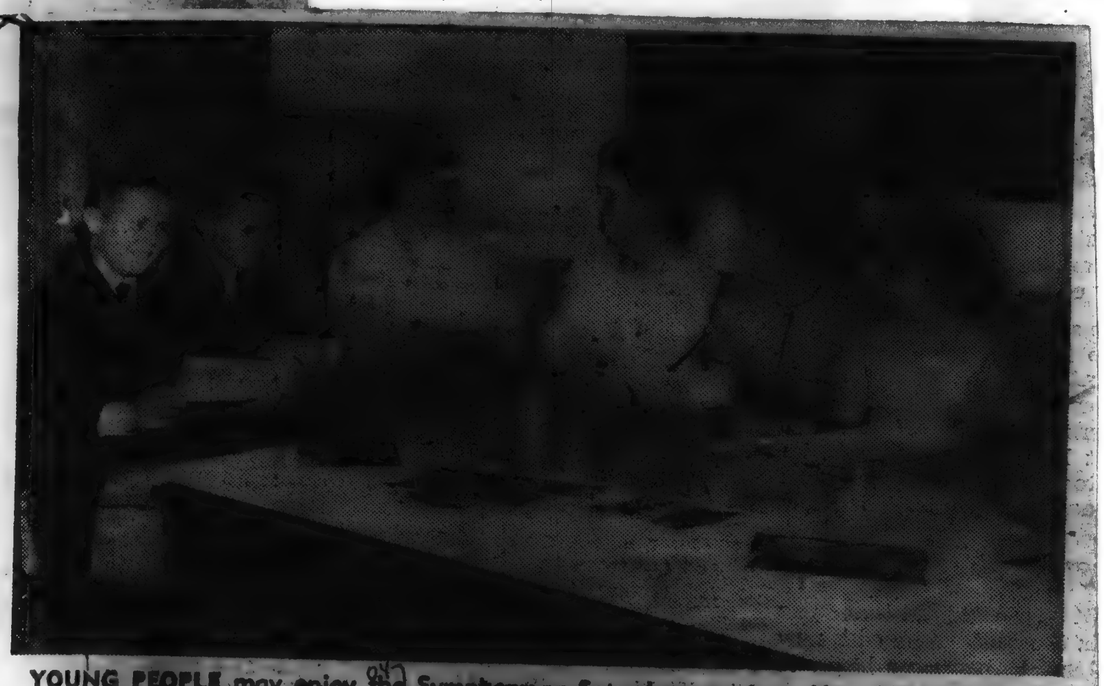
Conducting his group of Boston Symphony musicians was Harry Ellis Dickson. The program was devoted to illustrations of variations by composers ranging from Beethoven and Brahms to the contemporary Caillet and the late Anton Webern.

A highlight of the program was the teen-aged pianist, Miss Joela Jones, who was soloist in "variations on a nursery rhyme for piano and orchestra" by Dohnanyi.

Each program is given in two concerts. A repeat performance will be given next Saturday at 11 a.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,439
OCT 21 1962



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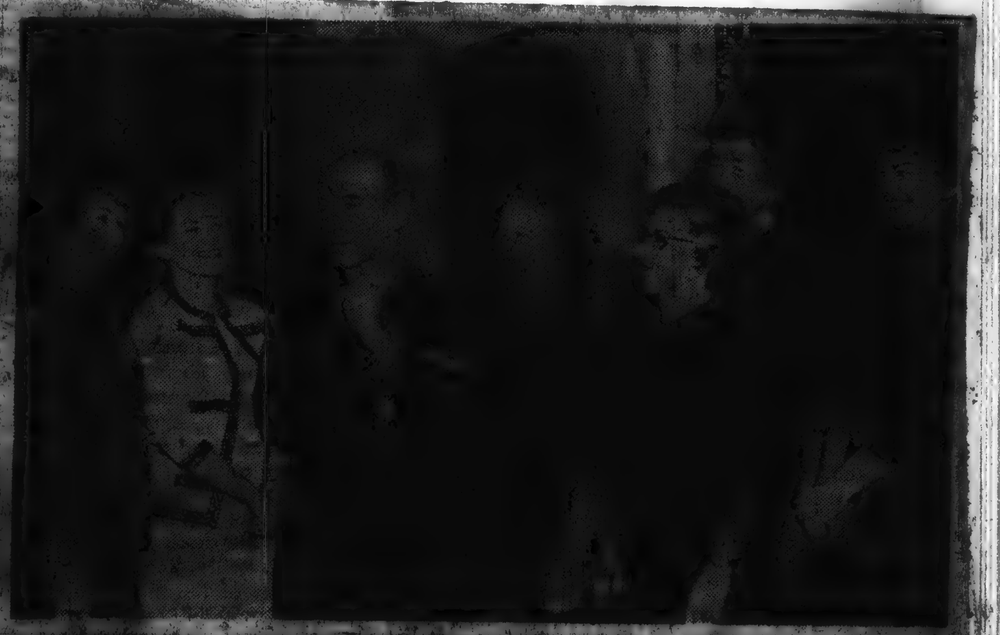

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Patriot-Ledger (e)
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Circ. 48,500
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Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,439
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Each program is given in two concerts. A repeat performance will be given next Saturday at 11 a.m.

198

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
JAN 22 1963

School Men Uphold Policy On Concerts

Two School Dept. officials hit back sharply Monday at criticisms that a "silly" school committee rule is depriving the city's public school pupils from enjoying the Youth Concerts of the Boston Symphony Orchestra.

The concerts are held at Symphony Hall and, of the 2900 young people in attendance last Saturday, an estimated 20 were from Boston.

The villain in the piece, according to Elliot Norton, Record American and Sunday Advertiser drama critic, is a rule which bars teachers from selling tickets for any paid event. (Norton revealed the story in his column appearing on P. 25.)

Joseph Trongone, acting director of music in the Boston schools, rapped those who called the rule "silly."

CAN'T SELL TICKETS

"That's unfair," he declared. "What they are trying to do is make ticket sellers out of teachers. They came to us last year and asked us to sell tickets to three concerts for a total price of $1.50.

"We can't have our teachers taking time out from their work to sell tickets. Children in Boston get more culture out of good music than do the children in any suburban area around here.

"And we can't ask our teachers to give up their Saturdays to accompany children to Symphony Hall on the MTA. In the suburbs, which are smaller, buses are hired to take the children to the hall, but it wouldn't be feasible here, because a bus would have to travel all over the city picking up children."

School Committeeman Joseph Lee said Boston has its own music appreciation program—and it's a good one.

TWO CONCERTS GIVEN

"All the children in Boston schools take part in cultural programs of one type or another," he declared. "We have an excellent music appreciation program, in which talented musicians are brought right into the schools from time to time. And a couple of times a year the School Dept. has its own Youth Symphony. Two concerts are given at Jordan Hall and each one is packed."

Dr. Frederick J. Gillis, superintendent of schools, said that teachers are allowed to collect funds for such causes as the United Fund and the March of Dimes, but maintained that this is vastly different from selling tickets to a concert.

He said the youth programs at Symphony Hall are excellent, but asked:

"If we allow soliciting of their tickets in the classroom, what about other groups that are equally worthwhile? Where do you draw the line?"

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
JAN 22 1963

ELLIOT NORTON WRITES:

Silly Boston Rule Bans Students From Concerts

There were students of 55 communities at Symphony Hall Saturday morning to enjoy their usual happy, hearty way the second program, an admirable one, in the series of Boston Symphony Orchestra Youth oncerts, an admirable series. Among 2900 young patrons there were, however, only 20 from the Boston schools. That's most unforunate, and the Boston School Committee rule which is responsible is most unwise.

Our School Committee, it appears, will not allow school teachers, or anyone else, to recruit their pupils for this activity. The result is that you ngsters from all the other cities and towns of eastern Massachusetts are given a privilege which should belong primarily to those of Boston.

Elliot Norton

Nobody benefits from these youth concerts but the children. They are operated on a non-profit basis. They are educational in every sense of the word. The young patrons are given the extraordinary opportunity to see and hear one of the great orchestras of the world, our own, in programs especially prepared for them, with informative commentaries and explanations by Harry Ellis Dickson, who conducts.

These are not cute kiddie concerts, designed to amuse little ones. Although some mothers unwisely take small children, the programs are devised for high schoolers, to give them an insight into the pleasures of concert-going.

What they get, in terms of music, is nothing short of magnificent. In the entire world, there are not more than four cities, at the most, with such an orchestra. Nowhere could they hear the music and musical techniques played more brilliantly or explained with more lucid commentary.

There is no financial need for the support of the Boston pupils; nobody needs them to balance the budget. In this, the fourth season, all the concerts were sold out before the year began and, as was true last year, every program is being repeated twice.

But there should be a preponderance of Boston pupils, not a mere 20. Our students of the right age should, if they have an interest, be encouraged to go. They are not. They are denied the chance by ancient rules which appear to apply in no other school community.

The rules, which bar any solicitation for any paid event, are obviously well intended. School children should be protected from many of the ticket-pedlars who would like to get their dollars. But it is nonsense to hamper their access to concerts like these.

The same silly rules were involved last week for a theatrical attraction which many Boston students would have found enjoyable and instructive.

RULES INVOKED

When the producer of the unique dramatic entertainment called "The Hollow Crown" asked to be allowed to invite Boston school students to see it at the Wilbur Theater at 90 cents apiece he was denied permission. The rules forbade it.

"There was no "catch," no trick involved. No student would have been dragooned into attending. But the manager wanted to let those who might enjoy it hear about the student rate. He wasn't allowed to do it—not in Boston. In Washington, yes; in Washington, the week before, hundreds of school children enjoyed "The Hollow Crown."

In a thousand American communities school boards are eager to cooperate with any play to help children see and hear music and drama of the right kind.

Not in Boston, though.

The New Boston is still run in many departments, by the old rules, which no longer apply.

The New Boston is still frightened of the political tricksters, who have done most to keep us from getting into the 20th century.

The New Boston is going to have new buildings, some of them handsome; new roads, many of them ugly and dangerous, but no new forward spirit of cultural adventure.

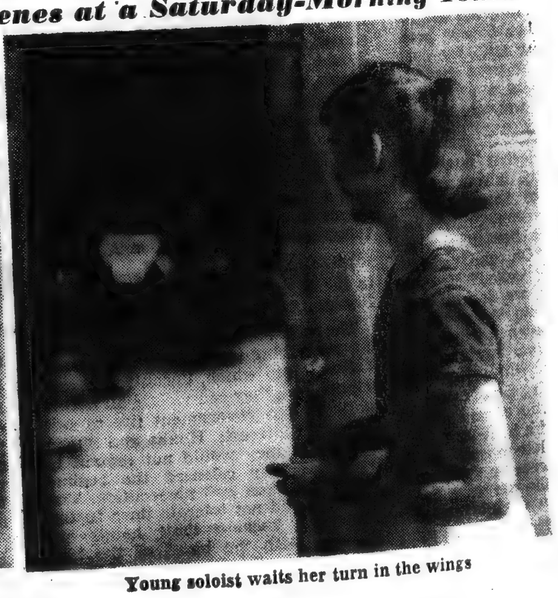
Not if the School Committee can help it.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
FEB 23 1968

Scenes at a Saturday-Morning Youth Concert in Boston

By Jim Hughes, Staff Photographer

Eager ticket buyers storm Symphony Hall box office



Young soloist waits her turn in the wings

Harry Ellis Dickson conducts members of the Boston Symphony Orchestra.

Where can you find a better audience than this?

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

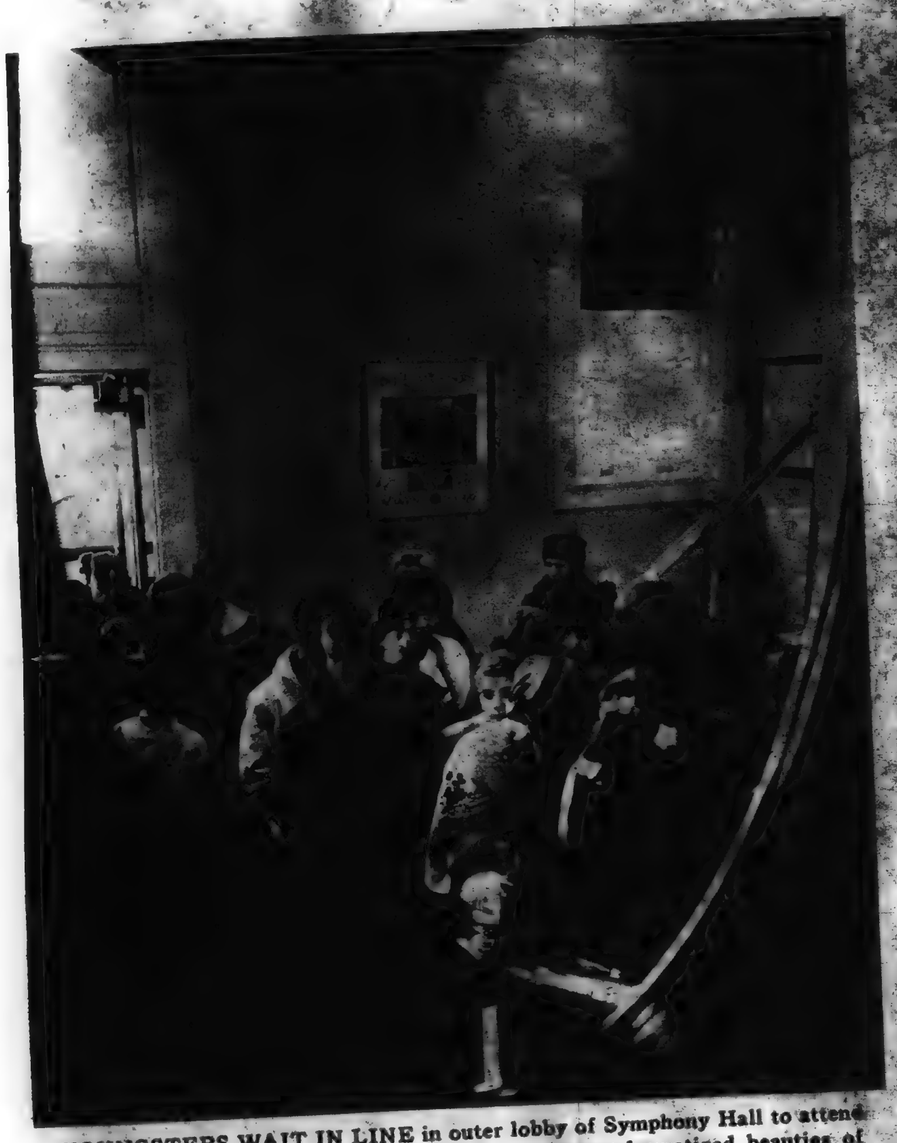
Sunday Herald
BOSTON, Mass.
Circ. 289,439

FEB 17 1963

199

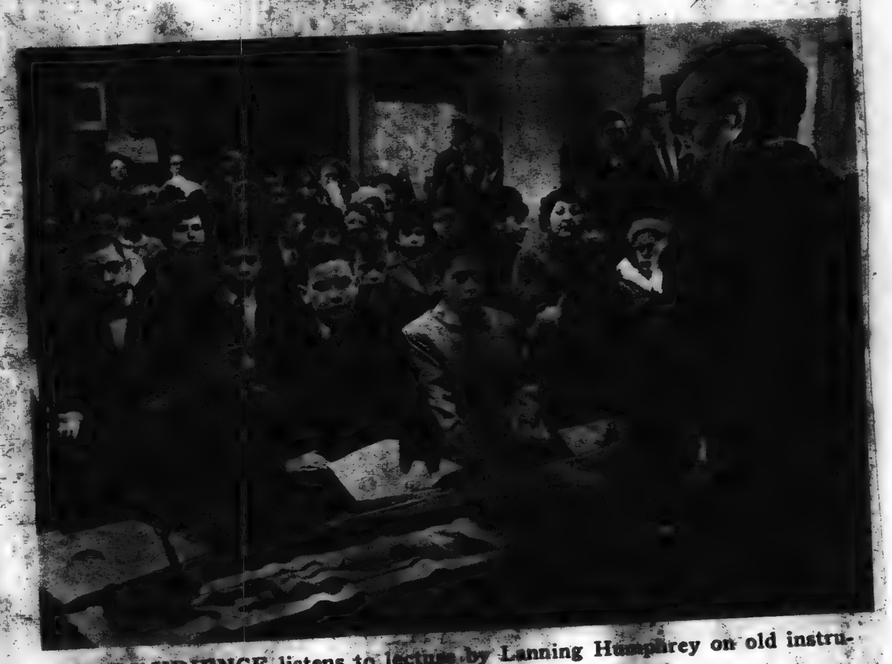
Music Hits High Note With Youngsters

YOUTH AND MUSIC had its date as some 2,600 elementary and high school students from throughout Massachusetts filled Symphony Hall to hear the second in a series of three youth concerts. This program was devoted to Music of Celebrations by composers from Beethoven and Brahms to the contemporary Cailliet and the late Anton Webern. Harry Ellis Dickson conducted the group of Boston Symphony musicians. Each program is given in two concerts.



YOUNGSTERS WAIT IN LINE in outer lobby of Symphony Hall to attend second in series of three youth concerts. Program dramatized beauties of music from time of Beethoven to present.

A WEALTH of old and odd instruments were examined by some of the young music lovers at Symphony Hall.



RAPT AUDIENCE listens to lecture by Lanning Humphrey on old instruments. His talk was given prior to opening of the concert.

IN UPPER BALCONY, attentive listeners are Joseph O'Donnell and son, Billy, 4, of Winchester.

INTENT YOUTH listens to opening of the concert.

200

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,439
OCT 21 1962

CONCERT CALENDAR

HARRY ELLIS DICKSON, who conducts his fourth season of Youth Concerts at Symphony Hall beginning with Saturday mornings, Nov. 3 and 10, at 10:15.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,439
MAR 24 1963

Youth Concert Finale

This season's Youth Concerts in Symphony Hall will be brought to a close by their founder and conductor, Harry Ellis Dickson, on Saturday mornings, March 30 and April 6.

Joining with Mr. Dickson's usual large ensemble of Boston Symphony players will be members of the Greater Boston Youth Symphony, trained by Michael Rabin, and a combined school vocal ensemble drawn from the chorus of the Catholic Memorial High School and the Archbishop Williams High School in presenting the chorale finale of Beethoven's 9th Symphony.

Soloists will be four professional singers: Leslie Looslik Eleanor Davis, William Flavin and John Ring.

Peter Williams of Natick, auditions winner, will be heard with the Symphony players in the first movement of Beethoven's First Concerto, and the program will also include Brahams Academic Festival Overture and Debussy's "Festivals."

The same program will be presented on the two Saturdays of March 30 and April 6 at the regular time of eleven to twelve o'clock. It will be repeated at one o'clock on the sixth, under the sponsorship of the Lincoln and Therese Filene Foundation by invitation to less privileged boys and girls.

NewEnglandNewsclipAgency,Inc.
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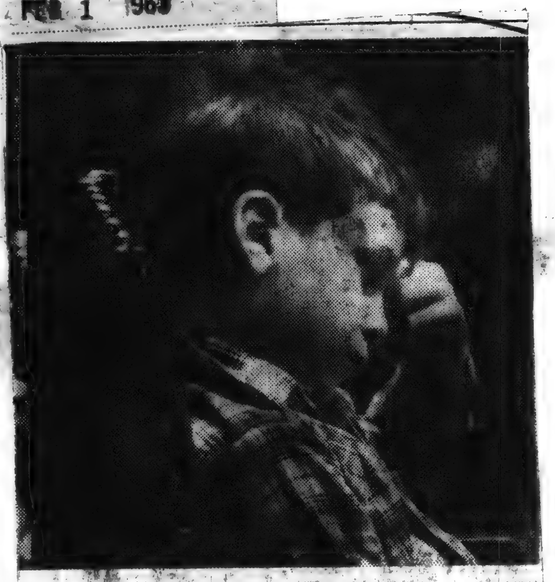
Traveler (e)
BOSTON, Mass.
Circ. 162,363
FEB 1 1963



Bored

Tired

Interested?

THIS YOUNGSTER at the Youth Concerts in Symphony Hall seems completely bored by the proceeding. In the top photo. The boredome changes to downright sleepiness in the center, but has music soothed and won him over in the bottom photo.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News
BURLINGTON, Mass.
Weekly Circ. 3,500
NOV 8 1962

First Youth Symphony An Outstanding Success

The first Young People's concert of a series of three given by the Boston Symphony Orchestra was attended by almost 50 Burlington students. From any point of view the concert was highly successful, and judging from the young people's reactions, was quite a lot of fun. The B. S. O. members performed with their usual competency.

Unfortunately, many children who wanted to go were unable to do so since the series is a complete sellout and no additional tickets are available until next years series. Mrs. E. W. Markow the local chairman for these concerts, offers her personal regrets to those who were disappointed in not being able to attend.

Chaperones included Mrs. Andruske, Mrs. Granfield, and Mrs. Markow. Special commendation should be made of the excellent manner in which all of the young people conducted themselves. There was not one unhappy incident.

Aside from the two remaining B. S. O. Young People's Concerts in Boston, the P. T. A. Council is planning a special children's performance in Burlington during the month of January. More details will be reported regarding program content and time as information becomes available.

NewEnglandNewsclipAgency,Inc.
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Sunday Globe
BOSTON, Mass.
Circ. 445,834
NOV 4 1962

Dickson Begins Fourth Youth Concerts Season

YOUTH CONCERTS at Symphony Hall began their fourth season yesterday, Harry Ellis Dickson conducting. First program, "Meet the Boston Symphony Family": Mendelssohn: Overture to "A Midsummer Night's Dream"; Beethoven: Rondo, Violin Concerto, Joseph Silverstein soloist; Mozart: Symphonie Concertante in E-flat, finale, soloists: John Holmes, oboe; Pasquale Cardillo, clarinet; Charles Yancich, horn; Ernst Panenka, bassoon; Milhaud: Concerto for Percussion, soloist Arthur Press; Handel: Organ Concerto No. 2, first movement, soloist Berj Zamkochian; Ibert: Divertissement.

By CYRUS DURGIN

Harry Ellis Dickson and an orchestra of Boston Symphony players began yesterday morning the fourth season of Youth Concerts at Symphony Hall. Days before the event, the placards outside Symphony Hall had been pasted over with Sold Out signs. This in itself, is indication of how successful these concerts, and how large their public, have become.

The present season will follow usual courses: a total of six concerts, one program for each two, presented on Saturday mornings in week-apart pairs. Next will be Saturday, Nov. 10; after that, Jan. 19 and 26, Mar. 30 and Apr. 6.

As before, the audience of youngsters represented yesterday a rather wide age-spread, from what appeared to be junior high schoolers down to lap-sized moppets. Although the frightful racket that children can make broke loose the moment the concert was over, all hands were pretty well-behaved during the hour or so of music.

This last proves the excellent tact and skill of Dickson in talking to children and keeping their attention. It is all simple ,seldom with too-big words, never talking-down in a sentimentalized or prissified manner; always with dignity and friendliness and always with an adult's authority.

The initial program, to be repeated next Saturday, was entitled "Meet the Boston Symphony Family" and consisted largely of concerto movements in which single and joined solo talents could shine. The first was that of the Boston Symphony's new concertmaster, Joseph Silverstein, in a delightfully sensitive performance of the rondo from the Beethoven Violin Concerto.

Mozart's Symphonie Concertante gave scope for Holmes, Cardillo, Yancich and Panenka to show how lovely woodwinds and horn can sound. Arthur Press provided a dazzling show of quick-change and rhythmic virtuosity with the 14 instruments the soloist is required to manipulate in Milhaud's Concerto for Percussion.

Then Berj Zamkochian, to inform that the Symphony Hall organ occupies the width of a city block and the height of 4½ stories (something I didn't know!), and to play the instrument (most dexterously even in the pedal cadenza) in Handel's bright concerto excerpt. For all hands: much, much applause.

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Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
DEC 5 1962

ELLIOT NORTON WRITES:

Superb 'Youth Concert' Starts New Hub Series

Of course, the first of this season's Youth Symphony Concerts was a hit. They all are—and deserve to be. The music is great, the orchestra is the Boston Symphony—which is the greatest. Harry Ellis Dickson, who knows music and what young people like, conducts. All the seats are always full, and the audience of young people is admirable.

Naturally, some of them squirm and fidget. An occasional moppet keeps time with his feet, or imitates the French horn with a rolled-up program. Not many, though. By and large, they are wonderfully attentive and responsive.

Elliot Norton

It would be a great thing for the theater in Boston if we could borrow a few hundred for our first nights.

Under the chairmanship of E. Anthony Kutten, with a board of eminent associates, the Youth Symphony Concerts were inaugurated in '59, to make great music available and comprehensible to young people who might otherwise not have the opportunity to hear it "live."

The children are recruited from schools and from settlement houses. Most of them come in buses, from all towns and cities in this area and, obviously, from many backgrounds. This is a genuinely democratic enterprise.

3 CONCERTS A YEAR

There are three concerts each year and since the demand for seats is so great, each concert is repeated. That of last Saturday will be offered again next Saturday morning.

What the young people get to hear is a program shrewdly chosen to hold their interest, played by the full symphony orchestra or as many members as the music requires. There are no substitute musicians, no stand-bys; what these fortunate children hear is the Boston Symphony, which is so celebrated in the world of music that whenever it plays away from home, anywhere from Moscow to Tokyo, people stand in line for hours for the privilege of buying tickets.

This, of course, is a good reason for the unqualified success of these concerts, and it is a further reason why they are so important to the community, and for the future of music here. The school children who attend are being exposed to the best, under the most favorable auspices. If home, perhaps, do not respond, that is unfortunate; there are children and adults, too, to whom great music does not and cannot mean anything. But what a wonderful experience for most of them, and what pleasures it may open up for them!

MEET SOLOISTS

The first concert of Saturday last introduced the listeners to music of Mendelssohn, Beethoven, Mozart and Handel, among the classical standard composers and to brightly unusual modern pieces by Darius Milhaud and Jacques Ibert.

At the same time, they met soloists of the orchestra, some of whom explained briefly just what their part was to be in a given composition.

There is no attempt at anything so formal as a music lesson. "But each piece of music is described and identified in advance, and the young audience is advised about what to listen for.

On Saturday, they seemed to be fascinated by everything, from the fairy music of Mendelssohn's Overture to "A Midsummer Night's Dream," to the frantic prankishness of Ibert's "Divertissement," which includes a made piano passage—they loved that! — and the noise of a big parade, heard first in the distance, then passing, then receding.

WOWED BY ORGANIST

Perhaps the most spectacular show, one which had some of the eager ones in the balcony hanging over the rail, was a performance of Handel's Concerto for Organ, No. 2, in B-flat, played by Berj Zamkochian, who first explained the enormous size and almost incredible magic of the Symphony Hall organ, then played it brilliantly—and played one cadenza legitimately with his feet. ("Look, Ma—no hands!"). That produced stunned attention and almost hysterical applause.

In the Finale from Beethoven's Violin Concerto, the fortunate concertgoers heard Joseph Silverstein, new concertmaster of the orchestra. Before the Mozart Symphonie Concertante (all these terms were, of course, explained to them) they met, then heard from John Holmes, Pasqualie Cardillo, Charles Yancich and Ernest Panenka, the virtuosi who played it.

It is worth emphasizing that none of these musicians condescends to the special audience. Not for a moment; they speak and play at their best—which is incomparable.

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APR 8 1963

ELLIOT NORTON WRITES:

Dandy Audience Hear Last Youth Concert Here

The last two Youth Concerts of the season were given at Symphony Hall Saturday. The second was remarkable in many ways, on the stage and in the auditorium. The second was played, as are all the others in this impressive series, by the Boston Symphony Orchestra, under the direction of Harry Ellis Dickson.

Elliot Norton

But they were not alone this time, at least not in the final music. In that, they were joined by members of Marvin Rabin's Youth Symphony Orchestra, along with soloists and a costumed chorus of 200 high school students for the finale of Beethoven's Ninth Symphony.

The Symphony players, who rank with the world's best, sat side by side, chair for chair, with the student musicians, who played their hearts out. There are no laggards among them; the impression they created was good.

The impression created by the young people in the auditorium was also good. For this concert, they were all guests of the Lincoln and Therese Filene Foundation, a benevolent organization dedicated to providing, in this case, great music without charge to great young people who couldn't otherwise afford it.

These listeners came from settlement houses in the Greater Boston area and, more than a few, from hospitals.

200 HANDICAPPED THERE

Boston policemen, who can behave admirably where youngsters are involved, helped bring in about 200 in wheel chairs, or on crutches.

You can be sure that these handicapped ones got the best seats. For them the first two rows of chairs were taken out. They had places of vantage and of honor.

Although some of the young auditors professed in a show of hands to have heard symphony concerts before, at least half indicated that this was a totally new experience. They listened respectfully when Conductor Dickson described each of the four selections which were to be played, laughed when the musicians popped up big and little instruments for them to identify, and when they were told to "sit back, relax and enjoy the music," did just that.

For this concert, as for the others, the musicians play nothing obscure. Nor do they impose inordinately long selections on the audience. On the other hand, they make no silly concessions. The music they offer is great music, greatly played. The experience for the young listeners is a great experience.

To watch them respond to it is, for the adult observer, quite an experience too.

That they are well behaved is a credit to the unselfish men and women who escort them. That they are—most of them—completely engrossed in what they hear is proof enough that they are deeply moved.

Some of them are "exceptional" children, but they are all boys and girls, which means they can't sit still for very long. Harry Dickson keeps down the length of some selections to 10 minutes. After the first number, he urged them to "stand and stretch the way the musicians do." They enjoyed that. They began to understand that such a concert should not be a duty, to be performed grimly, but a source of enjoyment.

BACKERS LAUDED

Those who have a hand in preparing these concerts are doing something of incalculable importance for every youngster lucky enough to attend and, in a very good sense, for the entire Greater Boston community.

They select the programs with intelligent care, making sure that what is played is meaningful. They are providing a generation of boys and girls with an impetus to enjoyment which will very likely enrich their lives.

In an age that emphasizes physical sensation as the sole source of pleasure, they are making it possible for their patrons to understand that there are other kinds of enjoyment.

To hear great music greatly played and to enjoy it fully it is necessary to be present when it is being made. Although the manufacturers are producing better and better records, no record of a concert is as satisfactory as the performance itself. Except for the Youth Concerts, thousands of young people would never know this, for it is a proposition that cannot be proved on paper.

Of course, the school children of Boston will not be able to learn and to enjoy it next year, because our school committee still cares nothing about music. But great congregations of boys and girls from nearby cities and towns will have the privilege.

UNVEILING A WASHINGTON CULTURAL CENTER MODEL

The New York Times
D. 680,265 S. 1,306,418

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Morning Globe
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SEP 12 1962

SEP 12 1962

First Lady Unveils Culture Center Model

Washington Project to Cost 30 Million —Drive Opens

By ARTHUR GELB
Special to The New York Times.

NEWPORT, R. I., Sept. 11—A drastically revised model for the National Cultural Center in Washington was unveiled today by Mrs. John F. Kennedy.

Mrs. Kennedy, who serves as honorary co-chairman of the center with Mrs. Dwight D. Eisenhower, asked for nation-wide support of the project.

Introduced to an audence of 300 by Roger L. Stevens, board chairman of the center, Mrs. Kennedy said she wished people throughout the country could see the model and hoped it would be sent on tour.

The ceremony was attended by celebrities from the arts, television cameramen and as many millionaires as could be packed into the ballroom of one of this town's fabled estates. Only Leonard Berstein's last-minute failure to appear sounded a dissappointing note for fund raisers who had gathered from thirty-one cities to give the models their blessing.

The conductor of the Philharmonic, who was to introduce Mrs. Kennedy, sent word that he had accidentally cut his lip and would be unable to deliver his speech.

The center, envisioned as the first effective home for the performing arts in the nation's capital, has been considerably reduced in scope by Edward Durell Stone from the original design he drew up in 1959.

Although several expensive features have been dropped, the white marble building still promises to be elaborate. It will include a 1,200-seat theatre, a 2,750-seat symphony hall and a 2,500-seat hall for opera, musical comedy and ballet.

All-Purpose Area

A roof garden with a retractable ceiling will house two restaurants and an area that can be converted into a theatre-in-the-round, a ballroom, an art gallery, a band stadium or an amusement arena for children whose parents are attending matinees downstairs.

Unlike New York's Lincoln Center for the Performing Arts, which will provide homes for the Metropolitan Opera Company, the Philharmonic and a new repertory company, the Washington project will have no permanent tenants. It will be used for visiting groups from all over the country and abroad.

Mr. Stone said he had scrapped his first models to comply with the financial specifications of the center's recently strengthened board of directors.

The directors maintained that the $75,000,000 needed to carry out the first plan was "too grandiose." The money, which must be privately subscribed, according to a Congressional ruling, could not be raised.

The current design calls for a "practical budget," $30,000,000. Center officials believe the money can be raised in time to start construtcion next year on a thirteen-acre site on the east bank of the Potomac. The $12,000,000 site, donated by Congress, is not far from the Lincoln Memorial and overlooks Theodore Roosevelt Island, a bird sanctuary.

The building will be 630 feet long and 300 feet wide and will rise 100 feet from a terraced plaza; it was deliberately designed eighteen inches lower than the Lincoln Memorial to avoid dwarfing it. Underground parking facilities will be provided for 1,500 cars. Construction is expected to be completed at the end of 1965.

Associated Press Wirephoto

Mrs. John F. Kennedy walks past model of National Culture Center. With her is Edward Durrell Stone, who drew the plans for the center, to be built on east bank of Potomac.

Pleased With Changes

Mr. Stone declared before the ceremony that he was pleased to have been forced to revise his plan. Pointing out his pet features on the new model—an exquisitely airy rendering—he said it was more compact and functional than the original, which called for a huge rotunda and required bulkheads sunk into the Potomac.

Mr. Stone, one of the most venerable and versatile American architects, designed the Museum of Modern Art in New York, the United States Pavilion at the Brussels World's Fair and the United States Embassy in New Delhi.

President Kennedy examined the model here privately on Sunday and was equally enthusiastic. The seven-foot-long model will go by truck to Gettysburg, Pa., on Saturday to be inspected by former President and Mrs. Eisenhower.

The unveiling took place here because Mrs. Kennedy is on vacation at Hammersmith Farm, the home of her stepfather and mother, Mr. and Mrs. Hugh D. Auchincloss.

The scene of the ceremony was The Elms, the former Edward L. Berwind estate. It was bought recently by the Newport Preservation Society and was converted into a museum last month.

TV Show Scheduled

Some of today's speakers will also appear on a closed-circuit coast-to-coast television show for two hours on Nov. 29. With tickets ranging from $5 to $100, the center expects to raise $5,000,000.

The speakers included Geraldine Page, the actress, and Erich Leinsdorf, conductor of the Boston Symphony. But the hit of the hour-long ceremony was Danny Kaye.

Mr. Kaye made the audience roar with laughter when he dropped a bashful curtsy to Mrs. Kennedy and commented on how well she and the President looked in bathing suits.

More seriously, he thanked the President and Mrs. Kennedy for leading a cultural movement in the United States and "for making writers, actors, and musicians feel they are ten feet tall."

NEW YORKER
NEW YORK, N.Y.
W. 432,953

SEP 29 1962

THE NEW YORKER

THE TALK OF THE TOWN

Notes and Comment

THE absence of Leonard Bernstein, who was suffering from a cut lip, was the only disappointing note relayed from Newport when Mrs. Kennedy there unveiled the model of Washington's new National Cultural Center a week or two ago. The First Lady, Roger L. Stevens (chairman of the project), Geraldine Page, Erich Leinsdorf, and Danny Kaye addressed an audience of some three hundred art

patrons who had gathered to admire the model of the building—a six-hundred-and-thirty-foot structure of white marble, which will be raised on the east bank of the Potomac and will contain a twelve-hundred-seat theatre, a twenty-seven-hundred-and-fifty-seat symphony hall, a twenty-five-hundred-seat opera hall, two restaurants, a roof garden, and space for a future theatre-in-the-round, a future band stadium, a future art gallery, and a future children's amusement area.

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...September 12, 1962

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...September 12, 1962

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...day, September 12, 1962

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NORTHAMPTON, Mass.
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Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 13,152
SEP 13 1962

NEWARK EVENING NEWS
NEWARK, N. J.
SEP 12 1962

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NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

TARRYTOWN NEWS
Wednesday, September 12, 1962

Center Model Unveiled by First Lady

By FRANCES LEWINE

NEWPORT, R.I. (AP) — First Lady Jacqueline Kennedy declared the dream "much closer to reality" as she officially unveiled the gleaming white model of a proposed $30-million national cultural center for Washington.

She said people from all over the country, who come to Washington as tourists, will profit by this marble and glass center for the arts on the banks of the Potomac.

The design, by famed Arkansas-born architect Edward Durell Stone, made its debut yesterday amid the ballroom splendor of "The Elms," a museum and relic of a bygone era of Newport society.

Because Mrs. Kennedy, honorary cochairman of the center, is on an extended vacation here, the trustees, and advisory committee and backers and artists—some 300 strong—made the trek to Newport from 35 cities across the coumutury. They heard Stone predict the center would be built by late 1965 or early 1966.

In a brief teatime appearance at "The Elms," Mrs. Kennedy told them it would be wonderful if the center could become a reality by a clap of the hands, but "the heroic task" of raising the $30 million would be theirs.

Comedian Danny Kaye, actress Geraldine Page and Boston Symphony conductor Erich Leinsdorf voiced high hopes for the center and viewed it as a symbol of Washington's commitment to things of the spirit as well as things political.

Architect Stone detailed the flat-roofed, 630-foot-long white marble center as housing all of the performing arts in one building "for the first time in history"—a 1,200-seat theatre, a 2,750-seat symphony hall and a 500-seat hall for opera, musical comedy and ballet.

LINCOLN CENTER

BERGEN RECORD
HACKENSACK, N. J.

OCT - 6 1962

W E D CLIPPING SERVICE
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CApital 6-4044

New Start For Boston

OF ALL THE conductors and orchestras who participated in the first week's concerts in Lincoln Center, only one was, to some extent, as much on trial as the previously untried surroundings as well. This was Erich Leinsdorf, lately installed as music director of the Boston Symphony Orchestra and appearing for the first time in New York as its responsible authority.

To the casual observer, this might have seemed much the same Boston Symphony as ever, but to the tutored eye there were signs, if not of a new broom that sweeps clean, at least of a healthy veteran with a new spring in his step. Leading the strings now as Leinsdorf's lieutenant was the brilliant young violinist Joseph Silverstein who has succeeded the long admired Richard Burgin, the orchestra's new associate conductor.

And responding to his baton with a snap and celerity that has sometimes been missing of late under Charles Munch, was an alert ensemble determined to play its way back into the top bracket which, for some tastes, it had once occupied alone.

For, in an interesting alteration of pattern, the Boston management has exchanged an improviser for what, in the theater, might be called a disciple of the method school. "Methodical" is the word for Leinsdorf, who belies his Viennese background in an abhorrence for "Schlamperei" (the Austrian equivalent of "easy does it"), devotion to the letter of the music he conducts as a necessary precedent to honoring its spirit.

A methodical man, too, in his approach to the problems of his craft, Leinsdorf learned Italian at an early age because he deemed it a prerequisite for a man who aspired to conduct opera, his first love. And, as those who believe with Branch Rickey (of the baseball world) that "luck is the residue of design", that knowledge provided him with an access to the favor of Arturo Toscanini when a knotty rehearsal problem arose at a Salzburg Festival some 25 years ago, and the eager Leinsdorf, not much out of his 'teens, had the linguistic as well as the musical talents to "jump".

Since that time, Leinsdorf has proved himself adept at the aquatic aspect of music in "jumping in" to many troubled waters and more often swimming than sinking. A prime instance was his succession, at the sudden death of Arthur Bodanzky, to primary responsibility for the Metropolitan's Germany repertory in the days of Flagstad and Melchior, Schorr, and Lehmann. Not all of them welcomed the authority asserted by one barely half their age, but Leinsdorf made it clear that he WAS the authority, and enhanced his stature thereby.

Since then he has weathered storms as director of the Cleveland and Rochester orchestras, and served a term as head of New York's City Center Opera before returning to the Metropolitan as Rudolf Bing's musical administrator.

From these varied qualifications, Leinsdorf has assembled a strong hand to play when a trump card is required to serve his need in Boston.

—I. K.

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ALBANY, N.Y.
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ROCHESTER TIMES UNION
Friday, September 21, 1962

Eric Leinsdorf

NEW YORK, N.Y.
DAILY NEWS
D. 2,006,983 S. 3,148,219

SEP 13 1962

Added Starter

The overture to Prokofiev's opera, "War and Peace," has been added to the program for the special benefit performance of the Boston Symphony Orchestra in Philharmonic Hall on Sept. 24.

* * *

NEW YORK, N.Y.
TIMES
D. 680,265 S. 1,306,418

MAY 20 1962

TICKETS GO ON SALE FOR LINCOLN CENTER

Approximately 15,000 tickets for ten of the opening week concerts at Lincoln Center were announced for public sale today. Prices range from $1 for three afternoon concerts to $100 for a parquet seat for the opening benefit concert on Sunday evening, Sept. 23.

The concerts will take place at the new Philharmonic Hall. On Sunday, Sept. 23 and Wednesday, Sept. 26 there will be evening concerts by the New York Philharmonic under Leonard Bernstein's direction. The Boston Symphony, under its new conductor Erich Leinsdorf, will perform on Monday, Sept. 24. Eugene Ormandy will conduct the Philadelpiha Orchestra the following night. George Szell and the Cleveland Orchestra will play on Thursday, Sept. 27, and on Saturday and Sunday nights the Metropolitan Opera will give a concert performance of Manuel de Falla's "Atlantida" under Ernest Ansermet's direction.

There will be a three low-priced afternoon concerts during the week. The New York Pro Musica will play on Wednesday, Sept. 26 at 5:30. The Julliard Quartet will be heard on Friday, Sept. 28, also at 5:30. The duo pianists Arthur Gold and Robert Fizdale will be heard on Saturday, Sept. 29 at 3.

Tickets for these concerts can be obtained from Philharmonic Hall, Box 10, New York 23.

AN EARLY GUEST AT PHILHARMONIC HALL is Erich L dorf, the Boston Symphony's new conductor (above), leads the orchestra for the first time here during one week. The auditorium (left) is photographed from a mo

by Christie Bar

ALL THAT remains now at Philharmonic Hall are finishing touches—the last few daubs of paint, taking up of the drop cloths and the laying of the heavy gold carpet over which the Lincoln Cent opening night audience will file to its seats, Sunday, S 23. On that night, thanks to CBS Television and Corning Glass, the nation will join that audience in welcoming th New York Philharmonic to its new home. Leonard Bern stein will conduct. Two of the city's leading choruses— Hugh Ross's Schola Cantorum and Abraham Kaplan's Juilliard Chorus—will sing. A dozen vocal soloists will waiv their fees, as will the others in subsequent concerts, to cele brate the orchestra's move from Postal Zone 19 to number 23. And Aaron Copland's "Connotations," specially com missioned in honor of the Philharmonic's inaugural season at the new address, will be performed for the first time. The following evening, the Boston Symphony and its new conductor, Erich Leinsdorf, will pay their respects, with John Browning as soloist in the premiere of a new piano concerto by Samuel Barber.

Seats for the gala opening, the first in a week-long series of benefit performances, are still available at a gala $100 a head. Tickets for the BSO may likewise still be had at $20 to $30, though the program by the visiting orchestra will be broadcast in full by WQXR for the benefit of those whose voluntary and involuntary tax deductions seem to them excessive at this point.

24

LINCOLN CENTER

BERGEN RECORD
HACKENSACK, N. J.
OCT - 6 1962
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W E D
CLIPPING SERVICE
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To the casual observer, this might have seemed much the same Boston Symphony as ever, but to the tutored eye there were signs, if not of a new broom that sweeps clean, at least of a healthy veteran with a new spring in his step. Leading the strings now as Leinsdorf's lieutenant was the brilliant young violinist Joseph Silverstein who has succeeded the long admired Richard Burgin, the orchestra's new associate conductor.

And responding to his baton with a snap and celerity that has sometimes been missing of late under Charles Munch, was an alert ensemble determined to play its way back into the top bracket, which, for some tastes, it had once occupied alone.

For in the interesting alteration of players, the Boston management has exchanged an improviser for what, in the theater, might be called a disciple of the method school. "Methodical" is the word for Leinsdorf, who belies his Viennese background in an abhorrence for "Schlamperei" (the Austrian equivalent of "easy does it"), devotion to the letter of the music he conducts as a necessary precedent to honoring its spirit.

A methodical man, too, in his approach to the problems of his craft, Leinsdorf learned Italian at an early age because he deemed it a prerequisite for a man who aspired to conduct opera, his first love. And, as those who believe with Branch Rickey (of the baseball world) that "luck is the residue of design", that knowledge provided him with an access to the favor of Arturo Toscanini when a knotty rehearsal problem arose at a Salzburg Festival some 25 years ago, and the eager Leinsdorf, not much out of his teens, had the linguistic as well as the musical talents to "jump".

Since that time, Leinsdorf has proved himself adept at the aquatic aspect of music in "jumping in" to many troubled waters and more often swimming than sinking. A prime instance was his succession, at the sudden death of Arthur Bodanzky, to primary responsibility for the Metropolitan's Germany repertory in the days of Flagstad and Melchior, Schorr, and Lehmann. Not all of them welcomed the authority asserted by one barely half their age, but Leinsdorf made it clear that he WAS the authority, and enhanced his stature thereby.

Since then he has weathered storms as director of the Cleveland and Rochester orchestras, and served a term as head of New York's City Center Opera before returning to the Metropolitan as Rudolf Bing's musical administrator.

From these varied qualifications, Leinsdorf has assembled a strong hand to play when a trump card is required to serve his need in Boston.

—I. K.

AL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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ROCHESTER TIMES UNION
Friday, September 21, 1962
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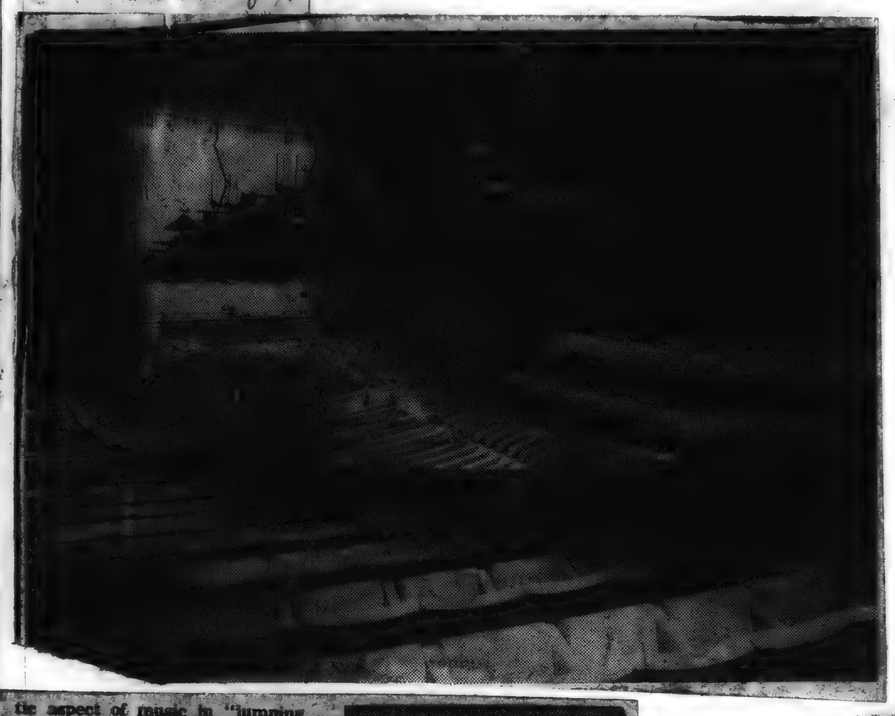


Eric Leinsdorf

NEW YORK, N.Y.
DAILY NEWS
D. 2,006,983 S. 3,148,218
SEP 13 1962

Added Starter

The overture to Prokofiev's opera, "War and Peace," has been added to the program for the special benefit performance of the Boston Symphony Orchestra in Philharmonic Hall on Sept. 24.

NEW YORK, N.Y.
TIMES
D. 880,265 S. 1,306,418
MAY 20 1962

TICKETS GO ON SALE FOR LINCOLN CENTER

Approximately 16,000 tickets for ten of the opening week concerts at Lincoln Center were announced for public sale today. Prices range from $1 for three afternoon concerts to $100 for a parquet seat for the opening benefit concert on Sunday evening, Sept. 23.

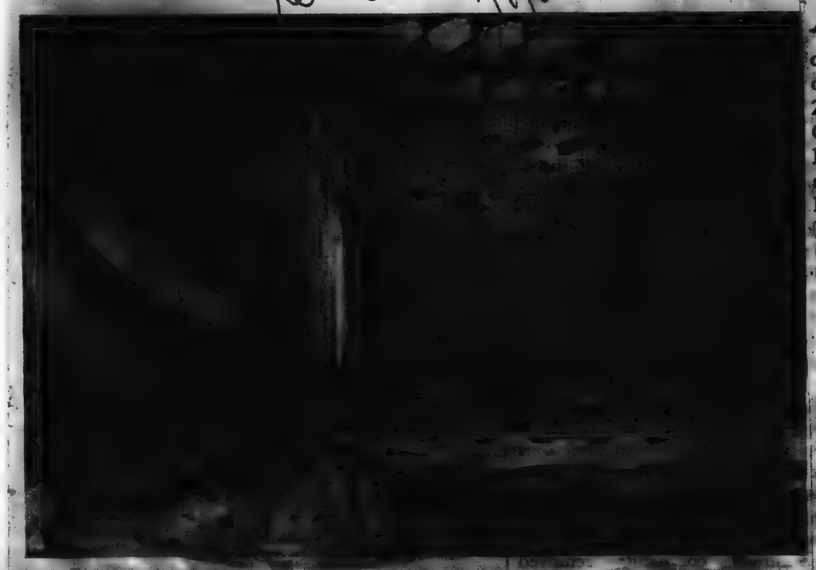
The concerts will take place at the new Philharmonic Hall. On Sunday, Sept. 23 and Wednesday, Sept. 26 there will be evening concerts by the New York Philharmonic under Leonard Bernstein's direction. The Boston Symphony, under its new conductor Erich Leinsdorf, will perform on Monday, Sept. 24. Eugene Ormandy will conduct the Philadelpiha Orchestra the following night. George Szell and the Cleveland Orchestra will play on Thursday, Sept. 27, and on Saturday and Sunday nights the Metropolitan Opera will give a concert performance of Manuel de Falla's "Atlantida" under Ernest Ansermet's direction.

There will be a three low-priced afternoon concerts during the week. The New York Pro Musica will play on Wednesday, Sept. 26 at 5:30. The Julliard Quartet will be heard on Friday, Sept. 28, also at 5:30. The duo pianists Arthur Gold and Robert Fizdale will be heard on Saturday, Sept. 29 at 3.

Tickets for these concerts can be obtained from Philharmonic Hall, Box 10, New York 23.

AN EARLY GUEST AT PHILHARMONIC HALL is Erich Leinsdorf, the Boston Symphony's new conductor (above), who leads the orchestra for the first time here during opening week. The auditorium (left) is photographed from a mod...

Newsweek 9/1/62

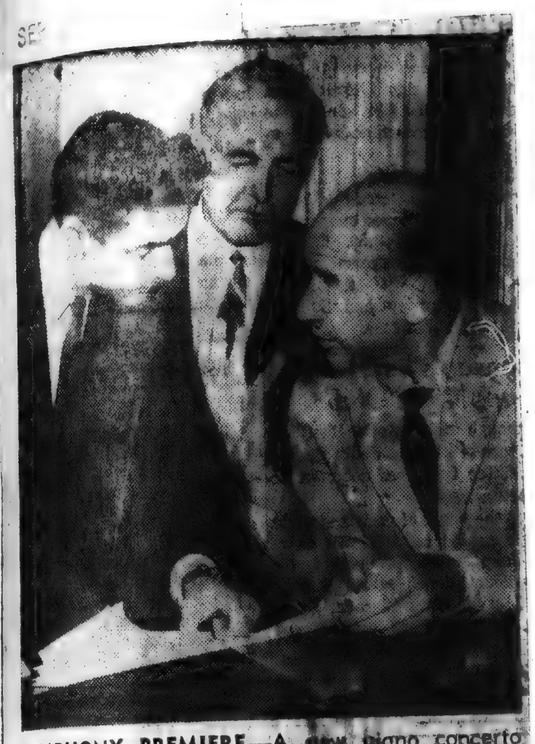


by Christie Barte

As to what remains now at Philharmonic Hall are the finishing touches—the last few dabs of paint, the taking up of the drop cloths and the laying down of the heavy gold carpet over which the Lincoln Center opening night audience will file to its seats, Sunday, Sept. 23. On that night, thanks to CBS Television and Corning Glass, the nation will join the audience in welcoming the New York Philharmonic to its new home. Leonard Bernstein will conduct. Two of the city's leading choruses—Hugh Ross's Schola Cantorum and Abraham Kaplan's Juilliard Chorus—will sing. A dozen vocal soloists will waive their fees, as will the others in subsequent concerts, to celebrate the orchestra's move from Postal Zone 19 to number 23. And Aaron Copland's "Connotations," specially commissioned in honor of the Philharmonic's inaugural season at the new address, will be performed for the first time. The following evening, the Boston Symphony and its new conductor, Erich Leinsdorf, will pay their respects, with John [illegible] on the premiere of a new piano concerto by Samuel Barber.

Seats for the gala opening, the first in a week-long series of benefit performances, are still available at a gala $100 a head. Tickets for the BSO may likewise still be had at $20 or $30, though the program by the visiting orchestra will be broadcast in full by WQXR for the benefit of those whose fiduciary and involuntary tax deductions seem to them [illegible] at this point.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 280,439
SEP



SYMPHONY PREMIERE—A new piano concerto by Samuel Barber, center, will be introduced to Boston by Erich Leinsdorf, right, and the Boston Symphony on Friday. John Browning, left, will be soloist.

Concert Monday in N. Y.

Boston Symphony At Lincoln Center

The Boston Symphony Orchestra has been invited to present the second concert tomorrow evening in the week of inaugural programs at Lincoln Center's Philharmonic Hall in New York City.

This honor comes to the orchestra since it has visited New York City continuously for 77 years, a period longer than any other visiting orchestra.

For this concert Erich Leinsdorf will conduct the world premiere of the Piano Concerto by Samuel Barber. The concerto was commissioned by G. Schirmer & Co. in celebration of its 100th Anniversary. The concert will begin with the first New York concert performance of Prokofiev's Overture to "War and Peace." Also to be heard will be the Symphony No. 3, "Eroica," by Beethoven and Strauss' "Till Eulenspiegel."

The orchestra will return immediately following the concert and next evening present the first concert in the Tuesday evening series in Symphony Hall.

The first Boston performances of Barber's Piano Concerto with John Browning as soloist will take place at the concerts on Friday and Saturday. These programs will also include Brahms' Variations and the Symphony No. 2 by Sibelius.

CUE
NEW YORK, N.Y.
W. 161,388
PAGE ONE CERTIFIED
SEP 1 1962

and the second, Nov. 28, featuring the Ninth Symphony, will be conducted by Otto Klemperer who returns to New York after an absence of twenty years.

Erich Leinsdorf will conduct all ten of the Boston Symphony concerts at Philharmonic Hall this season, the first pair on Sept. 24 and 25. Though programs are not available, indications are that New Yorkers are in for a treat.

JOHN BROWNING, with the BSO, introduces a new piano concerto by Samuel Barber, Oct. 24

New England Newsclip Agency, Inc.
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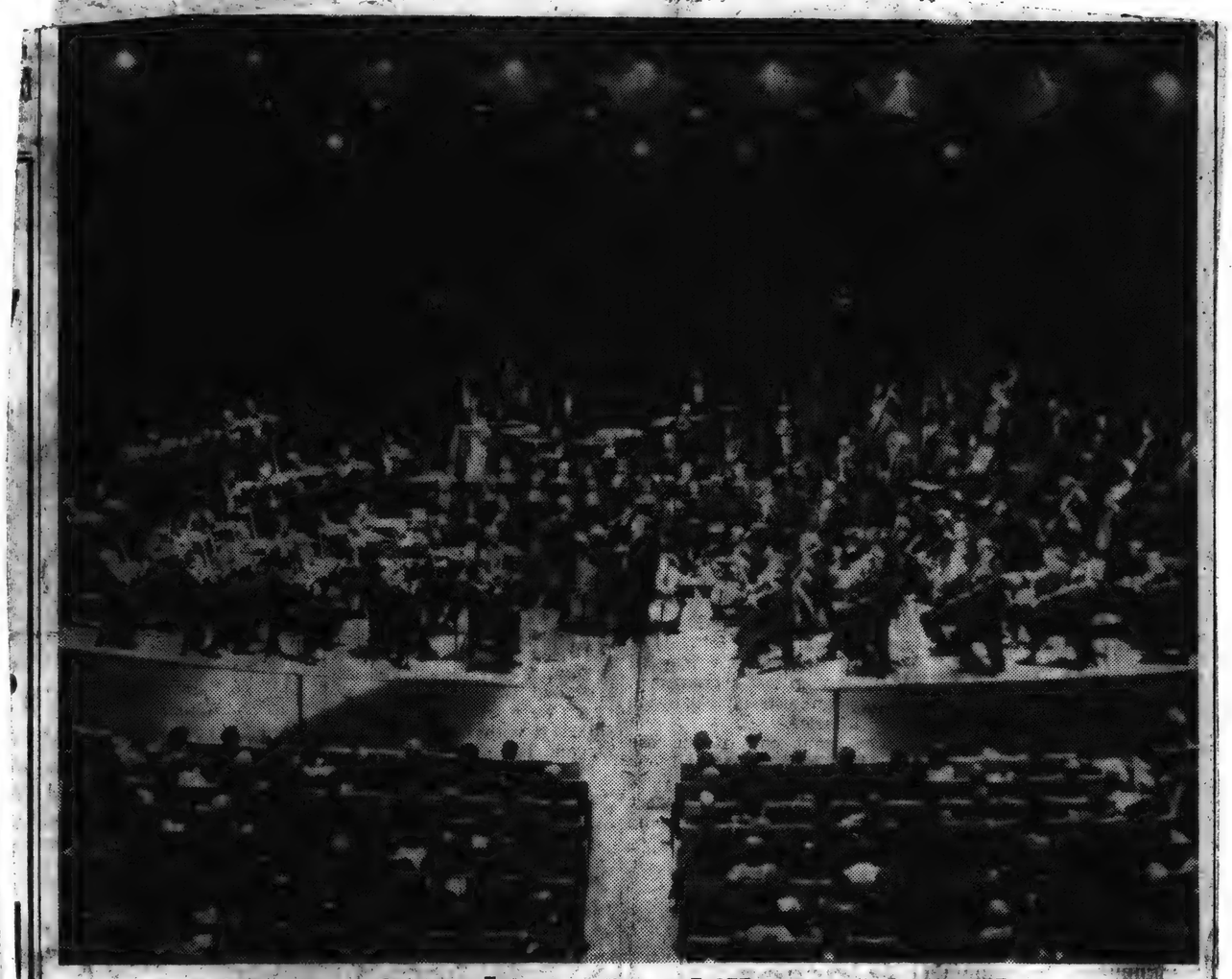
LOWELL, Mass.
Circ. 44,384
SEP 25 1962



Boston Symphony At Philharmonic Hall

The Boston Symphony orchestra, under direction of Erich Leinsdorf, plays at Philharmonic hall in New York last night. The hall, a unit of the Lincoln Center for the Performing Arts, opened Sunday night.—AP WIREPHOTO.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
GLENS FALLS TIMES
Saturday, September 22, 1962

Philharmonic Hall Opening In New York Tomorrow; First of Center's Units

By BILL BINDER

NEW YORK, Sep. 22 (AP)—One of the biggest cultural investments in the nation's history pays its first dividend tomorrow.

Lincoln Center for the Performing Arts opens the doors to Philharmonic Hall, the futuristic new home of the New York Philharmonic and the city's first new orchestral concert hall in 71 years.

For New York, the inaugural concert by the Philharmonic under Conductor Leonard Bernstein will be a gala event. High society in full dress will help make it so.

But it will be only the first of a week's series of concerts and recitals marking the debut of the $15.4 million musical house. The Boston, Philadelphia and Cleveland orchestras and the Metropolitan Opera will be among the performers.

As the first completed structure at Lincoln Center, the high-columned, glass-walled Philharmonic Hall is a symbol of much more than just another concert hall. To those who had the dream of a cultural and educational community, Philharmonic Hall is the first evidence of the reality.

From a strictly parochial point of view, it also heralds the resurgence of Manhattan's west side—the victory of redevelopment over slum blight.

The center is located just west of Broadway between 62nd and 66th Sts.

The new home of America's oldest orchestra will have seats upholstered in plush browns and gold, each offering an unobstructed view.

Opening nighters will hear the world premiere of Aaron Copland's "Connotations for Orchestra," commissioned by the Philharmonic.

The Philharmonic will give a second concert Wednesday night, including music by Richard Strauss, Haydn, Vivaldi and Stravinsky.

Monday the Boston Symphony, its new music director Erich Leinsdorf and pianist John Browning will give the premiere of Samuel Barber's First Piano Concerto.

The next night Eugene Ormandy and the Philadelphia orchestra will present the premiere of Walter Piston's "Lincoln Center Festival Overture," and U.N. Ambassador Adlai E. Stevenson will narrate Copland's "A Lincoln Portrait."

Thursday's concert by the Cleveland orchestra under George Szell will offer the New York premiere of Alvin Etler's "Concerto in One Movement," commissioned by the orchestra for its 40th season, 1957-58.

On Saturday, the Metropolitan Opera orchestra and chorus, under Swiss conductor Ernest Ansermet, will give the American premiere of Manuel De Falla's dramatic cantata, "Atlantida."

There will be other concerts by the New York Pro Musica, the Juilliard string quartet, the Juilliard orchestra and the duo-pianists Arthur Gold and Robert Fizdale.

By week's end, the critics, and the Lincoln Center fathers, should have a good idea of how the hall sounds under real concert conditions, and whether its unusual system of acoustical panels that hang from the ceiling will have to be modified.

As recently as last June, a quarter of a million dollars had to be spent on the acoustical system when dead spots — in which certain instruments are not as audible as in others—were discovered during tests.

The hall's companion buildings at Lincoln Center are all scheduled to be completed by 1966 at a total cost of $142 million.

At present the center is composed of five constituent institutions—the Philharmonic-Symphony Society of New York, the Metropolitan Opera Association, the Lincoln Repertory Company, the Juilliard School of Music and the New York Public Library, which will run the Library-Museum of the Performing Arts.

Negotiations are pending to bring the New York City Center of Music and Drama into the New York State Theatre.

Four-fifths of the $142 million price tag has already been raised through gifts, pledges and authorizations by private donors and city, state and Federal governments.

NASHVILLE, TENN.
TENNESSEAN
D. 131,339 S. 207,101
SEP 16 1962

The Music Scene

Bernstein To Ir

By LOUIS NICHOLAS

THE THOUGHTS of American music lovers will be directed toward New York City and the opening of the first building in the Lincoln Center complex next Sunday, Sept. 23, when Leonard Bernstein and the New York Philharmonic inaugurate Philharmonic Hall.

CBS Television Network will present a special two-hour broadcast of this momentous event. It will be carried locally by WLAC-TV, 8-10 p.m.

It is fortunate for music and for the whole future of Lincoln Center that so distinguished a musician as William Schuman was chosen as its head. He is not only one of our most eminent composers, but a noted educator and administrator, having been president of the Juilliard School of Music for a number of years.

Nicholas

The character of the offerings of the opening week at Philharmonic Hall indicates both the complexion of what may be expected there—though perhaps less concentrated — in the coming years, and also the catholicity of interests that Schuman has, as well as his interest in American composers and performers.

More Top Concerts

Following the Philharmonic's opening concert, there will be concerts by the Boston Symphony Orchestra, Erich Leinsdorf, music director; the Philadephia Orchestra, Eugene Ormandy, music director; another performance of the New York Philharmonic; the Cleveland Orchestra, George Szell, music director; and on Saturday and Sunday evenings the Metropolitan Opera Company will present a program under the direction of Eugene Ansermet.

TIME
NEW YORK, N.Y.
W. 2,654,550

OCT 5 1962

CONDUCTING AT LINCOLN CENTER

The Boston's New Boss

For 13 years, audiences attending the weekly concerts of the Boston Symphony had stared at the unruly, silvering thatch of Conductor Charles Munch, for 25 years before that, the thatch had been that of Conductor Serge Koussevitzky. Last week, when the Boston appeared at Manhattan's new Philharmonic Hall, the man on the podium was Munch's successor, and in impeccable control of his orchestra. Few who listened doubted that one of the most distinguished eras in the orchestra's history had begun.

Serge Koussevitzky played on the Boston with Slavic fire, kindling it to its best efforts in Russian works or in the epic grandeurs of Beethoven and Sibelius. Charles Munch tuned its voice to the French composers, infusing it with a certain Gallic grace. Leinsdorf, 50, is Viennese-born but internationally bred, and he will presumably make the Boston speak a more international tongue—well-modulated, clear and precise. Although a great orchestra does not change its accent overnight, the Boston played with wonderful clarity and precision last week, responding to Leinsdorf's tick-tock beat with hair-trigger reflexes. The orchestra was installed on risers introduced by Leinsdorf to get a better integrated sound, and it was apparent from front row to rear that the men were emotionally "up" as well as for their new conductor as much as for the new hall.

Controlled Nostalgia: There was scant surprise in Boston when Leinsdorf was appointed Munch's successor; he had already made an excellent impression on both orchestra and public in guest appearances. If there was surprise elsewhere, it was only that he would be willing to give up the opera conducting that has been such an important part of his career. But despite the fact that he had started in opera first at Salzburg, later at the Metropolitan Opera, to which he was invited in 1937, Leinsdorf found when the Boston invitation came that my nostalgia for opera is [illegible]

Control, in fact, has always been a Leinsdorf hallmark and it was continued to be in the few months since he moved with his wife and five children to a Boston suburb. A man who feels "at home in the great classical tradition," he has so far [illegible] to drastic new programming plans, and declines to announce all the programs for this season [illegible] (would this have made "the world a private place of changing my mind"). He would like the Boston to Tanglewood to commission and play more works for small groups for the very practical reason that "more and more far-out composers are writing for small groups now and not for the orthodox string [illegible]"

"Quite a Band." Leinsdorf's extraordinarily rapid ability to assimilate new scores has already amazed his orchestra; a week before he had to lead [illegible] through Samuel Barber's [illegible] Piano Concerto (*see above*), he had not received a complete score, a hazard he dismissed as being part of "musical tradition." Just before leading the orchestra in Philharmonic Hall, Leinsdorf conducted Walter Piston's *Symphony No. 7* in Boston, rehearsing it for the first time purely from memory. Said an astounded Piston: "I wasn't prepared for a man to know my score better than I did."

At the first Leinsdorf rehearsal of the orchestra, according to a visitor, it "played like a million dollars," and its new conductor commented happily: "It's quite a band." Indeed, it is more of a band than Leinsdorf has ever had before: his career with the Cleveland Orchestra, to which he was invited in 1943, was interrupted by the war, and in the postwar years he moved about considerably, from the Rochester [illegible] to the Met to guest conducting all over. The delight of Boston players these days is that in the Boston Symphony, Leinsdorf has at last found an instrument worthy of his great skills.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

SEP 25 1962

Boston Symphony at Lincoln Center

AP

The Boston Symphony Orchestra, under the direction of new conductor Erich Leinsdorf, appeared at Philharmonic Hall in New York Monday night. Hall, a unit of Lincoln Center for Performing Arts, opened Sunday night with the N.Y. Philharmonic.

By JOHN STUART COX

NEW YORK — Philharmonic Hall, the first of seven monuments to good intentions scheduled for completion at Lincoln Center in the next four years, opened Sunday. Eric Leinsdorf conducted the Boston Symphony Orchestra as its music director for the first time in Boston on Friday. The celebrities have all gone home now. The New York and Boston press corps are sleeping it off, and the television industry is reconsidering some of the claims it funneled to a nationwide audience. America has not come of age. The millennium has not arived.

Last night Mr. Leinsdorf appeared for the second time as the permanent conductor of the BSO at the second concert presented in Philharmonic Hall. That is today's news. We are back to normal now.

* * *

THE MOST significant event last night was the first performance of Samuel Barber's first piano concerto. It is the first piano concerto with a future written by an American during my lifetime, the first since George Gershwin's respected fiasco. As forcefully and articulately introduced by John Browning, it was momentous. Recall the rhythmic fire of Medea's death dance in the Cave of the Heart, consider the percussive possibilities of the virtuoso piano, imagine them combined in a sonata form with considerable melodic outline hovering on the atonality threshold of the sophisticated musical ear. The piece is extraordinarily economical, clear in design, integrated. The third movement, a savage dance built almost entirely on a rhythmically distinct vive note figure in 5/8 time, brought the audience howling to its feet. No worthwhile judge of music with a sense of history could fail to see how the appearance of this work eclipses the opening of a new music hall.

* * *

INCIDENTALLY, for an account of what several authorities consider the meaning of all the ballyhoo, I refer the reader to a special supplement in last Sunday's *New York Times*. The new hall, in my opinion, is gay and inviting, but its system of hanging baffles, known as clouds, took what was rightfully my sound in the center of the 6th row and tossed it along to the top of the roller coaster gallery. The sound stretching has definitely compromised the privileges of those in the dress circle. The percussion floats away on gossamer wings. Quite honestly, I believe the baffle fad is an economy we can afford to do without.

Mr. Leinsdorf opened the program with the overture to Prokofiev's opera, "War and Peace," like the 5th symphony a work of the war years and sober therefore. He closed the program with an equally sober Till Eulen Spiegel's Merry Pranks. In between, before the Barber concerto, he conducted Beethoven's Eroica, also a work of the war years, also very sober. The performance was by no means matchless, though it suggested a bright promise of things to come. Having taken it all apart, Mr. Leinsdorf almost succeeded in putting it back together. The ideal was just beyond his grasp, the perfect ambience lacking. I would guess the orchestra is headed for an old-fashioned German ordeal.

* * *

IN MY PART of the auditorium everyone was dressed in dinner clothes, as opposed to Sunday's full dress. Some of them clapped between movements and some of them left before or during the last number. Eventually Lincoln Center will have to appropriate money to hire good audiences if this experiment is going to work. The surest way, of course, would have been to reduce prices rather than raising them and making attendance ever more dependent on an ability to pay. Prosperity makes people fat and fat kills the heart. Lincoln Center is an affirmation of a belief in this nation's creative mission. Would that we didn't have to protest so much.

TEL. Hi 5-4000

MADEMOISELLE
NEW YORK, N.Y.
MONTHLY 559,573

SEP 1962

PIANISTS are big news during Lincoln Center's Philharmonic Hall opening week. Top, far left, John Browning, who world premières Samuel Barber's (center) *Concerto for Piano and Orchestra* with the Boston Symphony under Leinsdrof (right). Hear him, Capitol LP.... Moscow-triumphant **Susan Starr** (below) opens Stokowski's Carnegie Hall season.

[continued page 30]

Mademoiselle for September 1962

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.

OCT 1962

Boston Symphony Orchestra

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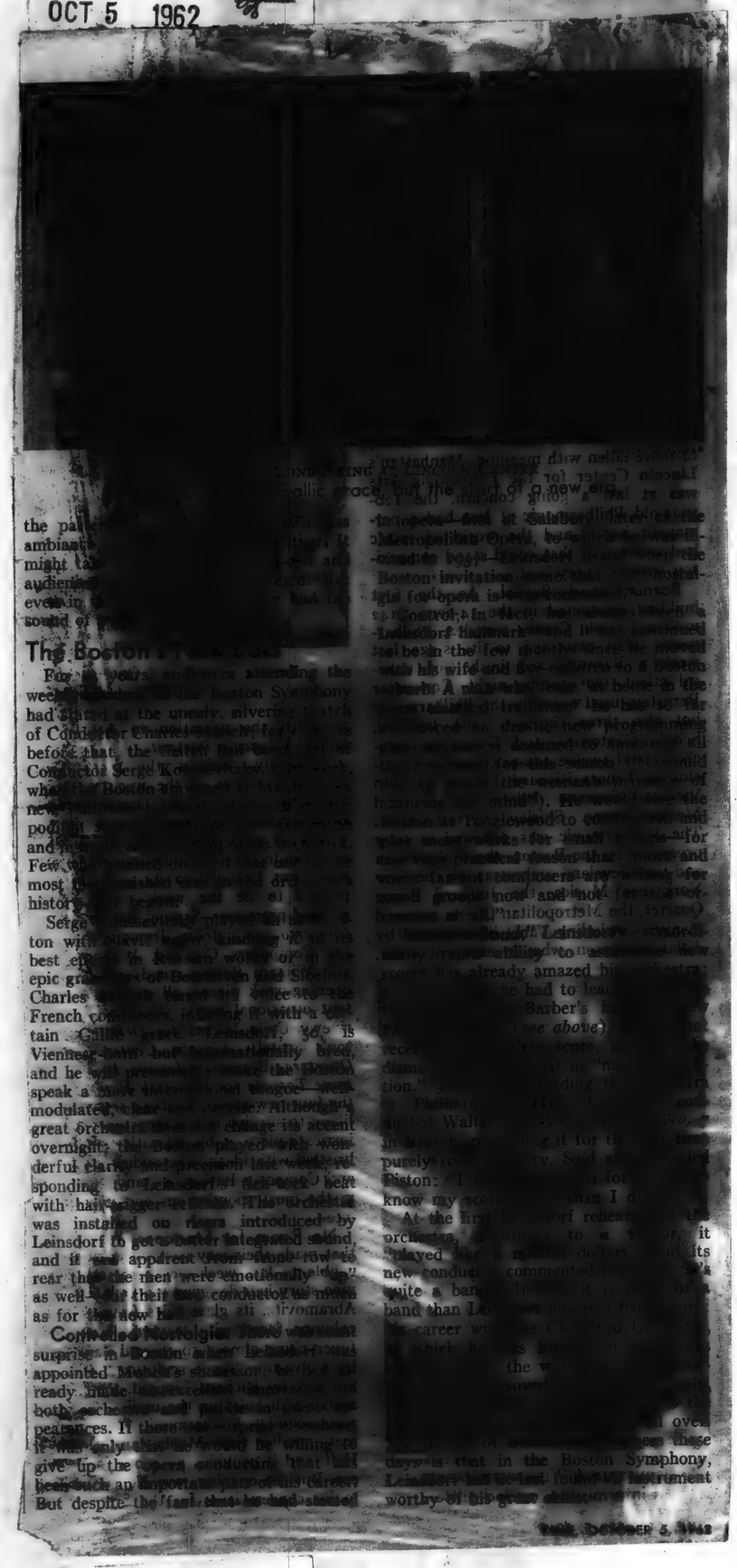
Philadelphia Orchestra

TIME
NEW YORK, N.Y.
W. 2,854,550

OCT 5 1962



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as well as that their new conductor as much
as for the new hall.

Crowded Nostalgia Time's second
surprise in Boston
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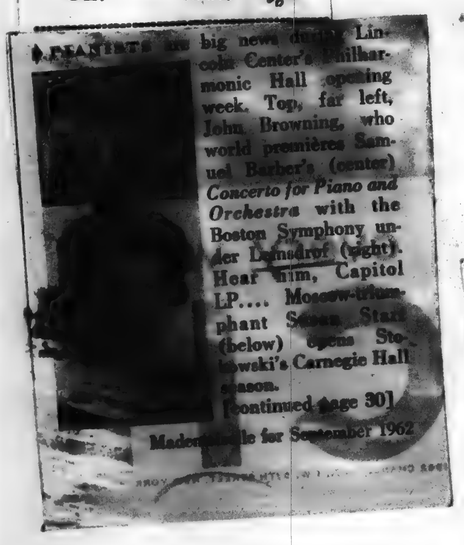
both orchestra and public
pearances. If there
it was only that it would be willing to
give up the opera conductor that had
been such an important part of its career.
But despite the fact that he had stated

MADEMOISELLE
NEW YORK, N.Y.
MONTHLY 550,573

SEP 1962



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[continued page 30]

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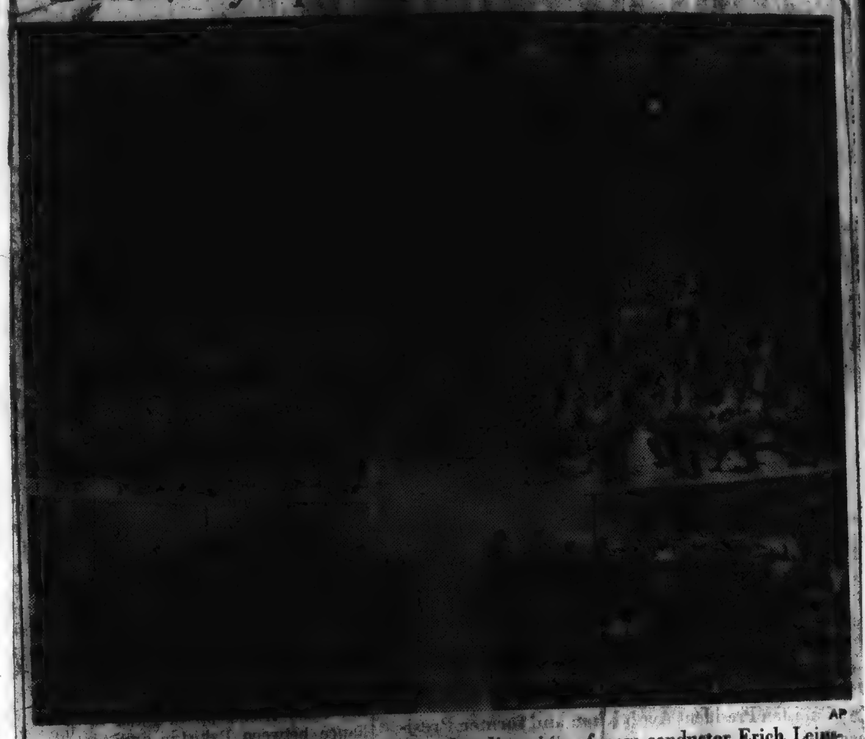
SEP 25 1962

Boston Symphony at Lincoln Center



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TEL Hi 5-4000

The New York Times
D. 680,265 S. 1,306,418
SEP 25 1962

Music: Barber Concerto

Green & Rossi

From left are John Browning, pianist, Samuel Barber, composer, and Erich Leinsdorf, Boston Symphony conductor.

Browning Is Soloist in Premiere at Hall

By HAROLD C. SCHONBERG

IT was the turn of the Boston Symphony last night in Philharmonic Hall, and the concert took a more conventional aspect than it had at the Sunday evening opening. For one thing, there was no chorus. This meant that the orchestra was in its orthodox position on stage rather than pushed forward. This, in turn, meant that acoustics would be different. And so they were.

At his opening Boston concert last Friday, Erich Leinsdorf, the new conductor of the Boston Symphony, placed the musicians in the rear choirs on risers. By doing this he reverted to the practice of Serge Koussevitzky. Whether or not this had any effect on the sound heard in Philharmonic Hall last night, there could be no doubt that there was a distinct improvement.

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Earlier in the day the acousticians had altered the position of the overhead panels. What with one thing and another, the orchestral sound began to sound orchestral. Basses could be heard, and there was more of a homogenous mix.

The hall, though, remains inconsistent. Heard from the side of the top terrace, Beethoven's "Eroica" sounded overfull and overresonant. But in the same terrace, under the overhang of the projection booths, the sound thinned considerably. On the whole, sound thins out in Philharmonic Hall the farther one gets from the stage—except in the top terrace.

But in the center parts of the auditorium, and along the sides, the Boston Symphony came through clearly. Philharmonic Hall never will have the mellowness of the great ones of the past; the sound at best is going to be on the dry side, with clarity the primary consideration.

Perhaps this is what the acousticians were aiming for. Leo Beranek said yesterday afternoon that a modern concert hall need not sound like one built a hundred years ago; that Philharmonic Hall was "a hall of today and tomorrow, not a hall of the past." Whatever the validity of this reasoning, and it can be argued pro and con, it appears sure that the new hall will have little in common with such admired exemplars as Symphony Hall in Boston and the Musikvereinsaal in Vienna.

Last night's concert was distinguished by a world premiere. Samuel Barber's Piano Concerto was heard, with John Browning as soloist. It made a decided hit with the audience, and it may be that Mr. Barber has supplied a repertory piece.

The concerto is based, roughly, on such contemporary works as Prokofieff's Third; and, indeed, much of the piano writing is strongly Prokofieffian. No standard key relationships are present, the writing for solo piano is mixture of romanticism and everything but tone clusters, and the five-four finale is a first cousin to the toccata-like conclusion of the Prokofieff Seventh Sonata.

This is a real virtuoso concerto, with some staggeringly difficult writing. It also has a strong melodic profile, a lyric slow movement and a sense of confidence in the entire conception — the confidence that comes only from an experienced composer engaged in a work that interests him.

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Mr. Browning, one of the more expert technicians around, gave a very strong performance, and it will be even stronger when he works his way into the score. The middle section of the slow movement, with its cascades of notes and inner voices, did not come off so well as it might have. Otherwise Mr. Browning stormed the work, surmounted the peaks and proved himself to be a virtuoso with a fine sense of line. In music like this he is an eminently satisfactory pianist.

The program was otherwise largely familiar, save for the Prokofieff "War and Peace" Overture. This is a surprisingly inconclusive, weak-sounding, negative work from so fine a composer. The "Eroica," as noted last week from Boston, received a clear, accurate and well-considered performance, one in which shape and balance predominated over passion. Strauss's "Till Eulenspiegel" ended the evening.

The Program

THE BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf, conductor; John Browning, pianist. At Philharmonic Hall.

Overture to War and Peace....Prokofieff
Symphony No. 3 (Eroica).....Beethoven
Piano Concerto (first performance), Samuel Barber
Till Eulenspiegel's Merry Pranks..Strauss

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Lincoln Cente

By Green and Rossi

John Browning, pianist; Samuel Barber, composer, and Erich Leinsdorf, conductor of the Boston Symphony, participated in the world première of Mr. Barber's first Piano Concerto Monday night at the new Lincoln Center for the Performing Arts in New York.

Comes Musically Alive

Two New Works in a New Hall

By Harold Rogers

New York

The difference between the first two concerts to be given at the new Lincoln Center for the Performing Arts—those by the New York Philharmonic under Leonard Bernstein and by the Boston Symphony Orchestra under Erich Leinsdorf—is the same difference one finds between the two cities themselves.

The opening program by the New York Philharmonic was something macrocosmic, a stage filled with three choruses, a dozen world-famous singers, and the orchestra of course, all ringing the welkin with sky-scraping thrusts of monumental sound. The second concert by the Boston Symphony, in which only the orchestra and the pianist John Browning participated, was sedate, serene, polished.

Both concerts presented world premières. In the first it was Aaron Copland's "Connotations for Orchestra," commissioned by the New York Philharmonic for its opening season in Philharmonic Hall. In the second it was Samuel Barber's first Piano Concerto.

Contrast Noted

Here, too, the comparisons between New York and Boston can be applied. The Copland score is dodecaphonic (his first orchestral essay in the Schoenbergian technique)—music that is agitated, urban, mechanistic, ruthless, often repulsive. The Barber score is a marvel of neo-romantic charm, harking back to a period of greater serenity and grace, to tempos of contemplation or moods of aspiration and achievement.

The Copland had a debatable reception. The Barber was a forthright success.

Writing of his "Connotations," Mr. Copland has said that he wanted to express "something of the tensions, aspirations, and drama inherent in the world today," and this aim he undoubtedly achieved.

But in choosing the twelve-tone technique as his idiom, Mr. Copland has robbed himself of his musical individuality. True, the orchestral color is his; the scoring has his masterful touch; but the quality of inspiration is inferior—it could have been turned out by any competent dodecaphonist. Blaring, percussive, rising into great piles of organized noise, the music invites the listener to close his ears, at least mentally, about half way through and to endure the remainder as well as he can.

The whole thing reminded me of what I once heard a lecturer say as he was expounding on the Schillinger method of composing with mathematical formulae: "Don't pay attention to inspiration. Forget it. Just follow the charts." Let us hope that Mr. Copland is not trying to bolster a flagging inspiration by following the charts.

Unabashed Romantic

Unlike Mr. Copland, Samuel Barber has made little attempt in his music to be a modernist. He is an unashamed romantic—a rarity in this era—yet his new Piano Concerto has just enough of our times in it to identify it as being part of the present. The work can be easily labeled as neo-romantic; it aims at being nothing more than a winsome display piece, as all good concertos should be.

In this performance it displayed the virtuosic talents of the young Mr. Browning, who struck off the ear-tickling phrases of the end movements with coruscating brilliance, and who infused the middle Canzona with a satisfying depth of emotion. The Allegro appassionato opened with a strong statement from the piano alone, to be followed by the introduction of the main theme in the orchestra alone; afterward a tossing of the ball between the two in strong, active rhythmic and melodic splashes.

The Canzona is pure lyricism, singing its way into the heart with the aid of the flute (serenely played in this performance by Doriot Anthony Dwyer). The final Allegro molto is a tricky piece of writing, cast in 5/8 time throughout. Mr. Browning and Mr. Leinsdorf cooperated to bring this première to a scintillating conclusion.

The reception was stupendous — a rising ovation followed by many curtain calls on behalf of the composer, conductor, and soloist. The concerto will have its Boston première this Friday afternoon.

Leonard Bernstein's program, nationally televised over the Columbia Broadcasting System network, opened with a stirring performance of Beethoven's Gloria from the Missa Solemnis, continued with the Copland "Connotations" and a thoroughly ingratiating reading of Vaughan Williams' "Serenade to Music," and concluded magnificently with the first part of Mahler's Symphony No. 8 known as the "Symphony of a Thousand." Mr. Bernstein led his forces with fire and fury.

Erich Leinsdorf's program, in addition to the Barber concerto, included a stately traversal of the Prokofiev Overture to "War and Peace," a noble conception of Beethoven's "Eroica" Symphony No. 3, and a thoroughly jovial reading of Strauss's "Till Eulenspiegel."

Acoustics Rated

The acoustics of the new hall have elicited considerable comment, as always happens when a new hall is tried out for the first time. Reports vary according to where the listeners happen to be seated. At Mr. Bernstein's concerts the acoustics sometimes seemed overly brilliant; one often longed for a greater tempering of the sound. At Mr. Leinsdorf's concert, where the stage held nothing more than the Boston Symphony, the sound was much the same as it is in Boston's Symphony Hall, though the basses were subdued.

But acoustics can be adjusted, especially in this hall where the design includes the possibility of their adjustment, and corrections will doubtless be made after it has been more lived in and has become more familiar to those using it.

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Lincoln Center Philharmonic Hall Gets Off to a Great Start

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First there was the $250-top, white tie opening—a vast affair with an expanded Philharmonic orchestra, 200 or more choristers and the most distinguished, best behaved first night audience I have seen in 35 years of first nighting.

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Following the opening bash, Philharmonic hall played host to the Boston symphony under Erich Leinsdorf, the Philadelphia orchestra under Eugene Ormandy, Leonard Bernstein and his boys again, the Cleveland orchestra under George Szell and the Metropolitan Opera company with its own orchestra and chorus. All in one super-glamorous week.

The Met was in for two performances—Saturday and the Sunday beginning the second week—doing the first American performance of Falla's "Atlantide." There also were sidebar events, including a free concert for teachers by the Juilliard orchestra, a free morning concert for children by the Philharmonic, and a one- hour program at twilight by Gold and Fizdale, a two-piano team.

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This probably was too heady a schedule for the new hall to maintain, for it is in competition with another great concert hall, Carnegie; but it did serve to give the place a severe acoustical test. [Incidentally, Isaac Stern, who was at the forefront of those who saved Carnegie hall from demolition, was the soloist with the Cleveland orchestra.]

It had long been known that Philharmonic hall could be "tuned"—and that it might take a year to tune it perfectly. Sound is carried from the stage to the auditorium by dozens of acoustical "clouds" hanging from the ceiling.

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Barber Sounded Bad to Barbers

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By DONAL J. HENAHAN
Chicago Daily News
Music Critic

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As on opening night, when Aaron Copland's "Connotations" was a bright spot, the creative arts were well represented, John Browning and the Bostonians gave Samuel Barber's Piano Concerto a world premiere that blazed with conviction and bravura playing.

The concerto, a frankly exhibitionistic showpiece in three movements, sounded now like Khatchaturian, now like Ravel, and again like Gershwin, with a modicum of wrong-note Brahms thrown in, but its musicality could not be denied. Everything was composed with such technical proficiency and executed with such commitment that the work managed

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At that, they seem no more befuddled than the conductors, musicians and other qualified experts who eventually have taken their measure in person. It is impossible to find anyone on what is wrong and how to fix it — not impossible to find anyone outside official L[illegible] circles who is satisfied with the acoustical results so far.

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OTHER WORKS

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WORDS and MUSIC

By Harriett Johnson

Leinsdorf in Debut With Bostonians

Like a hex last night at the Boston Symphony Orchestra's debut in Philharmonic Hall, the necessity for evaluating the acoustics kept pursuing my thoughts as I listened to the music led by Erich Leinsdorf in his first appearance here as the ensemble's music director. Reviewing a building, along with music and performers, is a disconcerting but inevitable counterpart of the opening of Lincoln Center's first auditorium.

And the dramatic contrast of personality between two major conductors and orchestras, as illustrated by Sunday's and last night's events, didn't make the acoustical puzzle any easier to solve. The works performed by the Bostonians necessitated no contingent of 400-plus as the Philharmonic's closing number, Part I of Mahler's "Eighth," did.

Instead, the dressy, black-tie audience heard the world premiere of Samuel Barber's Piano Concerto with the brilliant, young pianist, John Browning, as soloist; Beethoven's "Eroica" Symphony, done more deliberately than I can ever remember; the first N. Y. performance of Prokofiev's Overture to his opera, "War and Peace," and Richard Strauss' "Till Eulenspiegel," played admirably, but with a minimum of the roguish mischief which animates its mood.

Leinsdorf's Discipline

Leinsdorf's meticulous, disciplined approach to his job, his judicious control of sound and his absence of excess motion made him like Professor Jones who was equipped to demonstrate his treatise on "How to Do It." Bernstein's uninhibited fervor and elation at Sunday's opening Philharmonic concert, infectious as it proved to be, was far more idiomatic.

Apparently the hall's tricky acoustics, are momentarily as different in various parts of the hall as an operatic prima donna's unpredictable emotions. But from my left-center seat, the sound of the strings, as at the opening, lacked warmth and carrying power, even though Leindorf had some sections on risers. While the winds were consistenly more vital, and the flute solo in the song-like slow movement of the Concerto, wonderfully clear, the sound in general, (less so of the piano) had an impersonality that matched Leinsdorf's scientific neutrality. It was as if he were insisting on the music's speaking for itself without any dynamic push or drive on his part.

Acoustically, the music often gave the curious illusion of moving upward toward the stage ceiling instead of surging out into the hall.

Browning's Virtuosity

Browning performed the 25-minute Concerto with a splendid blending of virtuosity, perceptive musical understanding and tonal beauty. In the final movement, taking only five minutes to perform, the interchange of syncopation, triplets and repeated notes highlighted by accents, drove the music ahead with hypnotic momentum. It was a great success with the audience. Browning tossed it off so spontaneously that he received an ovation at the work's conclusion. Composer, conductor and soloist all took many bows.

In a conservative idiom, and vitalized by flashy cadenzas in the initial movement, the Concerto's short third expresses the most individuality.

New York World-Telegram
D. 463,241 SAT. 175,139
SEP 25 1962

Music

Erich Leinsdorf At Lincoln

By LOUIS BIANCOLLI

Only two days old, Philharmonic Hall was the scene of one of the most spectacular triumphs in the history of American music last night.

This was the premiere of the new piano concerto by Samuel Barber—a work of powerful appeal that brought the second night audience to its feet shouting and applauding when the composer returned for a bow.

Much of the excitement was generated by the brilliant performance of John Browning and the Boston Symphony under its inspired new leader, Erich Leinsdorf. The combination was perfect.

A Proud Night

But it was the score itself, with its opulent melody and color, its fiery drama and enormous rhythmic drive, that stirred the imagination. It was a proud night for American music.

Leinsdorf, who is starting his first season as the Boston Symphony's regular conductor, was obviously sold on the concerto from start to finish. All his astounding musicianship and conviction went into the work.

The same goes for Browning at the keyboard. Here were the sensitivity and virtuosity to which he has accustomed us, plus the added pride and zeal of participating in the birth of an American classic.

Impressive Showing

This being orchestra week at Philharmonic Hall, the Boston was the second of the country's four major orchestras to share in the housewarming. With the strain and pressure of Sunday's inaugural out of the way, it made an impressive showing.

Thanks to the Philharmonic's spade work of the night before, the way was cleared for more leisurely and congenial listening, and for a truer appraisal of acoustical features.

What the hall boasts is a compact and decisive quality, brilliant in the extreme but demanding iron control to prevent deafening shrillness and to build up the muffled basses.

More at Ease

With what he had at his disposal, Leinsdorf really accomplished marvels last night. Again, maybe it was only a matter of psychological adjustment to music rather than to acoustics. We were all more at ease last night.

Just how fine a conductor the Boston Symphony brought back to New York was apparent in the major work of the first half of the program—

JOHN BROWNING

Beethoven's "Eroica" Symphony.

All the technical brilliance and expressive resources of this fabled orchestra were coaxed into a reading of epic breadth and cohesive power. The last movement was breath-taking in its momentum.

Equally exciting, and even more brilliant in sheer sound, was the performance of Strauss's "Till Eulenspiegel." With Leinsdorf to show the way, the orchestra gave fresh life and color to every detail of the roguish fantasy.

The concert opened with the rousing little overture to Prokofieff's opera, "War and Peace."

New York World-Telegram
D. 463,241 SAT. 175,139
SEP 29 1962

Music

Opening of New Hall Brought 2 Major Works

By LOUIS BIANCOLLI

For those who study the trends of American music, the news at Lincoln Square this week was not brand-new Philharmonic Hall and who was there, but the premieres of two American compositions.

Either of them would have made news enough for any single week or month in the music calendar of novelties. Both showed their composers at their best and both composers are in the forefront of American music.

Of the two, Aaron Copland was the older but more original, and Samuel Barber the younger and more traditional. Of the two, Barber enjoyed a spectacular success, and Copland a creative, if not exactly popular, triumph.

Important Concerto

On the basis of one hearing, and that of a masterly performance, I am inclined to rate Barber's new work as the best American piano concerto since those of MacDowell and Gershwin, easily their superior in workmanship and continuous appeal.

History was obviously being made Monday night when John Browning, Erich Leinsdorf and the Boston Symphony combined to launch the concerto on its triumphant way. The score deserved the best attention and received it. All over the house people rose in joyous homage.

Although many in the hall, and even more TV viewers, may have disagreed, history was also being made at Sunday's inaugural when Leonard Bernstein and the Philharmonic ran off a premiere of Copland's "Connotations for Orchestra."

Couched in 12-tone style, this was a lot harder to take, not only because of its form and content, but because, in the brilliant acoustics of the hall, the peak crescendos were a merciless jolt to the ear.

But for those who like myself have followed Copland's career step by step, the composition marked a turning point. At sixty-two, America's leading composer has shifted his perspective and found a new release for his genius.

No Doubt of Genius

For genius Aaron Copland is. Let there be no doubt on this score.

If recent compositions of his had somewhat estranged me from his music, the "Connotations" sufficed to restore my faith in the means and ends of his creative search.

I firmly believe that, as the years go by, the "Connotations" will win more and more friends, influence more and more people, and prove the threshold of a brave new world for American composers. American 12-tone music has had its long-awaited break.

One More Premiere

Because of its decisive stand, the "Connotations" may, in the end, prove the far more important work of the two premieres. But a viable new piano concerto is a rarity, here and everywhere else. So Barber's work will go from triumph to triumph while the other waits.

With one more major novelty—tonight's premiere of de Falla's unfinished masterpiece "Atlantida"—still to go, the claims of new and neglected music may be said to have been handsomely heeded this first week of Philharmonic Hall.

Along with the splendor of the edifice and the brilliant parade of orchestras and conductors and soloists, they will have helped make this week one of the most memorable chapters in the story of American music.

NEW YORK, N.Y.
MIRROR
D. 886,367 S. 1,158,921
SEP 25 1962

Boston Symphony Superb

ROBERT COLEMAN'S REVIEW

The Boston Symphony made its initial appearance at our new Philharmonic Hall last evening. Conductor Erich Leinsdorf offered a program notable for variety. There was something for every taste, including the world premiere of Samuel Barber's Piano Concerto.

As you may know by now, we are not one of the more ardent devotees of contemporary music, but, in our opinion, Barber does more than most with an orchestra. His latest work is a curious blend of Gershwin-like jazz, the moodiness of Debussy and occasional dissonances for effect and contrast.

The soloist in this instance was John Browning. This was his debut with the Boston Symphony. We thought him excellent at the piano, though the Barber work was not exactly calculated to test his virtuosity and stature. There is melody and excitement in this example of modern music, however.

LEINSDORF and the orchestra appeared to like this one. Both were at their best, and most certainly did it justice. Browning, too, caught all of the tricky rhythms and changes of pace with persuasive skill. As for the audience, a definite note of approval was signaled by prolonged applause.

Leinsdorf chose the Overture to Prokofieff's opera, "War and Peace" for the opening number. It served to get the program away to a rousing start. And then came one of the noblest symphonies of them all: Beethoven's Third, the "Eroica," which marked a new approach to this musical form and established Beethoven as a master of it.

"The "Eroica" was to be dedicated to Napoleon, but when the great Ludwig discovered that Bonaparte was an ambitious and unscrupulous adventurer rather than an idealist, he tore off the title page and tossed it away. This was no man for whom to compose a paean to human dignity and freedom.

There was some improvement in the acoustics of Philharmonic Hall over opening night, though not sufficient to display this masterwork in all its glory. Leinsdorf's reading was detailed and meticulous, but the bouncing sounds made some of the transitions seem a bit abrupt, and lessened the impact of the superb musical texture.

For a high-spirited finish, there was Richard Strauss' "Till Eulenspiegel's Merry Pranks," which, for all its roguery and larkishness, has a macabre ending. What a master of orchestration was Strauss. How he could fashion descriptive scores. The Boston's program, we thought, superior to that of the Philharmonic's opening night, despite the latter's impressive corps of vocal soloists and choruses.

Leinsdorf is an interesting conductor to watch. Like some of his peers, he has discarded the traditional baton. His hands and arms are graceful, and his movements on the podium are striking without being overly showy. All things considered, the Boston's first appearance here this season proved a distinguished event.

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Sunday Telegram
WORCESTER, Mass.
Circ. 100,849

NOV 4 1962

Music

Symphony's Gamble Paid Off

By RAYMOND MORIN
Telegram Music Critic

Pianist John Browning, the Boston Symphony and conductor Eric Leinsforf are to be congratulated for putting their trust in Samuel Barber's new piano concerto.

They performed it with conspicuous success for the second night audience at Philharmonic Hall in New York's Lincoln Center Sept. 24. They could have takn the line of least resistance by playing any one of a dozen concertos whose presence on the program would have been "standard procedure."

Leinsforf and the orchestra did just that, unless Prokofieff's little "War and Peace" Overture is still to be considered off the beaten path, although it was written 20 years ago. Balance of the orchestral program was in the safety zone — Beethoven's "Eroica" Symphony and Richard Strauss' "Till Eulenspiegel."

Most orchestras are trying to break loose from the famous "fifty pieces." In so doing, they run the risk of comparison. This is unique to the concert and operatic platforms.

Theater-going audiences do not condemn a play because it isn't as good as "Hamlet." A new Broadway musical isn't doomed because it doesn't measure up to "South Pacific."

In fact, the New York critics wax enthusiastic about once a month and call something "the best show of the year."

Contemporary music is only one of the problems confronting the orchestral conductor. If young Joe Schmaltz writes a new symphony, he faces the almost unsurmountable problem of getting it played by a top-grade orchestra.

When it is played, it is judged in terms of everything written during the past three centures. If it doesn't measure up to the Beethoven Seventh or Brahms First, it is most likely to be dropped.

No Room

There is no permanent place on symphony programs for good "grade B" music.

This applies equally to established composers of the past. Dvorak's Fourth Symphony can't survive with the "New World." A comparatively small number of Mozart's 41 symphonies are played Full-scale productions of Wagner's "Rienzi" or "Flying Dutchman" are rare.

Excellent "grade B" music has to rely on radio and recording for survival. The "pop" concerts also bring much of his music into the light of live performance.

The record collector has a wide choice of "William Tell" Overtures. He also has to rely on recordings to hear Massenet's "Scenes Alsaciennes," the other four "Pomp and Circumstance" Marches by Elgar, Rachmaninoff First Piano Concerto, Sibelius' Third Symphony, or Gershwin's Second Rhapsody for Piano and Orchestra.

Pop orchestras seem to thrive on good second-rate music, even though it may be devoid of any intellectual or spiritual content. It requires no salesmanship to put across such gems as Liszt's saccharine "Liebestraume," Rimsky's "Flight of the Bumblebee," Gries' "In the Hall of the Mountain King," or Dvorak's "Slavonic" Dances.

In this day, symphony orchestras are so highly developed that there is absolutely no means to lower standards in the area of professional instrumental programing.

But orchestras are still handicapped by the problems of risking the new and comparison of the old.

Some conductors face this problem realistically and courageously. For example, this season Harry Levenson will conduct the Worcester Orchestra in Ulysses Kay's Symphonia in E, Alan Hovhaness' Preludes and Quadrangle Fugue for Orchestra, and MacDowell's Second Indian Suite.

The Springfield Symphony and conductor Robert Staffanson have scheduled Ginastera's Overture to the "Creole" Faust, Cherubini's Requiem, and Charles Ives' "The Unanswered Question."

Speaking of the Browning-Leinsdorf-Barber performance at Lincol Center, one of the New York critics called it "one of the most spectacular triumphs in the history of American music."

The gamble paid off.

NEW YORK, N.Y.
DAILY NEWS
D. 2,006,983 S. 3,148,219

SEP 25 1962

SHOW BUSINESS

Leinsdorf and Boston Symphony Make Music in Philharmonic Hall

By JOHN CHAPMAN

After its exciting, ultra-glamorous opening, Philharmonic Hall in Lincoln Center got down last evening to the business it was built for—making music. It was a heartening event.

The occasion was Erich Leinsdorf's New York debut as musical director of the Boston Symphony. He made his Boston bow last Friday. Bostonians should be happy over their choice.

Leinsdorf, familiar to New Yorkers as a conductor of the Metropolitan Opera, now is in charge of a superb musical instrument, and last evening he showed he could play it. The orchestra's performance of Beethoven's "Eroica" symphony was a masterpiece of clarity, majesty and delicacy—some of the very best Beethoven I ever heard in my whole ear.

Don't Fence Him In

On the podium Leinsdorf offers an interesting contrast to our ebullient Bernstein. In the first place, his podium is barely big enough for his medium-size feet, and it has no fence around it to keep him from jumping out or off, as Bernsteins has.

Leinsdorf conducts from memory, uses no baton and few gestures. He appears to use his hands as though he were trying to mold the music into a three-dimensional shape. And mold it he did, thrillingly, last evening.

His program began with an interesting, well-behaved overtrue, Prokofiev's opening of his "War and Peace" opera. Then came the Beethoven, and after that the first performance of Samuel Barber's new piano concerto.

Some of Barber's Best

The soloist was young John Browning, and Barber set him a tricky task—also a satisfyingly showy one. On first hearing, this concerto strikes me as possibly Barber's most mature work.

It is boldly but not aggressively inventive, and both its instrumentation and its rhythms are full of pleasant surprises. There were cheers for Browning and Barber—as there had been for Leinsdorf and his wonderful men after the Beethoven.

The sound of the hall was less brilliant than it was the night before—perhaps because the high notes were not bouncing off several acres of boiled shirts. It still is a "live" hall, but it is a great hall. The soft murmurings of the strings during the scherzo and allegro of the "Eroica" were a lovely demonstration of how music can be heard in the new Philharmonic home. The Bostonians are the first to show what the place can do.

NEW YORK, N.Y.
MIRROR
D. 886,367 S. 1,158,921

SEP 26 1962

Boston Symphony Superb

(Reprinted from yesterday's late editions)

ROBERT COLEMAN'S REVIEW

The Boston Symphony made its initial appearance at our new Philharmonic Hall last evening. Conductor Erich Leinsdorf offered a program notable for variety. There was something for every taste, including the world premiere of Samuel Barber's Piano Concerto.

As you may know by now, we are not one of the more ardent devotees of contemporary music, but, in our opinion, Barber does more than most with an orchestra. His latest work is a curious blend of Gershwin-like jazz, the moodiness of Debussy and occasional dissonances for effect and contrast.

The soloist in this instance was John Browning. This was his debut with the Boston Symphony. We thought him excellent at the piano, though the Barber work was not exactly calculated to test his virtuosity and stature. There is melody and excitement in this example of modern music, however.

LEINSDORF and the orchestra appeared to like this one. Both were at their best, and most certainly did it justice. Browning, too, caught all of the tricky rhythms and changes of pace with persuasive skill. As for the audience, a definite note of approval was signaled by protonged applause.

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There was some improvement in the acoustics of Philharmonic Hall over opening night, though not sufficient to display this masterwork in all its glory. Leinsdorf's reading was detailed and meticulous, but the bouncing sounds made some of the transitions seem a bit abrupt, and lessened the impact of the superb musical texture.

For a high-spirited finish, there was Richard Strauss' "Till Eulenspiegel's Merry Pranks," which, for all its roguery and larkishness, has a macabre ending. What a master of orchestration was Strauss. How he could fashion descriptive scores. The Boston's program, we thought, superior to that of the Philharmonic's opening night, despite the latter's impressive corps of vocal soloists and choruses.

Leinsdorf is an interesting conductor to watch. Like some of his peers, he has discarded the traditional baton. His hands and arms are graceful, and his movements on the podium are striking without being overly showy. All things considered, the Boston's first appearance here this season proved a distinguished event.

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Journal (m)
PROVIDENCE, R. I.
Circ. 61,910

SEP 25 1962

Boston Symphony, Concerto Premiere in New N.Y. Hall

New York — (AP) — The Boston Symphony Orchestra, which has been playing concerts in this city for 77 years, gave its first performance at the new Philharmonic Hall last night, featuring a splendid world premiere of Samuel Barber's First Piano Concerto.

The young pianist John Browning was the soloist in this work.

Barber has created a vigorous, bright composition in three movements which preserve the traditional approach and strong melodic line which have characterized his earlier works.

But he also has introduced sharper harmonies and some of the more dissonant sounds of the modern idiom.

The score gave Browning a good opportunity to display his qualities as a virtuoso, and he came up to the mark. He played the first movement with spirit, gave the song-like second movement the lyrical quality which it deserved, and handled the complex rythmns and resounding tonalities of the final movement with dash.

Teh other principal work was Beethoven's Symphony No. 3, the "Eroica." Erich Leinsdorf, returning to New York for the first time in his new capacity as the orchestra's music director, presented a rendition marked by calm, measured dignity.

He drew on the orchestra's sonority with precision and polish, stressing the lyrical quality of the symphony.

The program opened with Prokofiev's overture to "War and Peace," subtly played, and concluded with a rousing interpretation of Richard Strauss' "Till Eulenspiegel's Merry Pranks."

This also was the first time New Yorkers have heard Joseph Silverstein in his new position of concert master.

Tonight, the third in Philharmonic Week — celebrating the opening of Lincoln Center for the Performing Arts — the Philadelphia Orchestra under Eugene Ormandy will present the world premiere of an overture written for the occasion by Walter Piston, and Van Cliburn in Rachmaninoff's Piano Concerto No. 3.

JAMAICA, N.Y.
LONG ISLAND
D. 393,585 S. 360

OCT 7 1962

Leinsdorf Snapped His Bato

By IRVING

Of all the orchestras in the first in Lincoln Cent was, to some much on trial viously untried ings.

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From these varied fications, Leinsdorf h sembled a strong ha play when a trump c required to serve hi in Boston.

JAMAICA, N.Y.
LONG ISLAND PRESS
D. 393,595 S. 369,907

OCT 7 1962

Leinsdorf Snapped His Baton

By IRVING KOLODIN

Of all the conductors and orchestras who participated in the first week's concerts in Lincoln Center, only one was, to some extent, as much on trial as the previously untried surroundings.

This was Erich Leinsdorf, lately installed as music director of the Boston Symphony Orchestra and appearing for the first time in New York as its responsible authority. To the casual observer, this might have seemed much the same Boston Symphony as ever, but to the tutored eye there were the signs, if not of a new broom that sweeps clean, at least of a healthy veteran with a new spring in his step.

* * *

LEADING the strings now as Leinsdorf's lieutenant was the brilliant young violinist Joseph Silverstein who has succeeded the long admired Richard Burgin, the orchestra's new associate conductor. And responding to his baton with a snap and celerity that has sometimes been missing of late under Charles Munch, was an alert ensemble determined to play its way back into the top bracket which, for some tastes, it had once occupied alone.

For, in an interesting alteration of pattern, the Boston management has exchanged an improvisor for what, in the theater, might be called a disciple of the method school. "Methodical" is the word for Leinsdorf, who belies his Viennese background in an abhorrence for "Schlamperei" (the Austrian equivalent of "easy does it"), devotion to the letter of the music he conducts as a necessary precedent to honoring its spirit.

Leinsdorf has proved himself adept at the aquatic aspect of music in "jumping in" to many troubled waters and more often swimming than sinking. A prime instance was his succession, at the sudden death of Artur Bodanzky, to primary responsibility for the Metropolitan's Germany repertory in the days of Flagstad and Melchior, Schorr and Lehmann. Not all of them welcomed the authority asserted by one barely half their age, but Leinsdorf made it clear that he WAS the authority, and enhanced his stature thereby.

* * *

SINCE THEN he has weathered storms as director of the Cleveland and Rochester orchestras, and served a term as head of New York's City center Opera before returning to the Metropolitan as Rudolf Bing's musical administrator.

From these varied qualifications, Leinsdorf has assembled a strong hand to play when a trump card is required to serve his need in Boston.

CHICAGO, ILL.
SUN-TIMES
D. 551,529 S. 643,232

SEP 27 1962

Barber Work Wins Ovation At Premiere

By Robert C. Marsh
Sun-Times Music Critic

NEW YORK — With the glitter of opening night past, Philharmonic Hall slipped quietly into its role as New York's principal concert room. Thus, except for a noticeable number of dinner jackets, the second of the opening week audiences hardly seemed much different from the fashionably dressed assemblies one normally sees at the city's important artistic events.

Actually the ceremonials attending upon the inauguration of this initial unit of the Lincoln Center project could hardly be said to have begun. Monday night's concert presented the Boston Symphony, first of three notable out-of-town orchestras to appear in the series. (Conspicuously missing from the list is the Chicago Symphony which, as Orchestra Hall explained things, does not normally play a New York series and thus did not seem to belong in a sequence with the ensembles of Boston, Philadelphia and Cleveland which make regular appearances in its greatest success with the Manhattan.)

SURPRISINGLY, the Boston Symphony did not achieve its greatest success with the Beethoven, Strauss or Prokofiev it played, but with the world premiere of a new American Work, the piano concerto of Samuel Barber. The event served as John Browning's first solo appearance with the orchestra.

Barber has succeeded in the all but impossible task of writing a concerto that has much of the appeal of the familiar romantic scores for piano and orchestra and yet expresses itself in an idiom that is plainly of this day. Anyone familiar with the polite apathy which normally greets contemporary music could not help but be impressed by the ovation given the composer, Browning and conductor Erich Leinsdorf, an ovation in which many of the audience were standing and all seemed to share the sort of enthusiasm and delight which cannot be expressed in less than a half-dozen curtain calls.

Cast in the usual three movements, the concerto opens with a fairly long passage for the solo piano, after which the orchestra enters with the principal theme.

ONE OF THE MARKS of a real composer is the ability to write a good alow movement, and Barber's is a beauty with the solo flute and piano used most strikingly. The finale is lively and unusual with its five-to-a-bar rhythm.

From the acoustic standpoint, the orchestra sounded wonderful even on the improvised risers Lincoln Center provided, but several wind solos with string accompaniment lacked the clarity and balanced found in the Boston auditorium.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 192,118

SEP 25 1962

Symphony Thrills N.Y.

NEW YORK—The second concert in the new Philharmonic Hall got under way last night as the Boston Symphony appeared on the stage.

Taking back as its head after a long tenure of French or French oriented conductors, Erich Leinsdorf, the Viennese-born but altogether Americanized conductor, will undoubtedly follow a more catholic musical policy, not necessarily unduly weighted with the Germanic.

SYMPHONY

age Fifteen

Precision Has Returned

The very favorable recollection of Mr. Leinsdorf's recent excellent performances of the "Ring" at the Metropolitan Opera, with the inadequate forces of the Met gave promise of notable results with the magnificent Boston Symphony Orchestra at his command.

We are not disappointed in the brilliant performance of Samuel Barber's new concerto.

Precision has returned to the Bostonians and they played with remarkable virtuosity. The new Boston maestro is a perfectionist and has tightened for himself some bonds which other conductors wear more loosely.

Beethoven's Third Symphony, the "Eroica," was another matter. Again, the playing was precise, tidy, and the conductor payed much attention to every detail, but he missed the large line and a good deal of the Driob Beethoven expressly demands on the first page of the score.

The lordly first movement was a shade slow and Mr. Leinsdorf further romanticized it by making tempo alterations for the subsidiary theme. The slow movement was more decent than sorrowful, and the impetuous scherzo lacked impetuosity. I am sorry I could not stay for the Strauss piece which may have tilted the scales in the conductor's favor.

Barber's Piano Concerto

Samuel Barber's new piano concerto displays beneath the elegance of it's technique a warm sincerity and exquisite command of form. Everywhere one feels sensibility to the higher forms of esthetic experience.

The concerto is bright, virtuoso in the best sense of the word, entertaining, sympathetic, and especially in the last movement, with a threat of genial mockery. It will stand a lot of wear.

Mr. Barber, though a modern composer, is not a member of the avant garde and in some quarters will be denounced as a "traditionalist."

But what is tradition? The slavish imitator of the past denies the history of progress, denies his own age, and insults the very things he tends to imitate by misusing them. There is considerable between this sort of traditionalism and a true understanding of the continuity of creative endeavor. That a work is deliberately within a somewhat older style is not a flaw unless it fails to gather impetus in the artist's temperament in proceeding.

This concerto rises everywhere above the painstaking and the ingenious. Individual elements have importance in themselves and the whole is

...rf Precision ... Symphony

...t greater than the sum of its ...arts.

...ound a Bit Blurred

...John Browning played the ...lo part with dash and com...ete understanding of his role ... the finely integrated sym...onic ensemble. At times the ...und was a little blurred, but ... could not tell whether this ...as owing to over-pedalling or ... some acoustic quirk.

Speaking of acoustics—last night the sound appeared more acceptable than on opening night.

At normal volume everything seemed agreeable if on the bright side, but the hall seems to be allegric to large volumes of sound.

A few characteristics are already in evidence. The classic orchestra sounded quite well, but to my surprise this modern hall is somewhat unkind to more modern sound patterns. Especially the lound percussion instruments sound shrill, the ting. Conductors will have to handle them with kid gloves.

The piano sound was also a little brittle, and in the ensemble the woodwinds tend to get lost. But the bass was very good last nighh ,tand it is hoped that by manipulating the overhead baffles all these curiosities can be eliminated.

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• ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

UTICA OBSERVER DISPATCH
Tuesday, September 25, 1962

Barber Concerto Given In New Lincoln Center

By MILES A. SMITH

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JAMAICA, N.Y.
LONG ISLAND PRESS
D. 393,595 S. 369,907

OCT 7 1962

Leinsdorf Snapped His Baton

By IRVING KOLODIN

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This was Erich Leinsdorf, lately installed as music director of the Boston Symphony Orchestra and appearing for the first time in New York as its responsible authority. To the casual observer, this might have seemed much the same Boston Symphony as ever, but to the tutored eye there were the signs, if not of a new broom that sweeps clean, at least of a healthy veteran with a new spring in his step.

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LEADING the strings now as Leinsdorf's lieutenant was the brilliant young violinist Joseph Silverstein who has succeeded the long admired Richard Burgin, the orchestra's new associate conductor. And responding to his baton with a snap and celerity that has sometimes been missing of late under Charles Munch, was an alert ensemble determined to play its way back into the top bracket which, for some tastes, it had once occupied alone.

For, in an interesting alteration of pattern, the Boston management has exchanged an improvisor for what, in the theater, might be called a disciple of the method school. "Methodical" is the word for Leinsdorf, who belies his Viennese background in an abhorrence for "Schlamperei" (the Austrian equivalent of "easy does it"), devotion to the letter of the music he conducts as a necessary precedent to honoring its spirit.

Leinsdorf has proved himself adept at the aquatic aspect of music in "jumping in" to many troubled waters and more often swimming than sinking. A prime instance was his succession, at the sudden death of Artur Bodanzky, to primary responsibility for the Metropolitan's Germany repertory in the days of Flagstad and Melchior, Schorr and Lehmann. Not all of them welcomed the authority asserted by one barely half their age, but Leinsdorf made it clear that he WAS the authority, and enhanced his stature thereby.

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CHICAGO, ILL.
SUN-TIMES
D. 551,529 S. 643,232

SEP 27 1962

Barber Work Wins Ovation At Premiere

By Robert C. Marsh
Sun-Times Music Critic

NEW YORK — With the glitter of opening night past, Philharmonic Hall slipped quietly into its role as New York's principal concert room. Thus, except for a noticeable number of dinner jackets, the second of the opening week audiences hardly seemed much different from the fashionably dressed assemblies one normally sees at the city's important artistic events.

Actually the ceremonials attending upon the inauguration of this initial unit of the Lincoln Center project could hardly be said to have begun. Monday night's concert presented the Boston Symphony, first of three notable out-of-town orchestras to appear in the series. (Conspicuously missing from the list is the Chicago Symphony which, as Orchestra Hall explained things, does not normally play a New York series and thus did not seem to belong in a sequence with the ensembles of Boston, Philadelphia and Cleveland which make regular appearances in its greatest success with the Manhattan.)

SURPRISINGLY, the Boston Symphony did not achieve its greatest success with the Beethoven, Strauss or Prokofiev it played, but with the world premiere of a new American Work, the piano concerto of Samuel Barber. The event served as John Browning's first solo appearance with the orchestra.

Barber has succeeded in the all but impossible task of writing a concerto that has much of the appeal of the familiar romantic scores for piano and orchestra and yet expresses itself in an idiom that is plainly of this day. Anyone familiar with the polite apathy which normally greets contemporary music could not help but be impressed by the ovation given the composer, Browning and conductor Erich Leinsdorf, an ovation in which many of the audience were standing and all seemed to share the sort of enthusiasm and delight which cannot be expressed in less than a half-dozen curtain calls.

Cast in the usual three movements, the concerto opens with a fairly long passage for the solo piano, after which the orchestra enters with the principal theme.

ONE OF THE MARKS of a real composer is the ability to write a good slow movement, and Barber's is a beauty with the solo flute and piano used most strikingly. The finale is lively and unusual with its five-to-a-bar rhythm.

From the acoustic standpoint, the orchestra sounded wonderful even on the improvised risers Lincoln Center provided, but several wind solos with string accompaniment lacked the clarity and balanced found in the Boston auditorium.

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Leinsdorf Precision Sparks Symphony

SYMPHONY
Continued from the last Page

His predecessor Charles Bunch, was a great and good friend of the American composer. Mr. Leinsdorf is on record as favoring continuation of the fine Boston Symphony tradition, and demonstrated it in his first New York concert.

Precision Has Returned

The very favorable recollection of Mr. Leinsdorf's recent excellent performances of the "Ring" at the Metropolitan Opera, with the inadequate forces of the Met gave promise of notable results with the magnificent Boston Symphony Orchestra at his command.

We are not disappointed in the brilliant performance of Samuel Barber's new concerto.

Precision has returned to the Bostonians and they played with remarkable virtuosity. The new Boston maestro is a perfectionist and has tightened for himself some bonds which other conductors wear more loosely.

Beethoven's Third Symphony, the "Eroica," was another matter. Again, the playing was precise, tidy, and the conductor payed much attention to every detail, but he missed the large line and a good deal of the Driob Beethoven expressly demands on the first page of the score.

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The concerto is bright, virtuoso in the best sense of the word, entertaining, sympathetic, and especially in the last movement, with a threat of genial mockery. It will stand a lot of wear.

Mr. Barber, though a modern composer, is not a member of the avant garde and in some quarters will be denounced as a "traditionalist."

But what is tradition? The slavish imitator of the past denies the history of progress, denies his own age, and insults the very things he tends to imitate by misusing them. There is considerable between this sort of traditionalism and a true understanding of the continuity of creative endeavor. That a work is deliberately within a somewhat older style is not a flaw unless it fails to gather impetus in the artist's temperament in proceeding.

This concerto rises everywhere above the painstaking and the ingenious. Individual elements have importance in themselves and the whole is not greater than the sum of its parts.

Sound a Bit Blurred

John Browning played the solo part with dash and complete understanding of his role in the finely integrated symphonic ensemble. At times the sound was a little blurred, but I could not tell whether this was owing to over-pedalling or to some acoustic quirk.

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HACKENSACK, N.J.
RECORD
D. 106,635

OCT 6 1962

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 64,012
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Eric Leinsdorf

New York Herald Tribune
18 Wednesday, September 26, 1962

MUSIC

Boston Symphony

Erich Leinsdorf, conductor

PHILHARMONIC HALL
Lincoln Center

Conductor, Erich Leinsdorf; soloist: John Browning, pianist. The program:

Overture to "War and Peace"...Prokofiev
Symphony No. 3.....Beethoven
Piano Concerto (premiere).....Barber
"Till Eulenspiegel".....Strauss

By Paul Henry Lang

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NEW YORK, N.Y.
DAILY NEWS
D. 2,006,983 S 3,147,218

SEP 26 1962

SHOW BUSINESS

Leinsdorf and Boston Symphony Make Music in Philharmonic Hall

By JOHN CHAPMAN

(Reprinted from yesterday's late editions)

After its exciting, ultra-glamorous opening, Philharmonic Hall in Lincoln Center got down last evening to the business it was built for—making music. It was a heartening event.

The occasion was Erich Leinsdorf's New York debut as musical director of the Boston Symphony. He made his Boston bow last Friday. Bostonians should be happy over their choice.

Leinsdorf, familiar to New Yorkers as a conductor of the Metropolitan Opera, now is in charge of a superb musical instrument, and last evening he showed he could play it. The orchestra's performance of Beethoven's "Eroica" symphony was a masterpiece of clarity, majesty and delicacy—some of the very best Beethoven I ever heard in my whole ear.

Don't Fence Him In

On the podium Leinsdorf offers an interesting contrast to our ebullient Bernstein. In the first place, his podium is barely big enough for his medium-size feet, and it has no fence around it to keep him from jumping out or off, as Bernstein's has.

Leinsdorf conducts from memory, uses no baton and few gestures. He appears to use his hands as though he were trying to mold the music into a three-dimensional shape. And mold it he did, thrillingly, last evening.

His program began with an interesting, well-behaved overture, Prokofiev's opening of his "War and Peace" opera. Then came the Beethoven, and after that the first performance of Samuel Barber's new piano concerto.

Some of Barber's Best

The soloist was young John Browning, and Barber set him a tricky task—also a satisfyingly showy one. On first hearing, this concerto strikes me as possibly Barber's most mature work.

It is boldly but not aggressively inventive, and both its instrumentation and its rhythms are full of pleasant surprises. There were cheers for Browning and Barber—as there had been for Leinsdorf and his wonderful men after the Beethoven.

The sound of the hall was less brilliant than it was the night before—perhaps because the high notes were not bouncing off several acres of boiled shirts. It still is a "live" hall, but it is a great hall. The soft murmurings of the strings during the scherzo and allegro of the "Eroica" were a lovely demonstration of how music can be heard in the new Philharmonic home. The Bostonians are the first to show what the place can do.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
SEP 25 1962

Boston's Orchestra Plays In New Philharmonic Hall

NEW YORK (AP) — The Boston Symphony Orchestra, which has been playing concerts in this city for 77 years, gave its first performance at the new Philharmonic Hall Monday night featuring a splendid world premiere of Samuel Barber's First Piano Concerto.

John Browning

The young pianist John Browning was the soloist in this work.

Barber has created a vigorous, bright composition in three movements which preserve the traditional approach and strong melodic line which have characterized his earlier works.

But he also has introduced sharper harmonies and some of the more dissonant sounds of the modern idiom.

Lyrical Quality

The score gave Browning a good opportunity to display his qualities as a virtuoso, and he came up to the mark. He played the first movement with spirit, gave the song-like second movement the lyrical quality which it deserved, and handled the complex rhythms and resounding tonalities of the final movement with dash.

The other principal work was Beethoven's Symphony No. 3, the "Eroica."

Erich Leinsdorf, returning to New York for the first time in his new capacity as the orchestra's music director, presented a rendition marked by calm, measured dignity.

He drew on the orchestra's sonority with precision and polish, stressing the lyrical quality of the symphony.

HACKENSACK, N.J.
RECORD
D. 108,635

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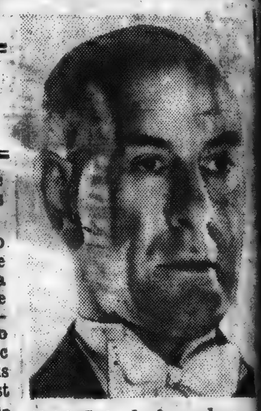
New York Herald Tribune
Wednesday, September 26, 1962
18

MUSIC

Boston Symphony



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Mr. Barber though a modern composer, is not a member of the avant garde and in some quarters will be denounced as a "traditionalist." But what is tradition? The slavish imitator of the past denies the history of progress, denies his own age, and insults the very thing he pretends to imitate by misusing it. There is considerable difference between this sort of traditionalism and a true understanding of the continuity of creative endeavor. That a work is deliberately within a somewhat older style is not a flaw unless it fails to gather impetus from the artist's temperament in proceeding. This concerto rises everywhere above the painstaking and the ingenious; its individual elements have importance in themselves and the whole is not greater than the sum of its parts.

John Browning played the solo part with dash and complete understanding of his role in the finely integrated symphonic ensemble. At times the sound was a little blurred but I could not tell whether this was owing to overpedalling or to some acoustic quirk.

Speaking of acoustics, Monday night the sound appeared more acceptable than on opening night. At normal volume everything seemed agreeable if on the bright side, but the hall seems to be allergic to large volume of sound. A few characteristics are already in evidence. The classic orchestra sounded quite well, but to my surprise this modern hall is somewhat unkind to more modern sound patterns. Especially the loud percussion instruments sound shrill, the cymbals positively ear-splitting. Conductors will have to handle them with kid gloves. The piano sound was also a little brittle, and in the ensembles some of the woodwinds tend to get lost. But the bass was very good last night, and it is hoped that by manipulating the overhead baffles all of these curiosities can be eliminated.

CAPITAL CITY NEWS BUREAU
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Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
SEP 25 1962

Boston's Orchestra Plays In New Philharmonic Hall

NEW YORK (AP) — The Boston Symphony Orchestra, which has been playing concerts in this city for 77 years, gave its first performance at the new Philharmonic Hall Monday night, featuring a splendid world premiere of Samuel Barber's First Piano Concerto.

John Browning

The young pianist John Browning was the soloist in this work.

Barber has created a vigorous, bright composition in three movements which preserve the traditional approach and strong melodic line which have characterized his earlier works.

But he also has introduced sharper harmonies and some of the more dissonant sounds of the modern idiom.

Lyrical Quality

The score gave Browning a good opportunity to display his qualities as a virtuoso, and he came up to the mark. He played the first movement with spirit, gave the song-like second movement the lyrical quality which it deserved, and handled the complex rhythms and resounding tonalities of the final movement with dash.

The other principal work was Beethoven's Symphony No. 3.

Erich Leinsdorf, returning New York for the first time his new capacity as the orche tra's music director, presen a rendition marked by ca measured dignity.

He drew on the orchestra sonority with precision and ish, stressing the lyrical qu of the symphony.

NEW YORK, N.Y.
DAILY NEWS
D. 2,006,983 S 3,147,219

SEP 26 1962

SHOW BUSINESS

Leinsdorf and Boston Symphony Make Music in Philharmonic Hall

By JOHN CHAPMAN

(Reprinted from yesterday's late editions)

After its exciting, ultra-glamorous opening, Philharmonic Hall in Lincoln Center got down last evening to the business it was built for—making music. It was a heartening event.

The occasion was Erich Leinsdorf's New York debut as musical director of the Boston Symphony. He made his Boston bow last Friday. Bostonians should be happy over their choice.

Leinsdorf, familiar to New Yorkers as a conductor of the Metropolitan Opera, now is in charge of a superb musical instrument, and last evening he showed he could play it. The orchestra's performance of Beethoven's "Eroica" symphony was a masterpiece of clarity, majesty and delicacy—some of the very best Beethoven I ever heard in my whole ear.

Don't Fence Him In

On the podium Leinsdorf offers an interesting contrast to our ebullient Bernstein. In the first place, his podium is barely big enough for his medium-size feet, and it has no fence around it to keep him from jumping out or off, as Bernstein's has.

Leinsdorf conducts from memory, uses no baton and few gestures. He appears to use his hands as though he were trying to mold the music into a three-dimensional shape. And mold it he did, thrillingly, last evening.

His program began with an interesting, well-behaved overture, Prokofiev's opening of his "War and Peace" opera. Then came the Beethoven, and after that the first performance of Samuel Barber's new piano concerto.

Some of Barber's Best

The soloist was young John Browning, and Barber set him a tricky task—also a satisfyingly showy one. On first hearing, this concerto strikes me as possibly Barber's most mature work.

It is boldly but not aggressively inventive, and both its instrumentation and its rhythms are full of pleasant surprises. There were cheers for Browning and Barber—as there had been for Leinsdorf and his wonderful men after the Beethoven.

The sound of the hall was less brilliant than it was the night before—perhaps because the high notes were not bouncing off several acres of boiled shirts. It still is a "live" hall, but it is a great hall. The soft murmurings of the strings during the scherzo and allegro of the "Eroica" were a lovely demonstration of how music can be heard in the new Philharmonic home. The Bostonians are the first to show what the place can do.

TIGHT BINDING

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M. 11. a YR.-CIRC.N.AVAIL.
NOV DEC 1962

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Actually the ceremonials attending upon the inauguration of this initial unit of the Lincoln Center project could hardly be said to have begun. Monday night's concert presented the Boston Symphony, first of three notable out-of-town orchestras to appear in the series. (Conspicuously missing from the list is the Chicago Symphony which, as Orchestra Hall explained things, does not normally play a New York series and thus did not seem to belong in a sequence with the ensembles of Boston, Philadelphia and Cleveland which make regular appearances in Manhattan.)

SURPRISINGLY, the Boston Symphony did not achieve its greatest success with the Beethoven, Strauss or Prokofiev it played, but with the world premiere of a new American work, the piano concerto of Samuel Barber. The event served as John Browning's first solo appearance with the orchestra.

Barber has succeeded in the all but impossible task of writing a concerto that has much of the appeal of the familiar romantic scores for piano and orchestra and yet expresses itself in an idiom that is plainly of this day. Anyone familiar with the polite apathy which normally greets contemporary music could not help but be impressed by the ovation given the composer, Browning and conductor Erich Leinsdorf, an ovation in which many of the audience were standing and all seemed to share the sort of enthusiasm and delight which cannot be expressed in less than a half-dozen curtain calls.

Cast in the usual three movements, the concerto opens with a fairly long passage for the solo piano, after which the orchestra enters with the principal theme.

ONE OF THE MARKS of a real composer is the ability to write a good slow movement, and Barber's is a beauty with the solo flute and piano used most strikingly. The finale is lively and unusual with its five-to-a-bar rhythm.

From the acoustic standpoint, the orchestra sounded wonderful even on the improvised risers Lincoln Center provided, but several wind solos with string accompaniment lacked the clarity and balance found in the Boston auditorium.

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Christian Science Monitor (e)
BOSTON, Mass.
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OCT 6 1962

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By Miles Kastendieck
New York

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Herald Tribune NEW YORK
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PAGE ONE CERTIFIED
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By Charles Portis
Of The Herald Tribune Staff

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Dr. Leo L. Beranek, acoustical consultant in the construction of the new hall, said he thought they were right and took steps yesterday toward correcting it.

The trouble was that the basses and cellos could not be heard, he said. This, and an irregular distribution of sound.

For the Boston Symphony's concert last night, Dr. Beranek raised the bass section a foot or so with stage risers. Over the stage, he lowered the 45 hanging acoustic panels, or "clouds," one foot. The remaining 91 panels over the auditorium he left alone.

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NEW YORK, N.Y.
MANHATTAN EAST
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OCT 4 1962 Buffalo

MUSIC

At Lincoln Center

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CHICAGO, ILL.
NEWS
D. 537,792 SAT. 526,176

SEP 25 1962 Buffalo

Acoustics Causing Headaches At New York Lincoln Center

Unless Improved, the Lady May Acquire a Bad Name

BY DONAL J. HENAHAN
Daily News Music Critic

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Music

Boston Symphony Heard At Philharmonic Hall

World-Telegram - 25 Oct 62

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WASHINGTON, D.C.
NATIONAL OBSERVER
W. 204,000

OCT 1 1962 Buffalo

Glamor at Lincoln Cen.

A Splurge of M

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NEW YORK, N.Y.
MANHATTAN EAST
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OCT 4 1962

MUSIC

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NEWS
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SEP 25 1962

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OCT 1 1962

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Boston Symphony at Lincoln Center

Berkshire Eagle 9/26/62

AP

The Boston Symphony Orchestra, under the direction of new conductor Erich Leinsdorf, appeared at Philharmonic Hall in New York Monday night. Hall, a unit of Lincoln Center for Performing Arts, opened Sunday night with the N.Y. Philharmonic.

BY JOHN STUART COX

NEW YORK — Philharmonic Hall, the first of seven monuments to good intentions scheduled for completion at Lincoln Center in the next four years, opened Sunday. Eric Leinsdorf conducted the Boston Symphony Orchestra as its music director for the first time in Boston on Friday. The celebrities have all gone home now. The New York and Boston press corps are sleeping it off, and the television industry is reconsidering some of the claims it funneled to a nationwide audience. America has not come of age. The millennium has not arrived.

Last night Mr. Leinsdorf appeared for the second time as the permanent conductor of the BSO at the second concert presented in Philharmonic Hall. That is today's news. We are back to normal now.

• • •

THE MOST significant event last night was the first performance of Samuel Barber's first piano concerto. It is the first piano concerto with a future written by an American during my lifetime, the first since George Gershwin's respected fiasco. As forcefully and articulately introduced by John Browning, it was momentous. Recall the rhythmic fire of Medea's death dance in the Cave of the Heart, consider the percussive possibilities of the virtuoso piano, imagine them combined in a sonata form with considerable melodic outline hovering on the atonality threshold of the sophisticated musical ear. The piece is extraordinarily economical, clear in design, integrated. The third movement, a savage dance built almost entirely on a rhythmically distinctive note figure in 5/8 time, brought the audience howling to its feet. No worthwhile judge of music with a sense of history could fail to see how the appearance of this work eclipses the opening of a new music hall.

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INCIDENTALLY, for an account of what several authorities consider the meaning of all the ballyhoo, I refer the reader to a special supplement in last Sunday's *New York Times*. The new hall, in my opinion, is gay and inviting, but its system of hanging baffles, known as clouds, took what was rightfully my sound in the center of the 6th row and tossed it along to the top of the roller coaster gallery. The sound stretching has definitely compromised the privileges of those in the dress circle. The percussion floats away on gossamer wings. Quite honestly, I believe the baffle fad is an economy we can afford to do without.

Mr. Leinsdorf opened the program with the overture to Prokofiev's opera, "War and Peace," like the 5th symphony a work of the war years and sober therefore. He closed the program with an equally sober Till Eulen Spiegel's Merry Pranks. In between, before the Barber concerto, he conducted Beethoven's Eroica, also a work of the war years, also very sober. The performance was by no means matchless, though it suggested a bright promise of things to come. Having taken it all apart, Mr. Leinsdorf almost succeeded in putting it back together. The ideal was just beyond his grasp, the perfect ambience lacking. I would guess the orchestra is headed for an old-fashioned German ordeal.

• • •

IN MY PART of the auditorium everyone was dressed in dinner clothes, as opposed to Sunday's full dress. Some of them clapped between movements and some of them left before or during the last number. Eventually Lincoln Center will have to appropriate money to hire good audiences if this experiment is going to work. The surest way, of course, would have been to reduce prices rather than raising them and making attendance ever more dependent on an ability to pay. Prosperity makes people fat and fat kills the heart. Lincoln Center is an affirmation of a belief in this nation's creative mission. Would that we didn't have to protest so much.

SEP 2

AT LINCOLN CENTER

N.Y. Hails Boston Symphony

By ROBERT TAYLOR

NEW YORK—Sunday night the opening of the lavish new Philharmonic Hall of the Lincoln Center of the Performing Arts made civic history here, but Monday night Erich Leinsdorf, the Boston Symphony Orchestra and composer Samuel Barber touched off the artistic fireworks.

Barber Concerto Inspires Rare Response

Mr. Barber has made a lasting contribution to the contemporary literature for piano. His first Concerto in this form presented by the Bostonians with John Browning as soloist inspired a rare response from a second night audience in the opulent blue and gold auditorium of the hall—a standing homage to the composer.

(Continued on Page Twelve)

It is a limpid, graceful and lyric score that exploits the resources of the solo instrument and establishes a mood of fragile, haunting melodic introspection.

The three movements—allegro, appassionato, canzona and allegro molto—disclose felicity of tone, rhythm and instrumentation at every turn. The work, making no effort to comply with a dissonant modernity, has logic, wit and flowing force in the construction of its musical ideas. In short, Samuel Barber has written a distinguished score which should take its place alongside his Violin and Cello Concertos as a landmark of contemporary composition.

Mr. Browning met the exceedingly fierce demands of the soloist role with digital dexterity, yet the performance received a gentle and song-like dimension, too. The first two movements, one declamatory and centered around a simple ascending figure reminiscent of Prokofiev, the other an infinitely lovely dialogue between piano and flute, seemed to me the finest parts of the composition, though the last movement featuring a strident ostinato figure reaches a surging dramatic close.

Mr. Barber came on stage while the audience rose. This was a different kind of audience from that of the glamorous premiere, apparently more musical, and at least less distracted by ceremonial. They heard the Boston Symphony for the first time in the lustre of Philharmonic Hall's resplendent setting. It is the second of four major orchestras to play here this week; and after last night's lack-lustre program provided a heartening musical experience. While the hall undoubtedly is sharp and needs tuning, the Boston orchestral palette glowed with amazing splendor.

The program, save for the Barber Concerto, was a duplicate of that presented at last weeks concerts in Boston. Mr. Leinsdorf conducted with efficiency, polish and ease. The orchestra sounded no less vibrant under his direction here despite the naked acoustics. The Eroica achieved the same singing expressive line; the "Til Eulen Spiegel," a miracle of color, again displayed the orchestra's new Germanic character.

But it was the Samuel Barber Concerto that lent the evening a memorable quality. Sunday night showed the world a gorgeous corner stone of a world cultural center; last night showed the reason why.

NEW YORK, N.Y.
JOURNAL-AMERICAN
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SEP 25 1962

AT PHILHA

Barber Concer

By MILES KASTENDIECK

PERSONIFYING MUSICAL SPLENDOR through the parade of four great orchestras to highlight its opening week, Lincoln Center presented the Boston Symphony in Philharmonic Hall last night.

The concert marked the official debut here of Erich Leinsdorf as its music director. It will be remembered for the world premiere of Samuel Barber's Piano Concerto.

With the tumult and the hi-fi brilliance of opening night behind, the hall began to come into its own. Acoustically its assets predominated because of the Bostonians beautifully clear-cut playing.

Whether Mr. Leinsdorf's arrangement of the musicians in tiers or his way of conducting was responsible for the difference, change there was, and for the better.

The woodwinds sounded just right, the basses stronger, the brasses still a bit too bright, the violins warmer.

Rising Ovation

The Barber Concerto scored a hit. The audience rose to applaud the composer in a reception he should long cherish.

Aside from being an exciting piece rhythmically, it is unashamedly melodic. Undoubtedly the latter aspect found instant favor with the audience, for people even in the sixth decade of the century still find a well-turned melodic line most gratifying.

This is a very pianistic work. The pianist must have fingers of steel for percussive treatment and caressing ones for the lyricism.

John Browning had both, playing the work in a thoroughly winning manner. He imparted a great deal of exhilaration as well as persuasiveness, obviously aware of how good the concerto is.

All three movements exert a well-defined appeal: The rhythmic, scherzo-like aspect of the first with the lovely theme assigned to the oboe; the contemplative song-like second which reaches right out to the listener; The busy, barbaric, sometimes almost perpetual-motion throbbing third, calling on the pianist for virtuoso splendor.

Barber has not been afraid to be himself in the midst of the whirlpool of musical currents surrounding him. The concerto is of this century but also of the main stream of traditional music. One wants to hear it again soon.

Fine Gesture

Mr. Leinsdorf's gesture of musical blessing on the house was to play Beethoven's "Eroica."

This he conducted with enviable clarity but also a strange lack of communication. Only in the final movement did the performance get more flexible, but even here it remained inhibited.

Such heroic grandeur calls for more intensity of expression. The refinement of playing generated much respect for the orchestra and for the acoustical appraisal of the hall, but the interpretation of this great

...erpiece emerged as a bit ... for at least the first three ...ments.

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Times (e)
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Circ. 126,440
JAN 8 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659
JAN 6 1963

HUB ORCHESTRA AGAINST LONGER HANCOCK RACING

Clash With Tanglewood Season Seen in Extension of Dates

BOSTON (UPI) — The Boston Symphony Orchestra announced Saturday it would oppose an extension of the Berkshire Downs racing season this summer at Hancock.

Would Overlap

The proposed extension would overlap the orchestra's summer concerts at Tanglewood in Lenox, a few miles from Hancock.

Orchestra Manager Thomas Perry said a representative of the orchestra would attend a hearing on the extension request of Hancock Raceways, Inc., which operates the track. The hearing was set tentatively for Jan. 31 at Hancock.

"It is my feeling that the character of Berkshire County, the crowding of the county and the nature of the development of the tourist business in the county are not well served by having so many of the attractions of the county take place all at once," Perry said.

"Better Spread Out"

"They're better spread out," he said.

Hancock Raceways asked the state Racing Commission for an early 12-day season from June 17 to 29 and 12 more days from July 8 to 20.

The Berkshire County Fair also seeks racing permission for its six-day fair week in between the proposed raceways seasons.

The Boston Symphony opens its eight-week Tanglewood season early in July.

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PROVIDENCE, R. I.
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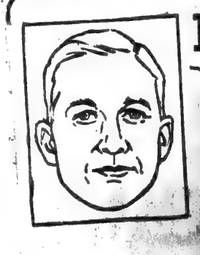

HOOFBEAT ECHOES

Race Track Symphony Not Part of Repertoire

By JOHN R. ABORN

To some people the whirr of pari-mutuel ticket issuing machines, the clang of the doors on a starting gate and the pounding of thoroughbred horses' hooves is symphony supreme. It's a type of music that delights their souls, particularly if the tune waltzes them to the cashiers' windows.

But such sounds are in complete contradiction of the theory of music as held by the Boston Symphony Orchestra. And that dignified conservative cultural organization has become the latest opponent to attempts to increase the number of racing days in New England.

The orchestra's particular objection is to the proposed increase in racing days to be allowed in Massachusetts so that Berkshire Downs can move into a 30-day operation in June and July. The Boston Symphony opens its traditional summer concert series at Tanglewood early in July. The scene of this pleasant music festival in Lenox, Mass., is only a few miles from the Berkshire track.

Thomas Perry, the orchestra manager, disclosed over the weekend that a Boston Symphony representative would voice that organization's objection to the proposed July racing at Berkshire when the public hearing is held Jan. 31 on the license applications.

Perry explained that he feels that "the character of Berkshire County, the crowding of the area and the nature of the development of the tourist business there are not well served by having so many of the attractions there take place all at once."

He thinks it would be better if the attractions were spread out, particularly if the race track did not run at the same time as the orchestra series.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JAN 1 2 1963

Berkshire Week in Review

Racing Plot Thickens

A BIZARRE new element was added to the Berkshire County racing picture yesterday when it was revealed in Boston that an alleged agricultural fair in the town of Franklin, some 23 miles from Boston, has applied to the state Racing Commission for permission to run six days of horse racing at the Berkshire Downs track in Hancock next July.

Although the Franklin Fair hasn't operated since 1946, it held a six-day race meet that year and thus retains its eligibility to apply for track dates again. Massachusetts law permits agricultural fairs to hold six days of racing a year, subject to Racing Commission approval, and it doesn't require the track to be in the same community as the sponsoring fair.

Berkshire Downs and the Hancock Fair have already applied for a total of 30 days of racing at Hancock this year, from June 17 through July 20. The proposed Franklin Fair meet would start July 22 and would boost the number of racing days to 30. Although Berkshire Downs officials have not been available for comment on the Franklin Fair petition, it presumably was filed with their consent and encouragement.

This new development seems certain to intensify county opposition to the proposed 1963 Hancock racing schedule, which will be the subject of a public hearing by the Racing Commission at the town's Central School on Jan. 21. The Boston Symphony Orchestra is already on record against the mid-summer dates on the grounds that they would conflict with the Tanglewood season, and the citizens' committee which fought for a "No" vote on the racing referendum last summer under the chairmanship of former Sheriff J. Bruce McIntyre is reportedly being reactivated in anticipation of the Hancock hearing.

Meanwhile Berkshire opposition is also organizing to the legislative proposal (filed by Senate President John E. Powers) which would provide 42 additional days of racing in Massachusetts each year, with all of them allocated to Hancock. At the annual meeting of the Pittsfield Council of Churches this week, ministers of all congregations in the area were urged to file protests against this proposal with legislators and Governor Peabody.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JAN 7 1963

Summer Racing Dates To Be Opposed by BSO

Hancock Raceway's application for summer dates at the Berkshire Downs track in Hancock this year will be opposed by the Boston Symphony Orchestra because of the conflict with the Tanglewood season.

Thomas D. Perry Jr., BSO manager, said a representative of the orchestra will attend the Racing Commission hearing to present the BSO opposition.

The hearing on the Hancock application has been tentatively set for Jan. 21 at 7:30 p.m. at the Hancock Central School.

Hancock Raceway has operated a 24-day fall meet—September-October—since it was first licensed in 1960. Berkshire Downs applied for July dates last year but had to settle for the usual fall meet.

This year Hancock Raceway and the Berkshire County Fair Association is asking for dates starting June 17 and running through July 20.

Fair Seeks July 1-7

The Hancock Raceway request is for dates from June 17 through 29 and July 8 through 20. The fair, which is eligible this year for its first six-day season, has asked for dates from July 1 through 7.

"It is my feeling," Mr. Perry said, "that the character of Berkshire County and the crowding of the county and nature of the development of the tourist business in the county are not well served by having so many of the attractions of the county take place all at once. They're better spread out."

The BSO will operate an eight-week season this summer from July 3 through Aug. 25.

It is expected that other organizations which have opposed racing as such or the allocation of summer dates also will appear at the Racing Commission hearing to register objections.

ABC To Voice Opposition

William A. Whittlesey III, president of the Association of Business and Commerce of Central Berkshire County, said that the ABC again will have a spokesman present to voice its objections to the Berkshire Downs request.

John V. Geary, executive director of the Berkshire Hills Conference, said that his organization does not plan at this time to make an appearance at the hearing. The conference is the agency for tourist promotion in the Berkshires.

"Historically," Mr. Geary said, "the conference has not appeared at these hearings. We have no plans to do so as of this moment, but the subject could come up at our annual meeting of the board of directors Jan. 16."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JAN 21 1963

Summer Racing Dates

To the Editor of THE EAGLE:—

The eternal question has again arisen. Should the people of Berkshire County be allowed to enjoy the racing season in the warm summer months, or should they be exposed to the harsher elements of the Berkshire fall?

The arguments against summer racing dates for Berkshire Downs will remain the same this year as they have been in the past:

1. It is immoral to gamble.

This argument is not valid, for it is no more immoral to gamble in the summer than it is in the fall. Religious groups or do-gooders who campaign against the summer racing dates on these grounds are hypocritical for they can not hope to achieve any legitimate gains along these lines. All they can hope to achieve is damage to Hancock Raceways financially with the hope that their operation will fold.

2. The summer dates will conflict with Tanglewood and other cultural establishments in the Berkshires.

This argument is a fantasy based on the assumption that people who attend race tracks are intellectually void. This is not true, but even if it were, would it be right to discriminate against one business establishment so that another may prosper?

Whether the business in question is the Boston Symphony Orchestra, the Hancock Shaker Village or a popcorn wagon, the American system of free enterprise allows all businessmen to decide for themselves when they will conduct their business. All, that is, except those that are regulated by government controls. When Tanglewood decided to extend their period of doing business last year they had to ask no one if it were permissible. Why then should they now come forth to oppose the use of these prime summer months by another commercial establishment?

3. The heavy influx of tourists will cause traffic congestion.

We were living with the problem before the inception of Hancock Raceways, and if the race track were abolished entirely we would still have this problem. The traffic problem is one that the community must face if it is to grow. We can not grow by opposing change.

I ask only this of the Racing Commission when making their decision: That the interest of the residents of Berkshire County be foremost in determining what that decision will be. The people have indicated at the polls that they want commercial race tracks. Were they given the opportunity I'm sure they would also have voted in favor of summer racing dates.

Strictly by numbers the race track is visited by more local people than any of our cultural establishments. Whether the reason is poor judgment matters not, for it indicates the preference of the majority, and it is the majority that should be served.

DANIEL DeSANTIS.

Pittsfield.

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Herald News (e)
FALL RIVER, Mass.
Circ. 40,510

JAN 22 1963

Raceway License Probe Asked by Church Group

COMPILED FROM AP AND UPI

HANCOCK, — An official of the Massachusetts Council of Churches has asked Atty. Gen. Edward W. Brooke to investigate the granting of a license two years ago to Hancock Raceway.

Rev. Rayne Horvath, director of the council's department of social relations, made the request at a public hearing held by the Racing Commission.

Rev. Mr. Horvath said that in granting the license to Hancock Raceway in 1960 the commission deviated for the first time in 25 years from a law declaring commercial racing dates must be allocated by Jan. 30.

"This was privileged action and government by favor," Horvath charged.

He also urged the commission to dismiss the applications of the Berkshire County Fair Association and the Franklin Fair Association for alleged irregularities in their applications and failure to meet legal requirements.

"Economic Wasteland"

He said if additional racing dates were granted the commission "will have to take the responsibility for turning a great vacation paradise into an economic wasteland.

"Over 240 days of racing will smother the commerce of your communities and bulge the coffers of the professional racing interests."

Rev. Mr. Horvath said the Franklin Fair Association's application contained errors and it also was possible the association was not legally constituted. He said it had failed to file an annual report with the secretary of state in 1953 and did not have the number of members required by law.

On the Berkshire County Fair application, he said he had a certified letter from the secretary of state's office which showed the fair had failed to file for two years.

Long Session Held

The commission sat until 1 a.m. today hearing testimony on the application of Hancock Raceway Inc. for 36 racing dates in 1963—12 more than last year.

Several groups including Shaker Village Inc., a delegation from the Boston Symphony Orchestra, and several area clergymen were among objectors.

Atty. Lincoln S. Cain, counsel for Shaker Village, of which Mrs. Lawrence K. Miller is president, charged the track's application omitted mention of a dispute over ownership of 100 shares of stock. Shaker Village abuts the race track property.

The ownership dispute came up yesterday in Suffolk Superior Court where Judge Frank J. Murray continued in force a temporary restraining order tying up 50 shares of Berkshire Downs, the former name of the track.

The order was obtained by Dr. Charles F. Furcolo, father of former Gov. Foster Furcolo. Dr. Furcolo contends he obtained the shares valued at $150,000 through a "straw" who subsequently sold them.

Murray's order bars Samuel A. Rizzo, of Scarsdale, N.Y., presidentof the track and allegedly the buyer of the disputed shares, from transferring the stock.

Racing Commission Chairman Leo J. Madden declined to go into the stock question on the grounds the case was before the courts.

Concert Conflict

The symphony delegation contended the additional dates would conflict with the orchestra's concerts at nearby Tanglewood and there would not be enough hotel and restaurant accommodations for the crowds at the concerts and the track.

The clergymen protested the idea of pari-mutuel betting at the track.

Judge John A. Barry, counsel for the track, noted that it paid $3.5 million in taxes in its three years of operation.

The commission has taken the matter under advisement.

Henry Beall, public relations director for the orchestra, objected to any dates that would conflict with the orchestra's program at Tanglewood from July 1 to Aug. 26.

The track had asked for 12 days from June 17 to 29, 12 days from July 9 to 20, six days for the Berkshire County Fair, July 1 to 6, and six days for the Franklin County Fair, July 22 to 27.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185

JAN 19 1963

Hancock Race Track

Hearing Monday Night; Six Groups to Oppose

At least six groups will oppose the issuance of 36 days of summer pari-mutual racing at Hancock's Berkshire Downs at a hearing Monday night before the state Racing Commission, including a spokesman for retired Sheriff Bruce J. McIntyre whose anti-track forces narrowly missed ousting the track in the recent quadrennial referendum.

Atty Lincoln Cain, who will represent the former sheriff at the 7 p. m. hearing at the Hancock Central School, said he has had summonses issued to two officials of the Franklin Fair Assn. and the Berkshire County Fair Assn.

Idle 20 Years

Franklin is a small Boston suburb, whose fair has not operated in almost 20 years, but which has suddenly applied for six days of racing, to be held at Hancock, over 140 miles away. D. Paul Sweeney, its vice president, treasurer, director and general manager, is a Pittsfield man.

Dr. Robert Kirvin of Pittsfield, the other summoned official, who is a Berkshire Fair director, is also clerk of Hancock Raceway. Berkshire Fair has also asked for six days of racing, also to be held at Hancock.

Both Fairs plan to use regular track personnel, continue under the same insurance policy covering Hancock Raceways and in general operate the track exactly as Hancock Raceways does. The net result will be 86 uninterrupted days of racing, with the patrons unable to detect any difference as to who is operating the track.

Bears Out Prediction

The jump from 24 days which the track had last year to 36 days bore out a prediction of the Rev. Wayne W. Horvat of the Massachusetts Council of Churches who said Hancock would try for more dates this year. He was in the fight against the track last fall, and also predicted that racing interests would try to end the quadrennial ballot, giving power to permit racing to the legislature. He will also appear Monday at the hearing.

Sen. Pres. John E. Powers has introduced a bill that would extend Hancock's season even further, making them elligible for 42 days.

Other groups that will appear in opposition will be the Association of Business and Commerce, the Pittsfield Area Council of Churches, the Boston Symphony Orchestra which appears at Tanglewood in the summer, and the social action committee of the Pilgrim Memorial Church.

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Box 2078, Boston 6 • RIchmond 2-4200

Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565

JAN 23 1963

Argue Hancock Racing Dates Until 1 A. M.

HANCOCK (AP) — The State Racing Commission sat until 1 a. m. Tuesday hearing testimony on the application of Hancock Raceway, Inc., for 36 racing dates in 1963—12 more than last year.

Several groups including Shaker Village, Inc., a delegation from the Boston Symphony Orchestra, several area clergymen and Mrs. Lawrence K. Miller, wife of the publisher of the Berkshire Eagle of Pittsfield were among the objectors.

Atty. Lincoln S. Cain, counsel for Shaker Village, of which Mrs. Miller is president, charged the track's application omitted mention of a dispute over ownership of 100 shares of stock. Shaker Village abuts the race track property.

The ownership dispute came up earlier in the day in Suffolk Superior Court where Judge Frank J. Murray continued in force a temporary restraining order tying up 50 shares of Berkshire Downs, the former name of the track.

The order was obtained by Dr. Charles F. Furcolo, father of former Gov. Foster Furcolo. Dr. Furcolo contends he obtained the shares valued at $150,000 through a "straw" who subsequently sold them.

Murray's order bars Samuel A. Rizzo, of Scarsdale, N. Y., president of the track and allegedly the buyer of the disputed shares, from transferring the stock.

Racing Commission Chairman Leo J. Madden declined to go into the stock question on the grounds the case was before the courts.

The Symphony delegation contended the additional dates would conflict with the orchestra's concerts at nearby Tanglewood and there would not be enough hotel and restaurant accommodations for the crowds at the concerts and the track.

The clergymen protested the idea of pari-mutuel betting at the track.

Judge John A. Barry, counsel for the track, noted that it paid $3.5 million in taxes in its three years of operation.

The Racing Commission has taken the matter under advisement.

Henry Beall, public relations director for the orchestra, objected to any dates that would conflict with the orchestra's program at Tanglewood from July 1 to Aug. 26.

The track had asked for 12 days from June 17 to 29, 12 days from July 9 to 20, six days for the Berkshire County Fair, July 1 to 6, and six days for the Franklin County Fair, July 22 to 27.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 192,118

JAN 22 1963

Racing Dates Hearing Becomes a Marathon

HANCOCK—Protests turned a state Racing Commission hearing into a five-hour steeplechase Monday night.

The hearing on the application of Hancock Raceway, Inc., for 36 racing dates in 1963, 12 more than last year, stretched out until after 1 a.m. as many of the more than 200 persons attending voiced opposition.

A controversy over ownership of stock was introduced as another hurdle for the three-man Racing Commission.

Atty. Lincoln S. Cain, counsel for Shaker Village, Inc., charged that the track's application failed to point out that control of half the raceway's 100 shares is in dispute.

Chairman Leo J. Madden declined to go into the matter.

Madden said he doubted whether he and the other members of the commission, Maurice H. Leff and Dr. Paul F. Walsh, could hear evidence because it is pending in Suffolk Superior Court.

Earlier Monday, Judge Frank J. Murray in Suffolk Superior Court continued a restraining order barring transfer of 50 shares of Berkshire Downs, the old name of the track, which Dr. Charles F. Furcolo, father of the former governor, contends he owns.

Cain argued that the raceway corporation should have furnished the state information concerning the problems facing its stockholders when it submitted the application for the extended racing season.

Adding her voice to Cain's in behalf of Shaker Village was Mrs. Amy Bess Miller, wife of the publisher of The Berkshire Eagle of Springfield.

Henry Beall, public relations and press director of the Boston Symphony Orchestra, said that with the Tanglewood concerts filling every motel, hotel and restaurant in the vicinity, there would be no facilities to accommodate crowds for the extended racing season.

Beall said that with the Tanglewood concerts filling every motel, hotel and restaurant in the vicinity, there would be no facilities to accommodate crowds for the extended racing season.

Rev. Douglas McWilliams, curate of St. Stephen's Episcopal Church of Pittsfield and chairman of the social action committee of the Pittsfield Council of Churches, protested pari-mutuel betting at the track.

Mr. McWilliams read a letter form Bishop Christopher J. Weldon of the Springfield Catholic Diocese protesting the increase in racing dates as "not in the best interest of the community at large."

The Rev. Wayne Horvath, director of the department of social delations of the Massachusetts Council of Churches,

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
JAN 22 1963

Hancock Protests

Racing Dates Get Opposition

By a Staff Writer of The Christian Science Monitor

The increase in track racing days in Massachusetts and Rhode Island has met heavy opposition.

A large number of protests were heard in Hancock, Mass., on Monday evening when the State Racing Commission held a hearing on the application of Hancock Raceway, Inc., for 36 racing dates in 1963—12 more than last year.

Meanwhile in Providence, R.I., Lt. Gov. Edward P. Gallogly called the granting by the State Racing and Athletics Commission of a total 175 days of racing to the two state tracks a "damaging blow" to the economy.

He declared the increase of racing days would make the economy dependent on gambling for revenue and urged Gov. John H. Chafee to fire the commission and appoint one "that will grant racing dates consistent with the public interest."

Application Attacked

The Hancock application was attacked on a number of points. Two speakers, representing Shaker Village, Inc., and the Massachusetts Council of Churches, indicated the application contained errors and might not be legalfi

Lincoln S. Cain, counsel for the village, charged the track failed to state the fact that control of half of its shares are in dispute.

The commission declined to go into this matter since it is pending in Suffolk Court, which earlier in the day had continued a restraining order barring the transfer of about $150,000 worth of stock which Dr. Charles F. Furcolo, father of the former Governor, claims.

The Rev. Wayne W. Horvath, director of the Department of Social Relations of the Council of Churches, said that Attorney General Edward Brooke has been asked to investigate the raceway. He said that in 1960 the racing commission granted a license to the track and devited for the first time in 25 years from a law which declares that all commercial racing dates must be allocated by Jan. 30.

Fairs Charged

The Rev. Mr. Horvath also charged that the Franklin Fair and the Berkshire County Fair Association's applications also contained error and that these two groups had not filed annual reports for 10 and 2 years respectively.

A delegation from the Boston Symphony Orchestra contended that the additional dates would conflict with the orchestra's concerts at nearby Tanglewood and that there would not be enough hotel and restaurants accommodations for the crowds at the concerts and the track.

Several area clergymen and Mrs. Lawrence K. Miller, wife of the publisher of the Berkshire Eagle of Pittsfield, were among the other objectors.

Another development was the announcement by Suffolk Downs and Rockingham Park tracks that, because of the increase in Rhode Island racing dates, they will probably ask for schedule changes. As matters presently stand, many of Suffolk's 66 racing days are scheduled for the same time as Rhode Island days, which would result in competition between the tracks.

New England Newsclip Agency, Inc.
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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
JAN 7 1963

Boston Symphony To Oppose Hancock Track Extension

BOSTON—The Boston Symphony Orchestra announced Saturday it would oppose an extension of the Berkshire Downs racing season this summer at Hancock.

Overlaps Concerts

The proposed extension would overlap the orchestra's summer concerts at Tanglewood in Lenox, a few miles from Hancock.

Orchestra Manager Thomas Perry said a representative of the orchestra would attend a hearing on the extension request of Hancock Raceways, Inc., which operates the track. The hearing was set tentatively for Jan. 31 at Hancock.

"It is my feeling that the character of Berkshire County, the crowding of the county and the nature of the development of the tourist business in the county are not well served by having so many of the attractions of the county take place all at once," Perry said.

"They're better spread out," he said.

Seek 12-Day Seasons

Hancock Raceways asked the state Racing Commission for an early 12-day season from June 17 to 29 and 12 more days from July 8 to 20.

The Berkshire County Fair also seeks racing permission for its six-day fair week in between the proposed raceways seasons.

The Boston Symphony opens its eight-week Tanglewood season early in July.

Bulletin (e)
PROVIDENCE, R. I.
Circ. 143,970
FEB 1 1963

Peace Reigns on New England Race Front as Dates Get OK

By JOHN R. ABORN

Peace reigned today on the major New England racing front with agreeable dates now granted to Narragansett Park, Lincoln Downs, Suffolk Downs and Rockingham Park but trouble brewed in another area, not actually between tracks.

A member of the Massachusetts House of Representatives, Sidney Q. Curtiss of Sheffield, has requested Gov. Endicott Peabody to review the granting of 12 additional days of racing this season to Berkshire Downs in Hancock. Sheffield is in Berkshire County, as is Hancock.

Berkshire has been granted 24 days of so-called commercial racing, the same as it had last year, these going to Hancock, Raceway, Inc., operators of the track. Six days each have been granted to two fair associations, the Berkshire County Fair and the Franklin County Fair, two organizations which had no racing dates last year and have no tracks of their own.

Detriment Seen

Curtiss is complaining that the 12 extra days at Berkshire will be a detriment to the area, chiefly because they will conflict with the Berkshire Music Festival at Tanglewood. The Boston Symphony Orchestra, which conducts the festival, made the same complaint a few days ago at the hearing of the license applications and last week the Massachusetts Council of Churches registered a similar complaint.

The peace pact among New England's four major thoroughbred tracks became official yesterday when the R.I. Racing and Athletics Commission granted dates to Lincoln and Narragansett and the New Hampshire commission announced that on Tuesday it had granted the dates sought by Rockingham.

Suffolk had been granted its dates Wednesday.

All four tracks were given the dates requested in revised applications after Tuesday's agreement among their officers upon a schedule eliminating most of the serious conflict threatened by Lincoln's original dates.

Lincoln was granted 85 racing dates, 24 less than it had received from the commission in its approval of the track's earlier application. Narragansett was granted 66 racing dates, the same number it had been granted earlier.

The Schedule

In the Lincoln allotment are 38 afternoon programs and 47 night programs in its two meetings. Narragansett has five afternoon programs and 19 night programs in its summer meeting, which marks that track's initial entrance into after-dark racing. Narragansett will run only afternoons in its fall meeting, which totals 42 racing dates.

The complete schedule for the four tracks follows:

Lincoln Downs — Feb. 22 through April 20. 49 racing dates (36 afternoon programs. Feb. 22 through March 30 and on April 6, 13, 19 and 20. Thirteen night programs, April 1, 2, 3, 4, 5, 8, 9, 10, 11, 15, 16, 17 and 18. No racing Good Friday, April 12).

Suffolk Downs — April 22 through June 8 (42 racing dates, all afternoon programs).

Narragansett Park—June 10 through July 6 (24 racing dates, 19 night programs, five afternoon programs, June 15, 22, 29, July 4 and 6).

Total Lowered

Rockingham Park — July 8 through Sept. 7 (54 racing dates, all afternoon programs).

Lincoln Downs — Aug. 12 through Sept. 21 (36 racing dates, 34 night programs, two afternoon programs, Sept. 14 and 21).

Suffolk Downs — Sept. 23 dates, all afternoon programs). through Oct. 19 (24 racing

Narragansett Park — Oct. 21 hrough Dec. 7 (42 racing dates, ll afternoon programs).

The reduction of Lincoln's otal from 109 to 85 lowered he total at the four tracks rom 295 to 271.

Only one conflicting period emains in the running-race dates allotted. Lincoln's fall racing will conflict for 24 nights, Aug. 12 through Sept. 7, with the last four weeks of Rockingham's afternoon programs.

The dates granted Lincoln previously included an 18-day conflict with Suffolk in the spring and a 30-day conflict with Rockingham in the fall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
JAN 9

State to Decide On Hancock Racing At Jan. 21 Hearing

Jan. 21 definitely is the date for the hearings after which the state Racing Commission will decide whether there shall be continous racing at Berkshire Downs, Hancock, from June 17 to July 20.

The commission last night announced the hearing date which earlier had been set tentatively. The hearings will start at 7 p.m. the 21st at the Hancock Central School.

Hancock Raceways has asked for 24 days of racing, from June 17 to June 29, and from July 8 to July 20, and the Berkshire County Fair Assn., eligible for racing dates this year for the first time, has asked for six days of racing in the interval between the two periods sought by Hancock Raceways. Heretofore, the track at Hancock has operated in the fall. It tried but failed to get summer dates last year.

The Boston Symphony Orchestra which operates at Tanglewood in July and early August, and the Assn. of Business and Commerce of Pittsfield have indicated they would oppose the applications for summer dates. The Berkshire Hills Conference is weighing the stand it will take.

Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
FEB 1 1963

Off to the Races? Out With Them

The State Racing Commission has just given Massachusetts a lesson in what can happen when the voters of a county favor horse racing at the polls without considering what goes on at the planning tables. A so-called agricultural fair can be imported from another county and planked down on a racetrack that an unsuspecting public thought was a limited operation. And horse racing can be put in direct competition with cultural activity in such a summer mecca of culture as the heart of the Berkshires.

What is happening in Berkshire County is pushing the county voters' permission pretty far. Hancock Raceways, part of whose stock ownership is still in dispute between in-staters and out-of-staters, has been operating from the start with borderline sanction from the Berkshire public. Commercial use of parimutuel betting survived with less than a 2000-vote margin out of some 50,000 ballots cast in the 1962 election. Four years earlier, this quadrennial ballot item got in with a similarly slender edge. Now Hancock gets racing dates that conflict with the Berkshire Festival at Tanglewood and the whole complex of popular summer activity in the area.

Racing connected with agricultural fairs has enjoyed greater Berkshire support, largely because of the venerable institution that is the Barrington Fair. But this year the voters' sanction of fair-connected racing has been extended significantly by the state commission. Not only has the Berkshire County Fair Association been granted six racing dates — at Hancock Raceways' Berkshire Downs. The Franklin Fair Association also gets six days of racing—at Hancock Raceways' Berkshire Downs, three-quarters of the way across the commonwealth from the Worcester County community where the Franklin Fair ostensibly is sponsored.

This is ridiculous. For one thing, the commission has ignored some abundantly valid objections raised at the required public hearing on the Hancock racing dates. For another, it has scuttled the basic premise that underlies the agricultural fairs; namely, that they serve and encourage the interests of agriculture and the domestic arts, not the interests of horse-race promoters.

But perhaps it is just as well that this came out into the open. It might have a constructive effect on the State Senate, which apparently is going to be asked this year to give racing operators a greater sense of security. A senator from Revere, where racing is big business, proposes that the quadrennial referendums on racing be eliminated in any county that has voted the same way twice, "yes" or "no." If this were made retroactive, it would freeze the counties as they are with respect to parimutuel. Which apparently means those where racing is "in" would be getting more racing from the others. That is unthinkable. But it might be a good idea, now that the system is exposed, to let the counties reject racing for good the next two times it comes up on the ballot.

Meantime, the agricultural fair associations had better look their gift horses in the mouth if they want to retain public respect. And the state Department of Agriculture might take a fresh look at the requirements for certification as an agricultural fair. Gov. Peabody has just looked at the Racing Commission and recommended a change, which should be for the better.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,063

Orchestra Opposes Longer Race Time At Berkshire Downs

BOSTON (UPI) — The Boston Symphony Orchestra has announced it would oppose an extension of the Berkshire Downs racing season this summer at Hancock.

The proposed extension would overlap the orchestra's summer concerts at Tanglewood in Lenox, a few miles from Hancock.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185

ABC of Pittsfield Joins Fight Against Track in Hancock

The Association of Business and Commerce of Central Berkshire will join the Boston Symphony Orchestra in opposition to summer racing at Berkshire Downs in Hancock.

The ABC will have a representative at a hearing in Hancock Jan. 31 to voice its opposition to the petition of Hancock Raceways Inc. for dates starting June 17 and running through July 20.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917
JAN 22 1963

Hancock Protests

Racing Dates Get Opposition

By a Staff Writer of The Christian Science Monitor

The increase in track racing days in Massachusetts and Rhode Island has met heavy opposition.

A large number of protests were heard in Hancock, Mass., on Monday evening when the State Racing Commission held a hearing on the application of Hancock Raceway, Inc., for 36 racing dates in 1963—12 more than last year.

Meanwhile in Providence, R.I., Lt. Gov. Edward P. Gallogly called the granting by the State Racing and Athletics Commission of a total 175 days of racing to the two state tracks a "damaging blow" to the economy.

He declared the increase of racing days would make the economy dependent on gambling for revenue and urged Gov. John H. Chafee to fire the commission and appoint one "that will grant racing dates consistent with the public interest."

Application Attacked

The Hancock application was attacked on a number of points. Two speakers, representing Shaker Village, Inc., and the Massachusetts Council of Churches, indicated the application contained errors and might not be legalfi

Lincoln S. Cain, counsel for the village, charged the track failed to state the fact that control of half of its shares are in dispute.

The commission declined to go into this matter since it is pending in Suffolk Court, which earlier in the day had continued a restraining order barring the transfer of about $150,000 worth of stock which Dr. Charles F. Furcolo, father of the former Governor, claims.

The Rev. Wayne W. Horvath, director of the Department of Social Relations of the Council of Churches, said that Attorney General Edward Brooke has been asked to investigate the raceway. He said that in 1960 the racing commission granted a license to the track and devited for the first time in 25 years from a law which declares that all commercial racing dates must be allocated by Jan. 30.

Fairs Charged

The Rev. Mr. Horvath also charged that the Franklin Fair and the Berkshire County Fair Association's applications also contained error and that these two groups had not filed annual reports for 10 and 2 years respectively.

A delegation from the Boston Symphony Orchestra contended that the additional dates would conflict with the orchestra's concerts at nearby Tanglewood and that there would not be enough hotel and restaurants accommodations for the crowds at the concerts and the track.

Several area clergymen and Mrs. Lawrence K. Miller, wife of the publisher of the Berkshire Eagle of Pittsfield, were among the other objectors.

Another development was the announcement by Suffolk Downs and Rockingham Park tracks that, because of the increase in Rhode Island racing dates, they will probably ask for schedule changes. As matters presently stand, many of Suffolk's 66 racing days are scheduled for the same time as Rhode Island days, which would result in competition between the tracks.

Bulletin (e)
PROVIDENCE, R. I.
Circ. 143,970
FEB 1 1963

Peace Reigns on New England Race Front as Dates Get OK

By JOHN R. ABORN

Peace reigned today on the major New England racing front with agreeable dates now granted to Narragansett Park, Lincoln Downs, Suffolk Downs and Rockingham Park but trouble brewed in another area, not actually between tracks.

A member of the Massachusetts House of Representatives, Sidney Q. Curtiss of Sheffield, has requested Gov. Endicott Peabody to review the granting of 12 additional days of racing this season to Berkshire Downs in Hancock. Sheffield is in Berkshire County, as is Hancock.

Berkshire has been granted 24 days of so-called commercial racing, the same as it had last year, these going to Hancock, Raceway, Inc., operators of the track. Six days each have been granted to two fair associations, the Berkshire County Fair and the Franklin County Fair, two organizations which had no racing dates last year and have no tracks of their own.

Detriment Seen

Curtiss is complaining that the 12 extra days at Berkshire will be a detriment to the area, chiefly because they will conflict with the Berkshire Music Festival at Tanglewood. The Boston Symphony Orchestra, which conducts the festival, made the same complaint a few days ago at the hearing of the license applications and last week the Massachusetts Council of Churches registered a similar complaint.

The peace pact among New England's four major thoroughbred tracks became official yesterday when the R.I. Racing and Athletics Commission granted dates to Lincoln and Narragansett and the New Hampshire commission announced that on Tuesday it had granted the dates sought by Rockingham.

Suffolk had been granted its dates Wednesday.

All four tracks were given the dates requested in revised applications after Tuesday's agreement among their officers upon a schedule eliminating most of the serious conflict threatened by Lincoln's original dates.

Lincoln was granted 85 racing dates, 24 less than it had received from the commission in its approval of the track's earlier application. Narragansett was granted 66 racing dates, the same number it had been granted earlier.

The Schedule

In the Lincoln allotment are 38 afternoon programs and 47 night programs in its two meetings. Narragansett has five afternoon programs and 19 night programs in its summer meeting, which marks that track's initial entrance into after-dark racing. Narragansett will run only afternoons in its fall meeting, which totals 42 racing dates.

The complete schedule for the four tracks follows:

Lincoln Downs — Feb. 22 through April 20. 49 racing dates (36 afternoon programs Feb. 22 through March 30 and on April 6, 13, 19 and 20. Thirteen night programs, April 1, 2, 3, 4, 5, 8, 9, 10, 11, 15, 16, 17 and 18. No racing Good Friday, April 12).

Suffolk Downs — April 22 through June 8 (42 racing dates, all afternoon programs).

Narragansett Park—June 10 through July 6 (24 racing dates, 19 night programs, five afternoon programs, June 15, 22, 29, July 4 and 6).

Total Lowered

Rockingham Park — July 8 through Sept. 7 (54 racing dates, all afternoon programs).

Lincoln Downs — Aug. 12 through Sept. 21 (36 racing dates, 34 night programs, two afternoon programs, Sept. 14 and 21).

Suffolk Downs — Sept. 23 dates, all afternoon programs). through Oct. 19 (24 racing

Narragansett Park — Oct. 21 through Dec. 7 (42 racing dates, all afternoon programs).

The reduction of Lincoln's total from 109 to 85 lowered the total at the four tracks from 295 to 271.

Only one conflicting period remains in the running-race dates allotted. Lincoln's fall racing will conflict for 24 nights, Aug. 12 through Sept. 7, with the last four weeks of Rockingham's afternoon programs.

The dates granted Lincoln previously included an 18-day conflict with Suffolk in the spring and a 30-day conflict with Rockingham in the fall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185

State to Decide On Hancock Racing At Jan. 21 Hearing

Jan. 21 definitely is the date for the hearings after which the state Racing Commission will decide whether there shall be continous racing at Berkshire Downs, Hancock, from June 17 to July 20.

The commission last night announced the hearing date which earlier had been set tentatively. The hearings will start at 7 p.m. the 21st at the Hancock Central School.

Hancock Raceways has asked for 24 days of racing, from June 17 to June 29, and from July 8 to July 20, and the Berkshire County Fair Assn., eligible for racing dates this year for the first time, has asked for six days of racing in the interval between the two periods sought by Hancock Raceways. Heretofore, the track at Hancock has operated in the fall. It tried but failed to get summer dates last year.

The Boston Symphony Orchestra which operates at Tanglewood in July and early August, and the Assn. of Business and Commerce of Pittsfield have indicated they would oppose the applications for summer dates. The Berkshire Hills Conference is weighing the stand it will take.

Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
FEB 1 1963

Off to the Races? Out With Them

The State Racing Commission has just given Massachusetts a lesson in what can happen when the voters of a county favor horse racing at the polls without considering what goes on at the planning tables. A so-called agricultural fair can be imported from another county and planked down on a racetrack that an unsuspecting public thought was a limited operation. And horse racing can be put in direct competition with cultural activity in such a summer mecca of culture as the heart of the Berkshires.

What is happening in Berkshire County is pushing the county voters' permission pretty far. Hancock Raceways, part of whose stock ownership is still in dispute between in-staters and out-of-staters, has been operating from the start with borderline sanction from the Berkshire public. Commercial use of parimutuel betting survived with less than a 2000-vote margin out of some 50,000 ballots cast in the 1962 election. Four years earlier, this quadrennial ballot item got in with a similarly slender edge. Now Hancock gets racing dates that conflict with the Berkshire Festival at Tanglewood and the whole complex of popular summer activity in the area.

Racing connected with agricultural fairs has enjoyed greater Berkshire support, largely because of the venerable institution that is the Barrington Fair. But this year the voters' sanction of fair-connected racing has been extended significantly by the state commission. Not only has the Berkshire County Fair Association been granted six racing dates — at Hancock Raceways' Berkshire Downs. The Franklin Fair Association also gets six days of racing—at Hancock Raceways' Berkshire Downs, three-quarters of the way across the commonwealth from the Worcester County community where the Franklin Fair ostensibly is sponsored.

This is ridiculous. For one thing, the commission has ignored some abundantly valid objections raised at the required public hearing on the Hancock racing dates. For another, it has scuttled the basic premise that underlies the agricultural fairs; namely, that they serve and encourage the interests of agriculture and the domestic arts, not the interests of horse-race promoters.

But perhaps it is just as well that this came out into the open. It might have a constructive effect on the State Senate, which apparently is going to be asked this year to give racing operators a greater sense of security. A senator from Revere, where racing is big business, proposes that the quadrennial referendums on racing be eliminated in any county that has voted the same way twice, "yes" or "no." If this were made retroactive, it would freeze the counties as they are with respect to parimutuel. Which apparently means those where racing is "in" would be getting more racing from the others. That is unthinkable. But it might be a good idea, now that the system is exposed, to let the counties reject racing for good the next two times it comes up on the ballot.

Meantime, the agricultural fair associations had better look their gift horses in the mouth if they want to retain public respect. And the state Department of Agriculture might take a fresh look at the requirements for certification as an agricultural fair. Gov. Peabody has just looked at the Racing Commission and recommended a change, which should be for the better.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,063

Orchestra Opposes Longer Race Time At Berkshire Downs

BOSTON (UPI) — The Boston Symphony Orchestra has announced it would oppose an extension of the Berkshire Downs racing season this summer at Hancock.

The proposed extension would overlap the orchestra's summer concerts at Tanglewood in Lenox, a few miles from Hancock.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185

ABC of Pittsfield Joins Fight Against Track in Hancock

The Association of Business and Commerce of Central Berkshire will join the Boston Symphony Orchestra in opposition to summer racing at Berkshire Downs in Hancock.

The ABC will have a representative at a hearing in Hancock Jan. 31 to voice its opposition to the petition of Hancock Raceways Inc. for dates starting June 17 and running through July 20.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
JAN 7 1963

Boston Symphony To Oppose Hancock Track Extension

BOSTON—The Boston Symphony Orchestra announced Saturday it would oppose an extension of the Berkshire Downs racing season this summer at Hancock.

Overlaps Concerts

The proposed extension would overlap the orchestra's summer concerts at Tanglewood in Lenox, a few miles from Hancock.

Orchestra Manager Thomas Perry said a representative of the orchestra would attend a hearing on the extension request of Hancock Raceways, Inc., which operates the track. The hearing was set tentatively for Jan. 31 at Hancock.

"It is my feeling that the character of Berkshire County, the crowding of the county and the nature of the development of the tourist business in the county are not well served by having so many of the attractions of the county take place all at once," Perry said.

"They're better spread out," he said.

Seek 12-Day Seasons

Hancock Raceways asked the state Racing Commission for an early 12-day season from June 17 to 29 and 12 more days from July 8 to 20.

The Berkshire County Fair also seeks racing permission for its six-day fair week in between the proposed raceways seasons.

The Boston Symphony opens its eight-week Tanglewood season early in July.

Racing Dates Hearing Becomes a Marathon

HANCOCK—Protests turned a state Racing Commission hearing into a five-hour steeplechase Monday night.

The hearing on the application of Hancock Raceway, Inc., for 36 racing dates in 1963, 12 more than last year, stretched out until after 1 a.m. as many of the more than 200 persons attending voiced opposition.

A controversy over ownership of stock was introduced as another hurdle for the three-man Racing Commission.

Atty. Lincoln S. Cain, counsel for Shaker Village, Inc., charged that the track's application failed to point out that control of half the raceway's 100 shares is in dispute.

Chairman Leo J. Madden declined to go into the matter.

Madden said he doubted whether he and the other members of the commission, Maurice H. Leff and Dr. Paul F. Walsh, could hear evidence, because it is pending in Suffolk Superior Court.

Earlier Monday, Judge Frank J. Murray in Suffolk Superior Court continued a restraining order barring transfer of 50 shares of Berkshire Downs, the old name of the track, which Dr. Charles F. Furcolo, father of the former governor, contends he owns.

Cain argued that the raceway corporation should have furnished the state information concerning the problems facing its stockholders when it submitted the application for the extended racing season.

Adding her voice to Cain's in behalf of Shaker Village was Mrs. Amy Bess Miller, wife of the publisher of The Berkshire Eagle of Springfield.

Henry Beall, public relations and press director of the Boston Symphony Orchestra, said that with the Tanglewood concerts filling every motel, hotel and restaurant in the vicinity, there would be no facilities to accommodate crowds for the extended racing season.

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Rev. Douglas McWilliams, curate of St. Stephen's Episcopal Church of Pittsfield and chairman of the social action committee of the Pittsfield Council of Churches, protested pari-mutuel betting at the track.

Mr. McWilliams read a letter form Bishop Christopher J. Weldon of the Springfield Catholic Diocese protesting the increase in racing dates as "not in the best interest of the community at large."

The Rev. Wayne Horvath, director of the department of social delations of the Massachusetts Council of Churches, read a statement in which he urged the commission to dismiss the applications of the Berkshire County Fair Assn. and the Franklin Fair Assn. for racing dates because of alleged irregularities in their applications and failure to meet legal requirements.

Albert R. Neil, executive secretary of the Assn. of Business and Commerce of Pittsfield, objected to the granting of any racing dates "on the basis of the harm that racing does to the economy of the area."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 195,[illegible]
FEB 1 1963

Peabody Asked To Review Dates Given Hancock

Gov. Peabody was asked Thursday to initiate a review of the State Racing Commission's award of 12 extra horse racing days to the Berkshire Downs track in Hancock, in the wake of incensed reaction.

Rep. Sidney Q. Curtiss (Sheffield), House Republican leader, forwarded the request to Peabody, stating the additional dates will "result in a great detriment to the welfare of Berkshire County."

Curtiss pointed out that they will conflict with the Berkshire Music Festival at Tanglewood.

The G.O.P. leader urged "immediate steps" by the governor to have the racing commission reconsider.

The Hancock track was awarded 36 racing days. This included its own 24 days of racing, plus separate six-day licenses for Berkshire County Fair Assn. and the Franklin Fair Assn.

Berkshire Downs got the Franklin Fair racing, despite the fact that the association is in the Town of Franklin—100 miles from the track.

Racing dates for the Hancock track and for all other horse and dog racing ovals were awarded Wednesday—the last day in office for Racing Commission Chairman Morris H. Leff.

Peabody replaced Leff Thursday, the day his term expired, with Grover T. O'Brien, Chicopee labor official.

The extra days for the Hancock track were assailed by the Massachusetts Council of Churches.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Circ. 101,245
FEB 1 1963

A Longer Meet Is Said Costly

Protest Meets Given Fairs For Hancock Track

The additional 12 days of racing granted to Berkshire County this week by the State Racing Commission will cut the state's share of taxes and detract from the Berkshire Music Festival, according to two state representatives, one of them a Holyoke Democrat.

Six-day meets were approved for the Berkshire County Fair Association and the Franklin Fair Association, both to be run at Berkshire Downs in Hancock. Franklin is in Worcester County, more than 100 miles away from Hancock.

Rep. Stephen T. Chmura, D-Holyoke, has said he will file an order for an investigation of what he termed "phantom fairs." Rep. Sidney Q. Curtiss of Sheffield, GOP minority leader, called on Gov. Endicott Peabody to take steps to have the racing commission reconsider its action.

Rep. Curtiss said he had asked the governor to "review the manner" in which the added dates were assigned. Assigned to Hancock Raceways at Berkshire Downs were 24 days of racing, June 17 through 29 and July 8 through 20.

Rep. Chmura said that on regular racing days at a track the state receives seven per cent of the tax placed on bets. Of the 15 per cent tax on fairs, the state receives only three per cent, said the Holyoke representative.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,063
JAN 22 1963

Clerics, Other Oppose Extra Racing Days

HANCOCK, Mass. (AP) — The state Racing Commission sat until 1 a.m. today hearing testimony on the application of Hancock Raceway Inc. for 36 racing dates in 1963 —12 more than last year.

Several groups including Shaker Village Inc., a delegation from the Boston Symphony Orchestra, several area clergymen and Mrs. Lawrence K. Miller, wife of the publisher of the Berkshire Eagle of Pittsfield were among objectors.

Atty. Lincoln S. Cain, counsel for Shaker Village, of which Mrs. Miller is president, charged the track's application omitted mention of a dispute over ownership of 100 shares of stock. Shaker Village abuts the race track property.

Racing Commission Chairman Leo J. Madden declined to go into the stock question on the grounds the case was before the courts.

The symphony delegation contended the additional dates would conflict with the orchestra's concerts at nearby Tanglewood and there would not be enough hotel and restaurant accommodations for the crowds at the concerts and the track.

The clergymen protested the idea of pari-mutuel betting at the track.

Judge John A. Barry, counsel for the track, noted that it paid $3.5 million in taxes in its three years of operation.

The Racing Commission has taken the matter under advisement.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
ATTLEBORO, Mass.
Circ. 11,091
JAN 22 1963

RACING PETITION HEARD

HANCOCK, Mass. (AP) — The state Racing Commission sat until 1 a.m. today hearing testimony on the application of Hancock Raceway Inc. for 36 racing dates in 1963 —12 more than last year.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,067
JAN 22 1963

Groups Object To Adding Racing Dates At Hancock

HANCOCK, Mass. (AP — The state Racing Commission sat until 1 a.m. today hearing testimony on the application of Hancock Raceway Inc. for 36 racing dates in 1963 —12 more than last year.

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The ownership dispute came up earlier in the day in Suffolk Superior Court where Judge Frank J. Murray continued in force a temporary restraining order tying up 50 shares of Berkshire Downs, the former name of the track.

The order was obtained by Dr. Charles F. Furcolo, father of former Gov. Foster Furcolo. Dr. Furcolo contends he obtained the shared valued at $150,000 through a "straw" who subsequently sold them.

Murray's order bars Samuel A. Rizzo, of Scarsdale, N. Y., president of the track and allegedly the buyer of the disputed shares, from transferring the stock.

Racing Commission Chairman Leo J. Madden declined to go into the stock question on the grounds the case was before the courts.

The symphony delegation contended the additional dates would conflict with the orchestra's concerts at nearby Tanglewood and there would not be enough hotel and restaurant accommodations for the crowds at the concerts and the track.

The clergymen protested the idea of pari-mutuel betting at the track.

Judge John A. Barry, counsel for the track, noted that it paid $3.5 million in taxes in its three years of operation.

The Racing Commission has taken the matter under advisement.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
WESTERLY, R.I.
Circ. 8,371
JAN 22 1963

Fight Mass. Race Dates

HANCOCK, Mass. (AP) — The state Racing Commission sat until 1 a.m. today hearing testimony on the application of Hancock Raceway Inc. for 36 racing dates in 1963 —12 more than last year.

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(Continued from Page One)

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CLIPPINGS BUREAU
CLIPPINGS
COMPLETE NEW YORK
NEWS SERVICE

HUDSON REGISTER STAR
Tuesday, January 22, 1963

Commission Hears Testimony On Application

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
JAN 2 2 1963

Mrs. Miller Testifies

Before Chairman Madden limited Atty. Cain's part in the hearing, he allowed the Pittsfield lawyer to call one witness, Mrs. Lawrence K. Miller of Pittsfield. Mrs. Miller, wife of the editor of The Eagle, is president of Shaker Community.

She maintained that during the racing season traffic is so bad that it is "almost impossible" for people to get to the Shaker museum.

In answer to questions from Barry, Mrs. Miller said she did not have records to substantiate these complaints.

Harry Beall, director of public relations for the Boston Symphony Orchestra, appeared in opposition to the July dates requested at Berkshire Downs. As in past years, he based the BSO opposition on the thesis that the county's tourist facilities already are taxed close to capacity during the July-August Tanglewood season.

In an attempt to refute Beall's contentions, Barry read letters from two tourist operators—George Tourraine of the Curtis Hotel in Lenox and David Green, general manager of Avaloch in the same town.

Plenty of Vacancies

Both men maintained that their establishments, hard by Tanglewood, have plenty of vacancies from Sunday evenings through Thursday nights during the peak of the Tanglewood season.

Beall suggested that these two establishments do not necessarily give a picture of the total county tourist situation during the summer season.

Frank Patterson of Hancock, who identified himself as a former BSO employe, stated that

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
FEB 1 1963

'Phantom Fair'

Continued From Page 1

Association and the Franklin Fair Association. The former was allotted July 1-6, across the holiday. Franklin Fair was granted the week of July 22-27.

Six Days at Barrington

Curtiss said he had asked Gov. Peabody to "review the manner" in which the added dates were assigned. Curtiss said, "The additional racing dates which have been set by the Racing Commission for the Hancock track will result in a great detriment to the welfare of Berkshire County, not only as regards the economy of the county, but also due to the fact that the additional dates will conflict with the Berkshire Music Festival which has become, during the past few years, a tremendous asset not only to the Berkshires but to the nation itself. It is my hope that the governor will take immediate steps to have the Racing Commission reconsider its action in this matter."

Says Petition Fraudulent

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 177,889
JAN 2 2 1963

ATTORNEY ACCUSED

Judge John A. Barry, legal representative of the track, retorted with a charge that Cain's statements were "scurrilous and unfit remarks for a member of the bar association to make." He accused

The track has been worth $3,500,000 to Massachusetts taxpayers in its three years of operation, Barry estimated. Tracks pay about 9 per cent of the betting handle in state taxes.

All three members of the Racing Commission, Madden, Maurice H. Leff and Dr. Paul F. Walsh, were present at the hearing.

Objectors in addition to Cain and Mrs. Amy Bess Miller, wife of the publisher of the Berkshire Eagle, Pittsfield newspaper, for the Shaker Village, included a delegation from the Boston Symphony Orchestra.

They were James J. Brosnahan, business manager; Henry Beall, public relations and press director, and James Kiley, superintendent of Tanglewood at Lenox.

Beall, as spokesman, objected to any dates which would conflict with the orchestra's program of Tanglewood concerts from July 1 to Aug. 26. He said that with the concerts attracting crowds which could fill every motel, hotel and restaurant to capacity, there simply was not enough room to accommodate people for the concerts and the crowds for the horse races at the same time.

The track has asked for 12 days from June 17 to 29, inclusive, 12 days from July 9 to 20, 6 days for the Berkshire County Fair July 1 to 6, and 6 days for the Franklin County Fair July 22 to 27.

Industry and the churches of Berkshire County also were represented in the opposition.

CLERIC PROTESTS

The Rev. Douglas McWilliams, curate of St. Stephen's Episcopal Church, Pittsfield, and chairman of the social action committee of the Pittsfield Council of Churches, protested for the Council against the entire operation of pari-mutual betting at the track.

He also read a letter of protest from Msgr. Eugene F. Marshall of St. Mary's Church, Pittsfield, which he said Bishop Christopher J. Weldon of the Springfield Catholic Diocese had forwarded to him to be presented at the hearing.

Albert R. Neill, executive director, spoke in opposition in behalf of Business and Commerce of Central Berkshire County, Inc., whose membership includes all the principal employers of the area, including General Electric Company.

About 200 persons attended the hearing.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
Jan 31 1963

NEW RACING DATES FOR BERKSHIRE HIT

County Group, Franklin Both Get Six Days

Town Is 100 Miles From Hancock Track; Business, Church Leaders Assail Decision; Peabody Asked to Review Action

(Special to The Union)

BOSTON—An additional 12 days of horse racing for Berkshire County was announced Wednesday by the Racing Commission. It touched off protests at both ends of the state.

100 Miles Away

In announcing racing dates for horse, harness and dog racing, the commission said it had approved six-day meets for Berkshire County Fair Association and Franklin Fair Association of Franklin, both to be run at Berkshire Downs in Hancock.

Franklin is in the southeastern corner of Worcester County, more than 100 miles from Hancock.

The commission also approved a split schedule for Hancock Raceways at Berkshire Downs, June 17-29 and July 8-20. The 24-day total is the same as last year.

The permits for the two fair associations to conduct racing at Berkshire Downs were the only licenses granted this year by the commission.

42-Day Total

The 36 days of horse racing at Berkshire Downs, plus the usual six days of racing at the Barrington Fair in Great Barrington, will give Berkshire County 42 days of horse racing this year.

Reaction to the announcement of the racing dates was almost immediate. Much was a reflection of opposition voiced at a hearing Jan. 21 in Hancock conducted by the Racing Commission on the applications for racing dates at Berkshire Downs.

One of the opponents at the hearing, William Whittlesey, 3d, of Pittsfield, president of the Association of Business and Commerce of Central Berkshire County, said Wednesday granting of the racing dates came as no surprise.

"It seemed obvious to us from the attitude of the hearing officers and by the fact that an abuttor was not allowed to become a party to the proceedings that a decision had been reached before the hearing was held," said Whittlesey.

See RACING DATES Page Six

A telegram of protest was sent to Gov. Endicott Peabody by Rev. Wayne W. Horvath, director of the Massachusetts Council of Churches department of social relations.

Mr. Horvath asked the governor to review the racing commission's action and to "study the problem of synthetic fairs wherever they may be found. Genuine fairs and agricultural interests suffer from greedy opportunists and irresponsible racing."

Sees Economic Havoc

"The total disregard of the commission for the public welfare is appalling," Mr. Horvath said. "This is one in a series of questionable and arbitrary actions which result in great economic havoc. Berkshire County will be inundated with racing."

Mr. Horvath added it was his belief the part played by Morris H. Leff of Longmeadow, one of the three commissioners and a former commission chairman, was "irresponsible and one made in the last moments, knowing that he was soon to leave the post."

Gov. Peabody said Wednesday during a press conference he was not going to reappoint Leff, whose term expires this year.

Thomas A. Perry, Jr., manger of the Boston Symphony Orchestra, said the orchestra would stand on the statement it made Jan. 21 in Hancock. At that time Harry Beal, president of the orchestra, told the commission it was concerned mainly with the racing dates in July, which would conflict with the Tanglewood season in Lenox and that the county's hotels and other tourists' services would be overtaxed if both events were allowed at the same time.

Raps "Mockery"

When the racing dates were announced, A. J. Rizzo, owner of Berkshire Downs, said he was pleased with the dates, although they were not enough to compete with the new racetrack in Pownal, Vt. He said opposition in Berkshire County was motivated by selfish interest.

Whittlesey said the granting of racing dates to the Franklin Fair at Berkshire Downs, more than 100 miles from Franklin, makes "the whole affair a mockery of our democratic form of government."

Stating it was the belief of the ABC that parimutuel betting at Berkshire Downs is not in the best interests of the economic welfare of central Berkshire County, particularly in the summer, Whittlesey said the attorney general's office should be made.

Asks Investigation

"Improper activity on the part of those persons interested in the granting of dates is indicated, and only a thorough investigation by the chief law enforcement agency of the commonwealth can quell the fears and doubts which have been raised in the minds of the average citizen," he said.

Rev. J. Allen McLean of Pilgrim Memorial Church in Pittsfield, representing the Pittsfield Area Council of Churches at the Hancock hearing Jan. 21 in the fight against racing of any kind in the county, said Wednesday the action by the commission "was unbelievable if one is committed to the democratic processes and expects elected or appointed officials to carry out the duties of their offices."

Calling the action a "disheartening farce," Mr. McLean charged the Franklin Fair "has agriculture as the last thing on its mind" and that the Berkshire County Fair last year was not a successful venture.

Says Petition Fraudulent

"The Berkshire Downs petition was fraudulent and the racing commission refused to look into this feature, either at the hearing or any other time," he said.

Also entering protests at the Jan. 21 hearings were Most Rev. Christopher J. Weldon, bishop of the Roman Catholic Diocese of Springfield and Shaker Community, Inc., in Hancock.

New England Newsclip Agency, Inc.
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News (e)
SPRINGFIELD, Mass.
Circ. 101,245

JAN 22 1963

Extra Racing at Hancock Is Battled at Hearing

Shaker Village and Tanglewood Both Object to Extension for Berkshire Track

HANCOCK (AP)—The State Racing Commission sat until 1 a. m. today hearing testimony on the application of Hancock Raceway, Inc. for 36 racing dates in 1963—12 more than last year.

Several groups including Shaker Village, Inc., a delegation from the Boston Symphony Orchestra, several area clergymen, and Mrs. Lawrence K. Miller, wife of the publisher of the Berkshire Eagle of Pittsfield, were among objectors.

Atty. Lincoln S. Cain, counsel for Shaker Village, of which Mrs. Miller is president, charged the track's application omitted mention of a dispute over ownership of 100 shares of stock. Shaker Village abuts the race track property.

The ownership dispute came up earlier in the day in Suffolk Superior Court where Judge Frank J. Murray continued in force a temporary restraining order tying up 50 shares of

(Continued on Page 6)

...was arrested yesterday

...with the orches-
tra's concerts at nearby Tangle-
wood and there would not be
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The clergymen protested the
idea of pari-mutuel betting at
the track.

Judge John A. Barry, counsel
for the track noted that it paid
$3.5 million in taxes in its three
years of operation.

The racing commission has taken the matter under advisement.

Henry Beall, public relations director for the orchestra, objected to any dates that would conflict with the orchestra's program at Tanglewood from July 1 to Aug. 26.

The track had asked for 12 days from June 17 to 29, 12 days from July 9 to 20, six days for the Berkshire Country Fair, July 1 to 6, and six days for the Franklin County Fair, July 22 to 27.

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Free Press
SPRINGFIELD, Mass.
Weekly Circ. 1,191

JAN 26 1963

Tanglewood Protests Against Race Track

The Massachusetts Racing Commission held a hearing in the town of Hancock on the application of Berkshire Downs for 36 racing dates in 1963, 12 more than in 1962. The chief objector were Tanglewood, operators of the Boston Symphony orchestra.

Henry Beall, public relations and press director of Tanglewood, as spokesman, objected to any dates which would conflict with the orchestra's program of concerts from July 1 to Aug. 26.

He said that with the concerts attracting crowds which could fill every motel, hotel and restaurant to capacity, there simply was not enough room to accommodate people for the concerts and the crowds for the horse races at the same time.

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He also read a letter of protest from Msgr. Eugene F. Marshall of St. Mary's Church, Pittsfield, which he said Bishop Christopher J. Weldon of the Springfield Catholic Diocese had forwarded to him to be presented at the hearing.

The controversy over ownership of the stock of the race track took up time at the hearing.

All three members of the Racing Commission, Madden, Maurice H. Leff and Dr. Paul F. Walsh, were present at the hearing.

Atty. Lincoln S. Cain, counsel for Shaker Village, Inc., charged that some statements in the track's application were "false" in that they omitted any mention that control of half of the track's 100 shares is in dispute.

He contended the track corporation should have supplied the commonwealth with information concerning the problem confronting the stockholders.

Chairman Leo J. Madden of the commission declined to go into the stock ownership question. He said that since this matter was

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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SARATOGA SARATOGIAN
Tuesday, January 22, 1963

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The symphony delegation contended the additional dates would conflict with the orchestra's concerts at nearby Tanglewood and there would not be enough hotel and restaurant accommodations for the crowds at the concerts and the track.

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(Continued From Page 1)

Berkshire Downs, the forme name of the track.

The order was obtained by D Charles F. Furcolo, father former Gov. Foster Furcolo. D Furcolo contends he obtaine the shares valued at $150,0 through a "straw" who subs quently sold them.

Murray's order bars Samu A. Rizzo, of Scarsdale, N. Y president of the track and a legedly the buyer of the dispute shares, from transferring th stock.

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MEETINGS LISTED FOR 4-H CLUBS

LUDLOW CENTER—The 4-H Sewing Clubs will meet tonight with Mrs. Robert Tower at her home with the senior group at 7 while Mrs. Leonard Paul, will meet with their group at 6:30 at the home of Mrs. Millard White.

The funeral of Edward F. ... Prayers. ... Reilly read the committal ... Meeting House Hill Cemetery. ... and Robert Abel. Burial was in ... Sheaffer, Jr., Harry Sheaffer, ... were Ralph Thompson, Elmer ... Hackett, subdeacon. The bearers ... deacon; and Rev. Harry J. ... grant; Rev. Thomas S. Devine, ... Rev. Joseph M. Reilly was cele- ... High mass in St. Thomas Church. ... come with a solemn requiem ... today at the Toomey funeral ... hesenult of 215 Monastery ... The funeral of Miss Clara Mar- ... p. m. ... eral home tonight are 7 to ... Visiting hours at the fu- ... will be in St. Michael's Ceme- ... West Springfield, at 9. Burial ... igh mass in St. Ann's Church, ... day at 9 a. m. ... will be in charge of Mrs. Iona ... Quinby, while Mrs. Walter ... Moore will give a talk on "An- ... tique dolls." ... The Ladies Aid Society of the ... First Congregational Church will ... hold installation of officers by ... Rev. Emery Wallace tonight in ... the Panel Room of the parish ... hall. The dedication of the Sec- ... ond Mile gifts will be in charge ... of Mrs. Millard White.

B.S.O MEMBERS' ACTIVITIES

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Evening Union Leader
MANCHESTER, N. H.
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AUG 6 1963

Schenkman and Jacobs To Appear At Hopkins

HANOVER — Peter Schenkman, 'cellist with the Boston Symphony Orchestra, and Paul Jacobs, pianist with the New York Philharmonic Orchestra, will be the featured soloists in tomorrow evening's Chamber Concert in Spaulding Auditorium at the Hopkins Center.

Both young musicians, who have been invited to perform by Mario di Bonaventura, director of music for the Hopkins Center, will come to Hanover from Tanglewood. Jacobs is on the faculty and a Fromm Player. Schenkman plays with the Boston Symphony Orchestra.

"Peter Schenkman, who will be the soloist in Elliott Carter's 'Cello Sonata," said di Bonaventura, "has performed this tremendously difficult work five times, for which he received outstanding acclaim from the critics on each occasion."

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The Quartet this season is made up of Herbert Sorkin, violin; Edwin Sherrard, violin; Heinrich Joachim, 'cello; and Ralph Hersh, viola.

Tickets for the Wednesday evening concert are now on sale.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
SEP 11 1962

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The concert will be sponsored by the Harvard Musical Association, which originally commissioned Serebrier to compose the string quartet after a nationwide competition.

The 23-year-old musician from Uruguay conducted the Utica Symphony Orchestra while directing the music department at Utica College of Syracuse University. He is now director of the Swarthmore (Pa.) College Symphony.

Mr. Serebrier was the only foreign conductor at the Mexican Music Festival this past summer and has been invited back for next year. He is the recipient of two Guggenheim Fellowships (as the youngest person ever to have received them), a U.S. State Department Fellowship, a Koussevitsky Award, a Dorati Scholarship and a BMI Prize.

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Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 194,917
SEP 18 1962

Nova Arte Trio To Make Debut

Three prominent members of the Boston Symphony are forming the Nova Arte Trio, which will make its first recital appearance in November. They are Joseph Silverstein, violinist and new concertmaster of the orchestra; Joseph de Pasquale, who has been its principal viola since 1947; and Samuel Mayes, who joined the Boston Symphony as principal cello one year later.

The new trio will be inaugurated with a two-concert series in November consisting of the five string trios and the Duet for Cello and Viola of Beethoven.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 445,834
OCT 14 1962

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Launching Boston's latest chamber emsemble are Joseph Silverstein, the B.S.O.'s new concertmaster; Joseph de Pasquale, principal viola; and Samuel Mayes, principal cello.

Their concerts will include a Beethoven cycle of the five string trios and the Duet for Cello and Viola.

AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,088
SEP 1962

Joseph Silverstein: a fiddler to be reckoned with

BARTÓK: *Sonata for Solo Violin (1944);* **J. S. BACH:** *Sonata No. 1 in G minor for Solo Violin;* Joseph Silverstein (violin). Columbia ML-5745, $4.98, or Stereo MS-6345, $5.98.

(Bach) Heifetz ..... RCA Victor LM-1976
(Bartók) Menuhin ..... Electrola 80544
Gertler ..... Angel 35091

⑧SILVERSTEIN is obviously a fiddler to be reckoned with. A third-place winner in the 1959 Queen Elizabeth of Belgium competition, a Naumburg winner, and now Richard Burgin's successor as concertmaster of the Boston Symphony, he achieves here some formidable feats of technique and musicianship, and he pulls off stunningly the task of making these two difficult essays in the perilous medium of solo violin sound convincing and satisfying. His Bach is cloaked in somewhat romantic dynamics and phrasing, but if one accepts this garb the work emerges a dramatic and exciting. The dazzling and taxing Bartók provides a foil which fits well with its baroque prototype. Silverstein's delivery of it is even more of a *tour de force* of beautiful tone and hair-raising precision. On the Electrola label one may hear the work performed by the man for whom it was written—Menuhin. But the particular dash and bite of Silverstein's version makes the latter decidedly competitive. His is truly a formidable talent, and Columbia has introduced it to records in a release which merits the highest praise on all counts. (Even the jacket notes are unusually fine for this sort of venture.) I am not certain that the stereo version is *ipso facto* superior to the monophonic, but the former is rich and lifelike, with some exceptionally beautiful and natural violin sound. —J.W.B.

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Christian Science
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OCT 31 1962

By Whitestone

Joseph Silverstein, violin, Samuel Mayes, cello, and Joseph de Pasquale, viola—all first-desk players of the Boston Symphony—will present a Beethoven cycle as the Nova Arte Trio at Jordan Hall Friday evening, Nov. 2, and Monday evening, Nov. 12.

The New York Times
D. 680,265 S. 1,306,418
OCT 19 1962

Burgin of Boston Symphony To Lead University Group

Richard Burgin, associate conductor and former concertmaster of the Boston Symphony Orchestra, has been appointed conductor of the Boston University Symphony Orchestra. Mr. Burgin has been a professor in the university's music department since 1959.

He will conduct the orchestra's first concert on Nov. 15. He has previously conducted the university's chamber orchestra as guest, and has given classes there in conducting and violin playing.

Although Mr. Burgin gave up the concertmaster's chair with the Boston Symphony at the end of last season after 42 years, he will remain active with the orchestra. He is scheduled to conduct nine of its concerts this season, and will also appear as guest conductor with several other American orchestras.

NEW YORK Herald Tribune
D. 355,898 S. 451,270
OCT 21 1962

Richard Burgin, the Boston Symphony's associate conductor and concert master, has become director of Boston University's symphony orchestra, and Roman Totenberg, violinist; Mac Morgan, baritone, and Bela Nagy, pianist, have also joined its faculty. Among other prominent concert artists who have recently joined college faculties are Robert Goldsand,

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Menuhin ..... Electrola 80544
Gertler ..... Angel 35091

⑧SILVERSTEIN is obviously a fiddler to be reckoned with. A third-place winner in the 1959 Queen Elizabeth of Belgium competition, a Naumburg winner, and now Richard Burgin's successor as concertmaster of the Boston Symphony, he achieves here some formidable feats of technique and musicianship, and he pulls off stunningly the task of making these two difficult essays in the perilous medium of solo violin sound convincing and satisfying. His Bach is cloaked in somewhat romantic dynamics and phrasing, but if one accepts this garb the work emerges as dramatic and exciting. The dazzling and taxing Bartók provides a foil which fits well with its baroque prototype. Silverstein's delivery of it is even more of a *tour de force* of beautiful tone and hair-raising precision. On the Electrola label one may hear the work performed by the man for whom it was written—Menuhin. But the particular dash and bite of Silverstein's version makes the latter decidedly competitive. His is truly a formidable talent, and Columbia has introduced it to records in a release which merits the highest praise on all counts. (Even the jacket notes are unusually fine for this sort of venture.) I am not certain that the stereo version is *ipso facto* superior to the monophonic, but the former is rich and lifelike, with some exceptionally beautiful and natural violin sound. —J.W.B.

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Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 194,917
OCT 3 4 13b

By Whitestone

Joseph Silverstein, violin, Samuel Mayes, cello, and Joseph de Pasquale, viola—all first-desk players of the Boston Symphony—will present a Beethoven cycle as the Nova Arte Trio at Jordan Hall Friday evening, Nov. 2, and Monday evening, Nov. 12.

The New York Times
D. 660,285 S. 1,306,416
OCT 19 1962

Burgin of Boston Symphony To Lead University Group

Richard Burgin, associate conductor and former concertmaster of the Boston Symphony Orchestra, has been appointed conductor of the Boston University Symphony Orchestra. Mr. Burgin has been a professor in the university's music department since 1959.

He will conduct the orchestra's first concert on Nov. 1. He has previously conducted the university's chamber orchestra as guest, and has given classes there in conducting and violin playing.

Although Mr. Burgin gave up the concertmaster's chair with the Boston Symphony at the end of last season after 41 years, he will remain active with the orchestra. He is scheduled to conduct nine of its concerts this season, and will also appear as guest conductor with several other American orchestras.

NEW YORK
Herald Tribune
D. 355,898 S. 451,270
OCT 21 1962

Richard Burgin, the Boston Symphony's associate conductor and concert master, has become director of Boston University's symphony orchestra, and Roman Totenberg, violinist; Mac Morgan, baritone, and Bela Nagy, pianist, have also joined its faculty. Among other prominent concert artists who have recently joined college faculties are Robert Goldsand,

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,500

Silverstein: Youthful Concertmaster

By Frank J. R. Lyons

The first violin section of the Boston Symphony was enjoying an unaccustomed respite backstage at Symphony Hall while Erich Leinsdorf was pacing the orchestra on stage through a rehearsal of a Bach Sinfonia and Chorale.

Concertmaster Joseph Silverstein was taking a cigarette break in a room decked from ceiling to floor in no other color but green.

He looks more like an Ivy League junior executive than a key member of a major symphony orchestra. Dressed in a sports jacket, with his hair clipped short, Mr. Silverstein appeared to be not too far into his 20s although he is just 30.

Despite his youth, he can look back on a brief but full career. He has studied with Mischa Mischakoff, Efrem Zimbalist Sr. and Joseph Gingold. However, he credited his father, Bernard Silverstein, a noted violinist in his own right, as his most influential mentor.

"I began my studies at the age of three," he said, "under the direction of my father. Perhaps it was my love for him and his love for the violin that influenced me, but I can say that the violin has always had a very persuasive lure for me since that time."

At 13, he was attending Curtis Institute in Philadelphia. He enrolled in composition, conducting and musicology classes, but confessed that he devoted most of his time to studying the violin.

"There are those of us," he said, "who can become so consumed with the instrument itself that we lose sight of other musical interests."

But he did take an interest in conducting, for, at 22, he was concertmaster and assistant conductor of the Denver Symphony Orchestra under Saul Caston.

"After a year at Denver," he remarked, "the lure of the East brought me to Boston where Dr. Munch engaged me as a member of the violin section."

Mr. Silverstein said this is his eighth season with the orchestra. When former concertmaster Richard Burgin resigned to become assistant conductor, Mr. Silverstein inherited the post.

"No doubt, the youngest concert master they have had?", we asked. "Oh, no," he said. "In fact, Mr. Burgin was younger than I when he assumed the post."

Youngest or not, the concertmaster plays a vital role. He acts as the conductor's liaison with the string section. Mr. Silverstein explained that he translates the musical ideas of the conductor, Erich Leinsdorf, into the language of the string section: bowings, phrasings and nuances.

The bulk of the work became clear when he explained that the Boston Symphony at Tanglewood plays a greater number of compositions in eight weeks than almost any other orchestra plays in the course of an entire season. "This alone should show the need," he said, "for not only the concertmaster, but the other section leaders, to be constantly trying to save time for the conductor."

In comparing his present position with his duties in the Denver Symphony, he modestly said that the task of the concertmaster in the Boston Symphony was somewhat less complicated than that of the concertmaster with a less proficient orchestra. For the Boston Symphony has in their string section many former concertmasters.

"It's a rocking chair job," he stated. For he said that in smaller orchestras the concert master is depended on to count the rests and to signal the strings to come in at the correct time.

JOSEPH SILVERSTEIN

What style would the Boston Symphony assume under Mr. Leinsdorf?

Showing just an edge of irritation at the "typing" of Mr. Leinsdorf, Mr. Silverstein said that the conductor "was far too cosmopolitan and his grasp of musical style so broad that, far from having an orchestra that could be categorized, it will be an orchestra capable of assuming the stylistic identity of whatever composer it is playing."

Just then, five members of the orchestra came in to tell us that the Bach was over. One of the men said that Mr. Leinsdorf wanted to discuss a point in Mahler's First Symphony with Mr. Silverstein.

"I hope you will enjoy the Mahler," Mr. Silverstein said as he left the room.

We did enjoy it, and apparently so did Mr. Leinsdorf who not only shook Mr. Silverstein's hand after the performance but embraced him in a typically "cosmopolitan" manner too.

LOUISVILLE, KY.
COURIER JOURNAL
D. 218,738 S. 319,463

NOV 25 1962

Berg's Concerto

OF ALL contemporary violin concertos, Alban Berg's is the strangest, the most haunting and, once one falls under its spell, perhaps the most beautiful.

Written when Berg was grief-stricken by the death of a dear friend (the daughter of Alma Mahler Werfel), it is an intense and hypnotic outpouring of emotion. Infrequently recorded, the work gets an eloquent performance from Isaac Stern and Leonard Bernstein conducting the New York Philharmonic for Columbia. (MS 6373). Also included are Bartok's Two Rhapsodies for Violin and Orchestra in completely satisfying readings.

For richer Bartok, however, turn to Joseph Silverstein's Columbia release of the Sonata for Solo Violin (MS 6345). It is a stunning performance of a diabolically difficult work. Silverstein seems less involved in Bach's First Sonata for Unaccompanied Violin, which backs the Bartok, but this is still an astonishing record debut from a young virtuoso recently appointed concertmaster of the Boston Symphony.

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659

NOV 4 1962

FIRST CONCERT IN BERKSHIRES

WILLIAMSTOWN—The Berkshire Community Symphony Orchestra of 70 musicians will present its first concert of its 18th season this afternoon at 4 in Chapin Hall of Williams College under the direction of Irwin Shainman, associate professor of music at Williams.

Featured will be a program of 19th and 20th Century Russian music. Joseph Silverstein, newly-appointed concertmaster of the Boston Symphony Orchestra and Naumburg Award winner, will perform the Prokofiev "Violin Concerto in G Minor." Also on the program will be Glinka's overture "Russian and Ludmilla," and Rimsky-Korsakov's suite from the opera "Le Coq D'Or."

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Evening Globe
BOSTON, Mass.
Circ. 141,660

OCT 17 1962

SPEAKING OF PEOPLE

CREMMEN

Louis Speyer Views 44 Years In Symphony

By MARY CREMMEN

There is no one who can reminisce about the Boston Symphony orchestra like Louis Speyer.

Since 1918 he has been playing the English horn—under five conductors.

You can't miss him — 2d step up, last chair on the left (as audience faces stage).

It was one of those times at Symphony that always strikes me as unreal.

The whole place was dark, except the stage, and as I walked along the empty corridor I heard first the clear sound of Speyer's horn as he rehearsed in the solo room, then from someone's radio the loud roar of the crowd at the World Series.

★ ★ ★

Speyer spoke of the orchestra with the affection another man would of his sweetheart.

"I joined under Rabaud, the first French conductor," said Speyer, a tall, good-looking man with a Boyer-like acce "Except for a few 'winds', t majority were German mu cians left over from conduct Dr. Karl Muck. The style w heavy, emphasizing brass."

There was joy when he r called how Rabaud and ne Monteux began importin French musicians. "Aah—the had a lighter touch."

By 1924, when Koussevitsk took over, there were Frenchmen.

★ ★ ★

But, according to Speyer, th biggest change was in 19 with Munch when Boston Sym phony became an America orchestra. He explained "Union rule opposed impor ing foreign musicians."

Under Erich Leinsdorf, th new conductor, 75 out of th full orchestra of 105 are Amer ican born. The rest are natur alized.

Is he satisfied?

"In this country," said Speyer, "they try to get th best. Perhaps they've got it."

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,057

NOV 2 1962

Silverstein to Be Soloist At Williams On Sunday

Joseph Silverstein, who will appear as soloist with the Berkshire Community Symphony Orchestra at the first concert of its 18th season in Chapin Hall of Williams College in Williamstown Sunday at 4, was named concertmaster of the Boston Symphony Orchestra this summer at the age of 30.

Silverstein was appointed to succeed Richard Burgen, long the orchestra's concertmaster and associate conductor, when he retired at the close of the 1962 Berkshire Festival season.

At the concert, under the direction of Irwin Shainman, associate professor of music at Williams, Silverstein will perform with the orchestra of 70 musicians Prokofiev's violin concerto in G minor. Also on the program are Glinka's "Overture to Russian" and Ludmilla and Rimsky-Korsakov's suite from the opera "Le Coq D Or."

Tickets for the opening may be obtained from members of the orchestra and also will be sold at the door Sunday afternoon.

* * *

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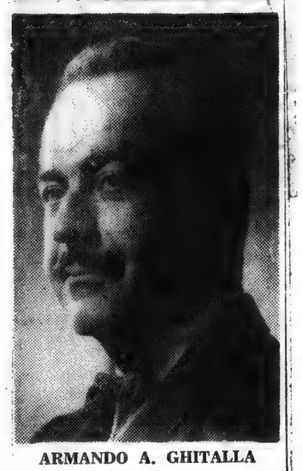
Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 64,012
NOV 3 1962



ARMANDO A. GHITALLA

Soloist Set For Concert

Ghitalla to Appear At Old Rochester

Armando A. Ghitalla, a well-known musician, will be trumpet soloist at the first public performance of the Regional Symphonic Band at 3 p. m. Sunday at Old Rochester Regional High School in Mattapoisett.

He has appeared as soloist with the Boston Pops Orchestra, the Esplanade Orchestra, the NBC Band of America and various community orchestras throughout New England and the United States.

In 1958, Mr. Ghitalla had the distinction of playing the first complete trumpet recital at Town Hall in New York City. He has played for the New York City Center Ballet Company and various radio and recording orchestras in that city. Following an engagement with the Houston Symphony Orchestra from 1949-51, he acquired his present position as associate first trumpet with the Boston Symphony Orchesra.

Mr. Ghitalla, a member of the faculty of Boston University, received his primary and high school education in Knoxville, Ill. He was winner of the National Phi Mu Alpha Sinfonia Medal at the National Music Camp in Interlichen, Mich., in 1942. He attended Illinois Wesleyan University, New York University and received his Bachelor of Science degree from Julliard School of Music after serving in the U. S. Navy during World War II.

The program for Sunday's debut performance of the Regional Symphonic Band is as follows:

Einzugs March from "Gypsy Baron" ..... J. Strauss—Barnes
Chorale and Allelula .... Howard Hanson
Li'l Abner Overture ..... Mercer-Reed
Jesu, Joy of Man's Desiring ..... Bach-Leidzen
Burst of Flame ..... Bowles
Water Music Suite ..... Handel-Kay
I Allegro
II Air
III Minuet
IV Hornpipe
V Finale
Viva Mexico—Symphonic Suite for Band ..... Morrissey
I Processional
II Fiesta of the Chorus
III The Bells of San Miguel
IV Puebla de Los Angeles
V Parade
Inglesina, Marcia Sinfonica .. Delle Cese
Carnival of Venice ..... Del Staigers
Trumpet Soloist—Armando Ghitalla
Sound of Music ..... Rodgers-Bennett

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
NOV 6 1962

Berkshire Orchestra's 18th Season Is Opened

Soloist Joseph Silverstein Lauded for Performance in Prokofiev's Violin Concerto No. 2

WILLIAMSTOWN—The Berkshire Community Symphony Orchestra opened its 18th season Sunday afternoon at Chapin Hall in Williamstown. Irwin Shainman conducted the orchestra in a program of compositions by Russian composers Glinka, Prokofiev, and Rimski-Korsakov before a large audience.

Flawless Technique

The special treat of the afternoon was the appearance of Jo Silverstein as soloist in the Prokofiev Violin Concerto No. 2 in G Minor. Silverstein, who is concertmaster for the Boston Symphony Orchestra, clearly demonstrated why he is considered one of the more brilliant members of the young generation. He brought a flawless technique and a silky tone to the concerto. Add to this the soloist's familiarity with the work and one has the ingredients for a thoroughly professional and exciting performance.

Mr. Shainman and his orchestra were in most instances up to the difficult task of accompanying him. The orchestra's job in the Prokofiev concerto is loaded with meter and tempo changes and difficult rhythmic passages. The more lyrical movements, the 1st and 2d, were handled the most successfully by the ensemble and soloist.

The most rewarding moments came in the slow, lyrical second movement, which to this writer's mind is a most moving and satisfying composition. The third movement was taken just a shade too slow, and because of this, it tended to become a bit ponderous. The character of the concerto changes completely in this movement in regard to what has gone before, and should be played a bit more wildly and turbulently than it was.

There also were times when the solo violin failed to be heard as clearly as it should. This might have been due to the poor acoustics of the hall, or possibly to the orchestration which calls for the solo violin to play with the strings of the orchestra in the same general range. In all, it was a fine performance of a wonderful piece of music.

Top Item On Program

The famous suite from the opera "Le Coq d'O" by Rimsky-Korsakov was the other important item on the program. The suite is written in the colorful style for which Rimsky-Korsakov is noted, and is full of melody and sweeping phrases. It demands a virtuoso orchestra in that there is a great deal of solo playing and the orchestration demands a wide variety of instruments and a great number of accomplished musicians.

On the whole, the orchestra performed capably with the enthusiasm that is needed for a piece of this sort. Although the suite was a trifle lethargic in the early going, the players soon found the fire required to make the music exciting. At times the woodwinds performed extremely well, with lead oboe and flutes deserving of special praise. The trumpets had a moderate time with their difficult fanfares. It was an ambitious undertaking by the Berkshire group and, under the conductor's capable direction, was a successful one.

The concert opened with a spirited version of the overture to "Russian and Ludmilla" by Glinka.

The next event on the schedule of the Berkshire Community Symphony Orchestra is a concert of music for strings, featuring the works of Bach, Corelli, Grieg, and Barber. This will be held on Saturday evening, Dec. 8, at 8.30 in Chapin Hall.

R. C.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Banner (e)
BENNINGTON, Vt.
Circ. 5,050
NOV 5 1962

Music Review

Sweet Sounds From Berkshire Symphony

By LISA TATE

WILLIAMSTOWN, Mass.—Even if we had been hearing the Boston Symphony Orchestra instead of the Berkshire Community Orchestra yesterday afternoon at Chapin Hall in Williamstown, we would not have had the good fortune to hear so distinctly the sweet sounds that the new concertmaster of the Boston Symphony makes on his instrument.

Joseph Silverstein performed Prokofiev's Concerto No. 2 in G Minor for Violin and Orchestra with a purity of technique and feeling that provided eloquent explanation of why Erich Leinsdorf, the new conductor of the BSO, stopped looking for a new concertmaster when he got to the second stand of the violin section of the fine orchestra he inherited from Charles Munch.

Highest Inspiration

Certainly Silverstein's playing gave the audience its highest moments of inspiration, especially in the Andante movement with its lyrical solo line ranging from low to very high against the gentle accompaniment of strings in the orchestra. The first movement too had appealing melodic content, though the last had little to offer of any musical depth.

Throughout, Silverstein played simply, surely, soulfully in intricate as well as in more deliberate passages. I would have liked to hear him go on to play some less obvious music.

The rest of the program was devoted to even more obvious music. The program opened with Glinka's "Overture to Russian and Ludmilla," a very familiar piece of ballet music despite its (to me) unfamiliar title. The concluding piece was operatic and programmatic, Rimsky-Korsakov's "Le Coq D'Or." This is pictorial music, colorful in its instrumentation, descriptively and distinctly Russian. In fact, the program was overwhelmingly Russian, with little to sink one's musical teeth into.

Played with Vivacity

The orchestra played with vivacity and attention to its conductor, Irwin Shainman. Dynamic shadings were evident though not always subtle. The violin and wind sections seemed the strongest and most accurate, the over-all ensemble of the orchestra good. Shainman is a competent conductor who gets good and lively results from a largely amateur orchestra, though at moments his beat seemed somewhat heavy-handed.

Apart from Silverstein, the highlight of the afternoon was the vitality with which a large group of local musicians successfully addressed their efforts to serious, though not profound music for the evident entertainment of a full audience that included a variety of ages. We can look forward to their next effort with the same enthusiasm that they seem to bring to their playing.

INTERNATIONAL MUSICAN
NEWARK, N.J.
MONTHLY 245,059
DEC 1962

Richard Burgin, associate conductor of the Boston Symphony, has been appointed director of the Boston University Symphony Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Boston University News
BOSTON, Mass.
Weekly Circ. 10,000
041
NOV 27 1962

Veteran Symphony Conductor Joins Faculty of Music Division

Richard Burgin, new University symphony orchestra conductor and veteran associate conductor of the Boston Symphony Orchestra, has had a lengthy career in the musical world.

His appointment completes a series of changes within the music faculty including the addition of Roman Totenberg, violinist, Bela Nagy, pianist, and Mac Morgan, baritone, to the staff, according to SFAA Dean Edwin Stein.

As music professor since 1959, Burgin has conducted special performances of the University Chamber Orchestra and concentrated on teaching specially qualified violin and conducting students.

The conductor remains active with the Boston Symphony Orchestra, with nine concerts scheduled in Symphony Hall this season under his baton. Burgin also plans to appear throughout the country as guest conductor for the Boston Symphony and serves as head of the orchestra and conducting department of the Berkshire Music Center at Tanglewood, Mass.

A chevalier officer of the French Legion of Honor and member of the American Academy of Arts and Sciences, the violinist-conductor became Boston Symphony Orchestra concertmaster under Conductor Pierre Monteux in 1920.

He was named assistant conductor in 1935 by Serge Koussevitsky and took his present position as associate conductor in 1943 under Charles Munch. During the past 42 years, Burgin has conducted the Boston Symphony in more than 300 concerts in the United States, Japan, and Australia.

RICHARD BURGIN

Before coming to Boston, Burgin served as concertmaster under two former Boston Symphony conductors, Max Fiedler and Arthur Nikisch, as well as under Richard Strauss, Jean Sibelius, and the Finnish conductor Schneevoigt.

He made his debut as violin soloist with the Warsaw Philharmonic at the age of 11. He is the founder of the Burgin Quartet in Stockholm and the Burgin String Quartet in Boston.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC.N.AVAIL.
JAN 1963

Richard Burgin, veteran associate conductor of the Boston Symphony, now serves as director of the Boston University Symphony. His first concert with the student orchestra was on November 15.

New England Newsclip Agency, Inc.
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Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 64,012
NOV 2 1962

ARMANDO A. GHITALLA

Soloist Set For Concert

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
NOV 6 1962

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Banner (e)
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Weekly Circ. 10,000
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A chevalier officer of the French Legion of Honor and member of the American Academy of Arts and Sciences, the violinist-conductor became Boston Symphony Orchestra concertmaster under Conductor Pierre Monteux in 1920.

He was named assistant conductor in 1936 by Serge Koussevitsky and took his present position as associate conductor in 1943 under Charles Munch. During the past 42 years, Burgin has conducted the Boston Symphony in more than 300 concerts in the United States, Japan, and Australia.

RICHARD BURGIN

Before coming to Boston, Burgin served as concertmaster under two former Boston Symphony conductors, Max Fiedler and Arthur Nikisch, as well as under Richard Strauss, Jean Sibelius, and the Finnish conductor Schneevoigt.

He made his debut as violin soloist with the Warsaw Philharmonic at the age of 11. He is the founder of the Burgin Quartet in Stockholm and the Burgin String Quartet in Boston.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC.N.AVAIL.
JAN 1963

Richard Burgin, veteran associate conductor of the Boston Symphony, now serves as director of the Boston University Symphony. His first concert with the student orchestra was on November 15.

2251

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.

JAN 1963 Buffalo

Boston, Mass.

Richa gin, veteran associate conductor of the Boston Sy chestra, has accepted a new musical post at Bo ity since his retirement after 42 years as con- certm é Symphony.

M ppointment as director of the Boston Univer- sit Orchestra was announced recently by Univer- si Harold C. Case.

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CHICAGO, ILL.
SUN-TIMES
D: 551,529 S- 643,232

JAN 24 1963 Buffalo

ROBERT MARSH

Critic At-Large

GREAT EXPECTATIONS

Just to keep you prepared for the tide of future events, 1963 looks like a great year for the basset horn.

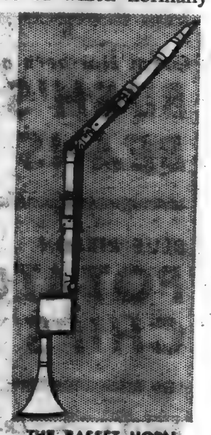
It's coming back, and strong.

So says Rosario Mazzeo, personnel manager and—for 30 years—bass clarinet virtuoso of the Boston Symphony. Mazzeo has scored the supreme ploy in international clarinetmanship by redesigning the system of keys for the instrument. Mazzeo system clarinets are made in Paris in eight models and are reputed to permit wonders in dealing with such hazards as the throat B flat and well-tuned trills between B flat and F sharp in the bass clef.

When he is not watching the 104 members of the Boston orchestra. Mazzeo watches birds, an art in which he has also achieved distinction.

BUT, NO FURTHER DIGRESSIONS. Back to the basset horn.

To Mazzeo, the basset horn is the most interesting of the 25 members of the clarinet family, five of which normally turn up in symphonic music.



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Except, living in England, he would have spelled it bassett-horn with two t's and the hyphen.

The basset horn really is a basset, but it isn't a horn at all. It was invented in Germany by an instrument maker named Horn as a little bass clarinet (basset, get it?) and he called it basset-"Horn," the latter being intended as a trade name. Unfortunately for logic, in the 18th Century the universal language of music was Italian, and when it came to translate the name of the new instrument "Horn" ceased to be the maker and became "corno," or "horn" in the usual musical sense.

MOZART, WHO GOT TO KNOW the instrument shortly after its introduction in 1770, loved it and wrote for it in his operas, particularly "The Magic Flute." Up to the present basset horn renaissance, these parts have usually been played on other species of clarinet with the loss of the basset horn's distinctive tone which Mazzeo characterizes as mellow, soft, limpid and singing. He feels the well-known Mozart clarinet concerto should be heard with a basset horn in the solo part, and regards the basset horn parts in Mozart's final work, the Requiem, as essential to a realization of the composer's intentions.

Beethoven used the basset horn in his "Prometheus" ballet. After that it suffered quite a long period of neglect, but it appears again in the "Elektra" of Richard Strauss and some later scores of that composer.

The basset horn obviously is not as versatile an all-round orchestra instrument as the modern clarinet. It lacks its dynamic possibilities, for one thing. But the gentle tone of the basset horn provides an instrumental color which ought to be exploited more, particularly since any good clarinetist can learn the instrument without difficulty. The normal clarinet mouthpiece is used.

AMONG AMERICAN COMPOSERS, the basset horn is called for occasionally by Charles Ives (which just goes to show how far he was ahead of his times), and Virgil Thomson has written a wind quartet in which the basset horn is used.

The Vienna State Opera now has four basset horn players for use in the Mozart and Strauss works where they are required. Instrument manufacturers are building basset horns apace, and they are being purchased and played. When Benny Goodman gets one, the big breakthrough obviously will have been made.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 445,834

JAN 13 1963

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A 200-year-old ancestor of the auto horn and directional signal will be played in Tuesday's telecast of the Boston Symphony," says Lanning Humphrey, major domo of Symhony Hall whose forte is unearthing choice items about the musical organization.

"Actually, it has turned up among the instruments required by Mozart for music he composed in 1779. He amused himself by including a 'post-horn' in his Serenade in D Major. Since it is an instrument unfamiliar to modern orchestras, a trumpet or French horn is usually substituted," continues Humphrey.

"But with the Boston Symphony Orchestra, if Mozart wanted a posthorn he was going to have it.

"First trumpeter Roger Voisin, who collects brass instruments, tracked down a post-horn. Small and coiled, it looks rather like a midget French horn, but sounds like a bugle, with a somewhat softer tone. Apparently it was used in stage-coach days to alert inn keepers that guests were shortly arriving.

"When this odd addition to the orchestra was mentioned at a Symphony man's dinner table, his young son spoke up. 'I knew all about it.' 'The Adventures of Baron Munchausen' describes it.

"Sure enough, one of the tall tales tells how, on a wintry ride on a stage coach, the baron was charmed by the tunes played on a posthorn by the postilion. The boy also used the horn to give a passing signal to a coach ahead. When the road narrowed greatly, the baron was so alarmed at the thought of meeting another coach head-on that he shouted to the boy to blow his horn as loud as possible, as a warning against a collision.

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ST. LOUIS, MO.
GLOBE-DEMOCRAT
D. 341,503 S. 352,715

FEB 11 1963 Buffalo

SAMUEL MAYES, former St. Louisan, has been appointed a member of the newly-formed Nova Arte Quartet, a string quartet in residence at the New England Conservatory in Boston, Mass. He is the son of the late Dr. and Mrs. Samuel H. Mayes and a member of the Boston Symphony Orchestra. Conservatory President Chester W. Williams indicated that members of the quartet will teach and perform at the college. A national tour is also planned.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 34,490

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Free Press
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Sunday Globe
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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 34,490

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Free Press
MELROSE, Mass.
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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Chronicle
READING, Mass.
Weekly Circ. 4,808

FEB 14 1963

Guest Performers At Symphony March 10

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Besides giving the Town of Reading and surrounding communities an opportunity to hear the best of orchestral music at very little cost, the orchestra serves as an outlet for many fine amateur musicians. New members are always welcome and need only appear at the regular Tuesday evening rehearsals at the Reading High School auditorium.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Eagle-Tribune
LAWRENCE, Mass.
Comb. Circ. 40,890

FEB 3 1963

Reading

Dorothy S. Boudreau — 944-0188
Polly Nunes — 664-3892

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Transcript
NO. READING, Mass.
Weekly Circ. 1,766

FEB 21 1963

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MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC.N.AVAIL.

APR 1963

Another award, a totally financial one, has been made to Harold Farberman by the **New England Conservatory** Alumni Association, Boston. The $200 first prize in its 1962 composition contest was given to Farberman's String Quartet No. 1. In this annual contest for chamber music scored for not more than ten players and/or voices, with a performance time not exceeding 15 minutes, Farberman also received third place for his Progressions for Flute and Percussion. Presently a member of the percussion section of the Boston Symphony, he is an alumnus of the Conservatory.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 177,889

JAN 14 1963

Club Sponsors Series Of Music Discussions

A special service is being offered to the public by the Boston Junior Wellesley College Club. A series of three lectures given by outstanding members of the music field will be presented Monday afternoons, from 2:30 to 3:30, Jan. 21, Feb. 4 and 25, at Jewett Auditorium, Wellesley College.

Joseph Silversein, concertmaster of the Boston Symphony Orchestra, will discuss "The Experience of Contemporary Chamber Music"; Mr. Nicholas Van Slyck, director of the Longy School of Music in Cambridge, will talk on "A Composers Responsibility to His Audience"; and David Barnett, instructor of piano at Wellesley College, has chosen as his topic, "New Techniques of the Listener."

The series will benefit the Development Fund of Wellesley College. Ticket requests, $5 for the series, may be sent to: Mrs. Stephen Samuels, 113 Bishop Drive, Framingham, with a stamped self-addressed envelope for ticket return. Persons wishing to help sponsor the event may send a $10 contribution to Mrs. Samuels. Any contributions will be most greatfully appreciated. Checks should be made payable to: Boston Junior Wellesley Club Benefit. The deadline for ordering tickets is tomorrow.

A baby-sitting service will be available. Please put names, ages, and number of children on reservation requests if the service is desired. Further information may be obtained through Mrs. Robert Danziger, 33 Warren Rd., Waban.

MUSIC EDUCATORS
JOURNAL
WASHINGTON, D.C.
6 TI. a YR. 42,496

FEB MAR 1963

RICHARD BURGIN, veteran associate conductor of the Boston Symphony Orchestra, has retired as concertmaster after 42 years and accepted the post of director of the Boston University Symphony Orchestra. He remains active with the Boston Symphony Orchestra, however, with nine concerts under his baton this season, and also serves as head of the orchestra and conducting department of the Berkshire Music Center, Tanglewood, Massachusetts.

He conducted his first concert with the student symphony of the University's School of Fine and Applied Arts, November 15, 1962. As professor of music since 1959, Mr. Burgin had conducted special performances of the Boston University Chamber Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Independent
STONEHAM, Mass.
Weekly Circ. 2,700

FEB 21 1963

...ting weapons are applied.

---Richard Burgin, Associate Conducter of the Boston Symphony, will conduct the Reading Symphony on Sunday afternoon, March 10.

HOUSTON, TEXAS
CHRONICLE
D. 206,663 S. 243,676

MAR 29 1963

Newell to Join Boston Symphony

Thomas Newell, solo French horn player of the Houston Symphony, has accepted a position as third horn with the Boston Symphony under Erik Leinsdorf.

NEWELL

Newell, who studied in Cincinnati and Philadelphia, has been with the Houston Symphony for six years.

He is the second member of the symphony to join the Boston orchestra. At the beginning of this season Max Windle of the first violin section joined Erik Leinsdorf's orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Eagle-Tribune
LAWRENCE, Mass.
Comb. Circ. 40,890

MAR 9 1963

brated at both services at the Old South Methodist church.

Richard Burgin, associate conductor of the Boston Symphony Orchestra, will appear with the Reading Symphony Orchestra Sunday afternoon, as will Miss Ruth Posselt, internationally famed violinist. The performance will begin at 3:30 in Reading Memorial High school auditorium.

Ernest K. Hir...

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Chronicle
READING, Mass.
Weekly Circ. 4,808
FEB 14 1963

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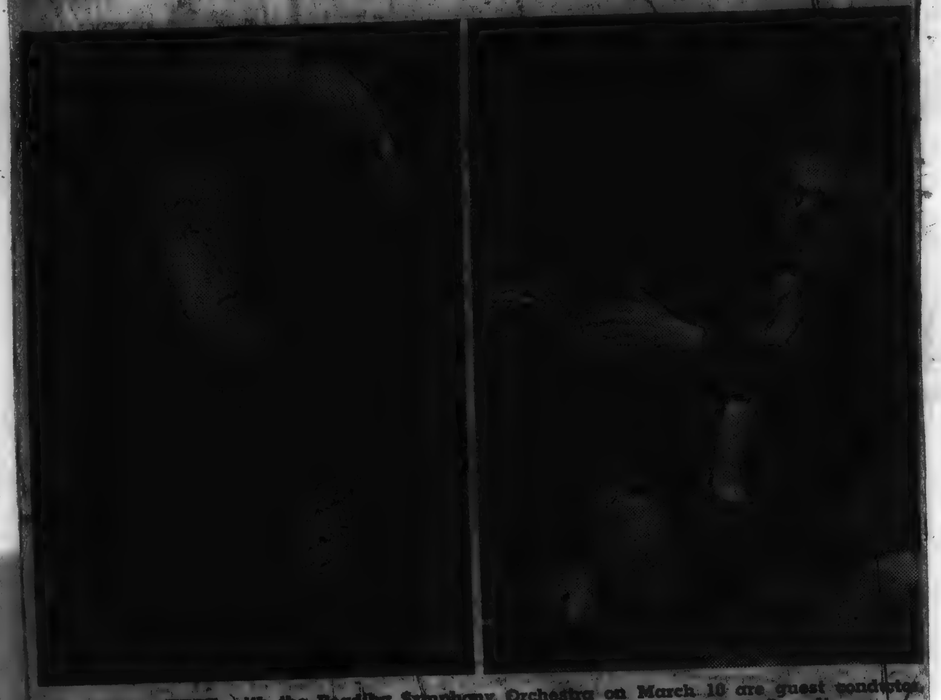

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JAN 14 1963

Club Sponsors Series Of Music Discussions

A special service is being offered to the public by the Boston Junior Wellesley College Club. A series of three lectures given by outstanding members of the music field will be presented Monday afternoons, from 2:30 to 3:30, Jan. 21, Feb. 4 and 25, at Jewett Auditorium, Wellesley College.

Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, will discuss "The Experience of Contemporary Chamber Music"; Mr. Nicholas Van Slyck, director of the Longy School of Music in Cambridge, will talk on "A Composers Responsibility to His Audience"; and David Barnett, instructor of piano at Wellesley College, has chosen as his topic, "New Techniques of the Listener."

The series will benefit the Development Fund of Wellesley College. Ticket requests, $5 for the series, may be sent to: Mrs. Stephen Samuels, 113 Bishop Drive, Framingham, with a stamped self-addressed envelope for ticket return. Persons wishing to help sponsor the event may send a $10 contribution to Mrs. Samuels. Any contributions will be most greatfully appreciated. Checks should be made payable to: Boston Junior Wellesley Club Benefit. The deadline for ordering tickets is tomorrow.

A baby-sitting service will be available. Please put names, ages, and number of children on reservation requests if the service is desired. Further information may be obtained through Mrs. Robert Danziger, 33 Warren Rd., Waban.

MUSIC EDUCATORS JOURNAL
WASHINGTON, D.C.
6 TI. a YR. 42,496
FEB MAR 1963

RICHARD BURGIN, veteran associate conductor of the Boston Symphony Orchestra, has retired as concertmaster after 42 years and accepted the post of director of the Boston University Symphony Orchestra. He remains active with the Boston Symphony Orchestra, however, with nine concerts under his baton this season, and also serves as head of the orchestra and conducting department of the Berkshire Music Center, Tanglewood, Massachusetts.

He conducted his first concert with the student symphony of the University's School of Fine and Applied Arts, November 15, 1962. As professor of music since 1959, Mr. Burgin had conducted special performances of the Boston University Chamber Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Independent
STONEHAM, Mass.
Weekly Circ. 2,700
FEB 21 1963

...rting weapons are applied.

---Richard Burgin, Associate Conductor of the Boston Symphony, will conduct the Reading Symphony on Sunday afternoon, March 10.

HOUSTON, TEXAS
CHRONICLE
D. 206,663 S. 243,676
MAR 29 1963

Newell to Join Boston Symphony

Thomas Newell, solo French horn player of the Houston Symphony, has accepted a position as third horn with the Boston Symphony under Erik Leinsdorf.

NEWELL

Newell, who studied in Cincinnati and Philadelphia, has been with the Houston Symphony for six years.

He is the second member of the symphony to join the Boston orchestra. At the beginning of this season Max Windle of the first violin section joined Erik Leinsdorf's orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Eagle-Tribune
LAWRENCE, Mass.
Comb. Circ. 40,890
MAR 9 1963

...brated at both services at the Old South Methodist church.

Richard Burgin, associate conductor of the Boston Symphony Orchestra, will appear with the Reading Symphony Orchestra Sunday afternoon, as will Miss Ruth Posselt, internationally famed violinist. The performance will begin at 3:30 in Reading Memorial High school auditorium.

NEWSWEEK
NEW YORK, N.Y.
W. 1,529,440

APR 30 1962

...est Wizard

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...In replying to Cabot, Burgin was in ...especially fine mettle. He was his usual ...modest self, but he also faced ...his retirement with a couple of two entirely ...characteristic Burginesque flings. "I wonder why de...partures in life should be considered a...occasions for congratulations," he ob...served. "Let's have them before you ...need them, not when you have short...ened your future. But I find it very ...pleasant to hear your kind words, and I ...am fortunate to have worked for 42 ...years with this unique organization. ...Monteux brought me here; Koussevitzky ...was my friend, and to you Charles ...Munch, my friend of thirteen years, I ...say 'Brother, we've never had it so good'."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 34,490

APR 11 1963

MUSIC IN REVIEW

By GERALD A. BERLIN

SILVERSTEIN IN STRAVINSKY CONCERTO

Joseph Silverstein has finally been presented as soloist in his new position as concertmaster. The event, rather overdue, was well worth the waiting, for Mr. Silverstein rendered an extraordinarily impressive account of his capacities.

The vehicle for the occasion, Stravinsky's Concerto in D, is something of a collector's item. Stravinsky had never been very congenial with the violin as a solo instrument. The Concerto, the only work in the form, was composed in 1931, introduced to this country with the Boston Symphony Orchestra a few months later, then unaccountably laid aside here after Nathan Milstein's performance twenty-two years ago. When you consider the scores of performances of the Brahms, Beethoven, Tchaikovsky and Mendelssohn concertos, the commentary on local program-making becomes all the more astonishing. For this work is vintage Stravinsky of his neo-classic evocation. Even in our day, its rhythmic domination, steely harmonic acerbities and the use of distortion for expressive purposes would be unlikely to hold out any great popular appeal. These factors, together with its overriding intellectuality and rigorously compressed construction, make demands on the listener which only repeated hearings can satisfy. All credit, then, to Messrs. Silverstein and Leinsdorf for their enterprise and integrity in selecting for "debut" purposes a fine piece but one clearly not destined to bowl over the listener by the force and bravura of its own momentum.

But Mr. Silverstein has the prodigious equipment to make his own way without all-embracing assistance from the composer and he certainly displayed it to full advantage. His tone was velvety, full and firm in all registers, his phrasing beautifully molded and his left hand technique impeccably accurate. In addition he manifested rare qualities of modesty, for this concerto is in many ways a chamber work — really not much larger in frame than the "The Soldiers Tale" — and the soloist treated it as such.

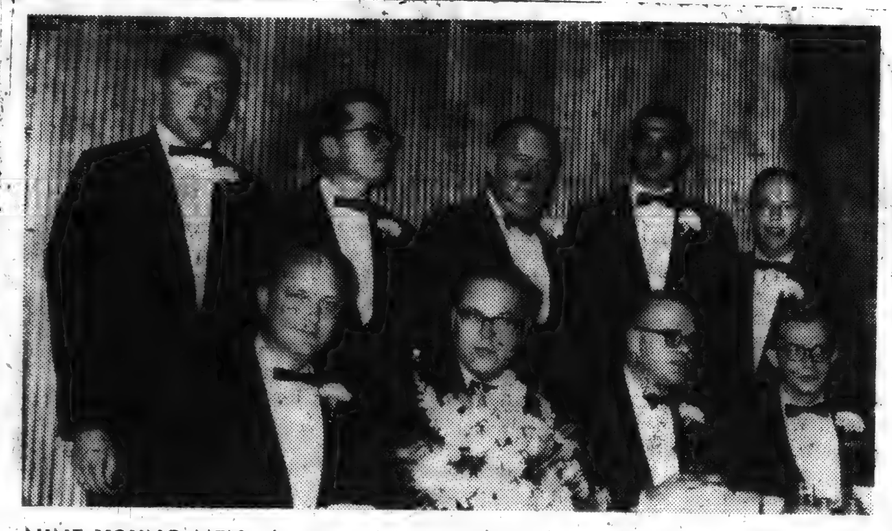
Bracketing the feature work were two essays in melifluousness, Weber's Overture to "Der Freischutz" and Tchaikovsky's Symphony No. 5. It has been a long, long time since I have sat down and seriously listened to Tchaikovsky's Fifth. I was surprised and refreshed by its directness, melodic strength and the power of its climaxes. This is in no way, though, to suggest that there was any lack of the platitudinous, the glib and the self-pity that are always present in such force in almost any Tchaikovsky composition, even the best ones. Mr. Leinsdorf's reading was straight-forward but beautifully paced and very sensitive. The Orchestra has not sounded better all year. Here was something the audience could really take hold of and it showed it was a prolonged ovation.

This week's concert, the last of the season, will include Brahms' Third Symphony and Excerpts from Wagner's "Parsifal." Mr. Leinsdorf will conduct.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Circ. 164,299

APR 25 1963



NINE YOUNG MEN who were designated as outstanding by Greater Boston Junior Chamber of Commerce. Front row from left, Donald R. Walker, James E. Storer, Russell G. Simpson, Harry J. Kraut for Joseph Silverstein. Back row, from left, John S. Saloma III, John Ryan, Walter Brown for Frank Ramsey, Lester S. Hyman and John Calkins.

Chosen By Junior Chamber Of Commerce

9 Outstanding Men Honored

The Greater Boston Junior Chamber of Commerce honored nine outstanding young men at a reception last night.

Named as the Chamber's outstanding young men of the year were:

JOHN W. CALKINS, 35, of 26 White Oak Rd., Waban. He is assistant manager of public relations and advertising for the First National Bank of Boston. He is a major and public information chief in Massachusetts, Connecticut and Rhode Island in the U.S. Army Reserve.

CAMPAIGN MANAGER FOR PEABODY

LESTER S. HYMAN, 31, of 837 Ferry St., Marshfield. An aide to Gov. Peabody, he a founding partner of the law firm of Springer, Goldberg and Hyman and was Peabody's campaign manager.

FRANK RAMSEY, 31, of 11 Seaver St., Wellesley. An outstanding player for the world basketball champion Boston Celtics, he has been active in community affairs. He was honored by the Commonwealth of Kentucky when commissioned a Kentucky colonel.

JOHN RYAN, 35, of 15 West Cedar St., Boston. He is president of the real estate firm of Ryan, Elliott & Co., a member of the Boston Redevelopment Authority, and Boston Real Estate Board and director of the Beacon Hill Civic Assn.

JOHN S. SALOMA III, 29, of 73 Mount Vernon St., Boston. He is an assistant professor political science at MIT with a PhdD. in political economy and government, and advisor to Sen. Saltonstall and U.S. Rep. Bradford Morse on economics and foreign policy.

SYMPHONY ORCHESTRA CONCERT MASTER

JOSEPH SILVERSTEIN, 31, of 19 Irving Rd., Natick. He is concert master of the Booston Symphony Orchestra, faculty member at Boston University School of Music and the New England Conservatory of Music. He has been a prize-winner in musical competitions and soloist with the New York Philharmonic.

RUSSELL G. SIMPSON, 35, of Maple St., Sherborn. He is executive committee chairman of the Republican State Committee and an associate in the Boston law firm of Goodwin, Proctor & Hoar.

JAMES E. STORER, 35, of 69 Pleasant St., Lexington, director of applied research laboratory at Sylvania Electric Products Inc. A research fellow and lecturer at Harvard and a John Simon Guggenheim fellow, he holds a doctorate from Harvard in physics.

DONALD R. WALKER, 34, o... 33 Edgemont Ave., Reading. He is associate derector of the re... entry systems directorate of Avco Corp's research and advanced development division. He has written many papers on mechanical engineering.

Ramsey was represented at the reception by Walter Brown, owner of the Celtics. The Kentuckian was in Los Angeles with the rest of the team winning the fifth consecutive world basketball championship for Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 177,889

JUN 7 1962

Violinist to Give Graduation Talk

Isaac Stern, world-famed violinist, will speak Sunday at the New England Conservatory in the commencement address.

He will also receive an honorary degree as will Metropolitan Opera star Eleanor Steber, a Conservatory alumna, Richard Burgin, retiring concert master of the Boston Symphony orchestra, and Jean M. Demos, retiring from the Conservatory faculty.

Commencement will be at 3 p.m. in Jordan Hall and degrees in music will be awarded 83 graduates.

Degrees will be conferred by Chester W. Williams. The traditional commencement concert will be presented Saturday at 3 p.m. in Jordan Hall.

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Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 177,889

JUN 5 1962

...ormer BSO Member ...Conductor in Japan

Willis Page, a former member of ...he Boston Symphony Orchestra ...nder Koussevitsky and Munch, ...has been engaged as the first conductor of Japan's newest symphony orchestra, the Yomiuri Japan Symphony Orchestra of Tokyo. For the past three years Mr. Page has been conductor of the Nashville Symphony Orchestra. He takes up his new position in Tokyo on June 20.

The New York Times
D. 680,265 S. 1,306,418

APR 14 1963

BARTOK: Sonata for Solo Violin; **BACH:** Sonata No. 1 in G minor for Solo Violin; Joseph Silverstein, violinist (Columbia ML 5745, stereo MS 6345). Winner of the 1961 Naumburg award and now concertmaster of the Boston Symphony, Mr. Silverstein plays the Bartok superbly, with a technical ease and silvery tone that make light of the work's overwhelming difficulties. He is less successful with the Bach, which goes facilely enough, but has a good deal of mechanical playing in it.

NEWSWEEK
NEW YORK, N.Y.
W. 1,528,440

APR 30 1962

Gladest Wizard

When Richard Burgin showed up at a dinner in his honor in Boston last week at the right place, at the right time, and wearing the right clothes, his colleagues in the Boston Symphony Orchestra breathed a sigh of relief. During 42 years as concert master of the BSO, Burgin had forgotten to wear his tails to concerts, misplaced the mutes for his violin, and was known to bustle into Concord, Mass., for a recital scheduled for Concord, N.H. A violinist in the orchestra was just about his size (stocky, compact) and was especially grateful that Burgin remembered the dinner properly turned for black tie. "On a concert night when I see the personnel manager approaching me," he explained, "I just automatically start to undress."

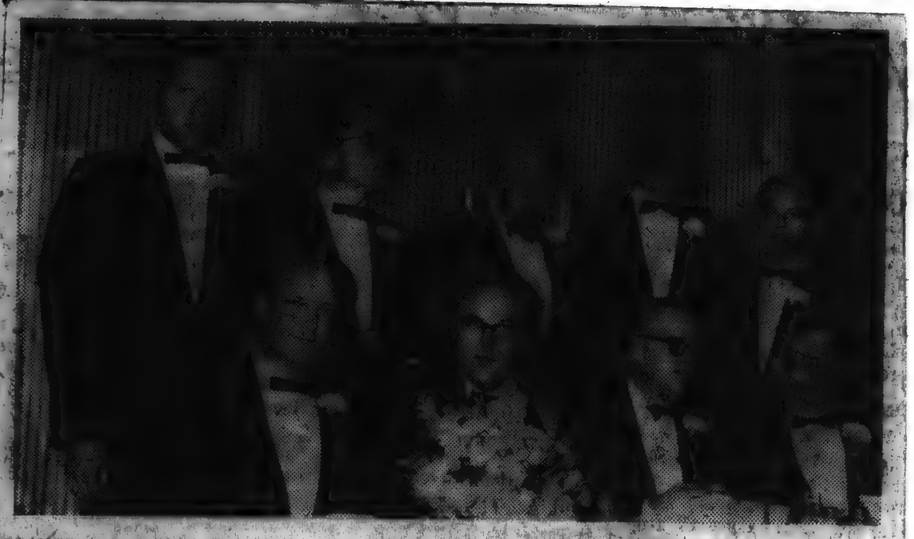
The dinner also honored Charles Munch, the BSO's music director, for both men are retiring at the end of this season. Held in the handsome, paneled Tapestry Room of the Isabella Stewart Gardner Museum, the occasion was elegant and very low key—as befitted both Boston and the two guests of honor.

With Munch's departure is poignant enough: he has been with the BSO for thirteen years—it seemed to many present that the real break with the past comes with the 68-year-old Burgin's retirement. True, he will stay on as associate conductor under the incoming Erich Leinsdorf, but it will take some doing to get along without the solid rock-like figure in the first desk. For almost half a century Burgin has exerted a quiet wizardry in the Orchestra together under such personalities as Pierre Monteux, Serge Koussevitzky, and Munch. "Objectives for Richard Burgin," said Godfrey L. Cabot, president of the trustees, as he gave the violinist a handsome Paul Revere bowl, "are integrity, responsibility, and modesty. You have a great deal more than you give."

Burgin was [illegible] replying, in especially [illegible] remarks were [illegible] Burgesque [illegible] departures in life should be considered as occasions for congratulations," he observed. "Let's have them before you need them, not when you have shortened your future. But I find it very pleasant to hear your kind words, and I am so fortunate to [illegible] years with the [illegible] organization. Monteux brought me here; Koussevitzky was my friend and to you Charles Munch, my friend of thirteen years, I say 'Brother, we never had it so good.'"

Traveler (e)
BOSTON, Mass.
Circ. 164,299

APR 25 1963



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Herald (m)
BOSTON, Mass.
Circ. 177,889

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Circ. 177,889

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 34,490

APR 11 1963

MUSIC IN REVIEW

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TIGHT BINDING

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Circ. 143,950
JUN 15 1962

June 15, 1962

Speaking of People

High-Scoring Violinist

CREMMEN

By MARY CREMMEN

Have you wondered how an important violinist treats his ten most valuable possessions —his fingers?

Joseph Silverstein, the new concert master and first violinist of Boston Symphony next Fall is — of all things — a bowling buff.

I was amazed, all right. The slightest injury could interfere with his bowing technique.

"But," said the 30 year old musician, "string musicians can participate insports because of the high coordination they learn in their work."

Even water ski?

"Why not? The strain on the muscle and forearm doesn't bother us. String musicians are used to it. Only tennis tends to develop muscles in the right arm that interfere with the violin."

We were sitting on two of the hard chairs in Symphony Hall's Room A, used for chamber music rehearsals.

Silverstein is a calm, pleasing man with penetrating eyes and thick dark brows.

Baseball? He loves it.

"It never bothers my hands," he said, "perhaps because I'm quick.

"Another violinist, our first cellist and I organized a team last Summer at Tanglewood and played against the waiters. We won."

He had to admit, "We brought in a ringer from the New York Philharmonic."

The games were stopped for the funniest reason. Said Silverstein, "We were considered a hazard to bystanders."

Despite the vigorous things he does, he draws the line at weeding his garden. "A small cut from a sharp weed could limit my playing for days."

When he hangs pictures?

"My wife holds her breath."

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Advertiser
BOSTON, Mass.
Circ. 440,211
MAY 20 1962

Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 427,983
JUN 17 1962

CELLIST LANGENDOEN
Honored on retirement

Students, Friends Honor Langendoen, Symphony Cellist

Jacobus C. Langendoen, Boston Symphony Orchestra cellist, was honored at a dinner last night by students and friends at Midtown Motor Lodge.

Langendoen, a member of the orchestra 42 years, will retire after the Summer schedule at Tanglewood.

The dinner committee, headed by Mrs. Harold J. Soule, presented Langendoen a gift in recognition of his service as cellist, composer and teacher.

Born in The Netherlands, Langendoen was graduated from the Royal Conservatory of Music at The Hague in 1911. He was solo cellist with the Royal Opera at The Hague in 1920 when Pierre Monteaux, then conductor of the Boston Symphony, heard him and invited him to join the orchestra.

Langendoen has written many arrangements, a number of which have been played at Boston Pops concerts. Two of his most popular compositions are his "Variations on a Dutch Theme" and "March," developed from a Civil War song.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
CHICAGO, ILL.
SUN-TIMES
D- 551,529 S. 643,232
JUL 21 1962

STEREO AND HI-FI

Ba

By Robert C. Marsh

Bartok's Sonata for Solo Violin, written on commission for Yehudi Menuhin, is nearly 20 years old. With this perspective we recognize it as one of the most remarkable compositions ever conceived for the unaccompanied violin. And hearing the work again, as performed by Joseph Silverstein on Columbia MS 6345, you can plausibly ask why anyone should fail to sense its power and originality.

Yet, as the notes on the sleeve remind us, the solo sonata received the same cool reception that greeted most of Bartok's works in his years of exile.

The late Olin Downes of the New York Times wrote that he "took none too kindly to the piece," reaffirming the attitude of stale conservatism that even today is dominant in Manhattan music criticism.

Silverstein, winner of the 1961 Naumburg Award, is able to match the technical requirements of the work, but more than this he gives a lucid exposition of the musical content.

From the results you would assume that this is a young artist with a great solo career before him, but in fact Silverstein has chosen to become concertmaster of the Boston Symphony, and we may well envy the Bostonians his skill.

COLUMBIA couples the Bartok with the Bach G Minor Sonata for Solo Violin, and again Silverstein offers an effective performance.

Unfortunately, he is immediately bested by an even more powerful one from Arthur Grumiaux, who has recorded Bach solo sonatas and partitas complete on Philips PHS 2-900.

When I first bought these works years ago, in an album issued by Philips' affiliate, Mercury, four records were required. With modern disk-cutting techniques, the number is down to two—and we have stereo and vastly improved recording as well.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Chronicle-Citizen
BROOKLINE, Mass.
Weekly Circ. 7,231
JUL 19 1962

APPRECIATION — Harry Ellis Dickson, right, of Brookline, who is currently conducting the 1962 Esplanade Concerts at the Hatch Memorial Shell on Storrow Drive, is shown presenting a certificate of appreciation to Gardner Pease, representing the Companies Foundation, Incorporated. The certificate, which Mr. Dickson presented on behalf of the Trustees of the Boston Symphony Orchestra, is in recognition of the Shell Foundation's annual sponsorship of one of the Wednesday morning children's concerts. The career of Mr. Dickson, who lives at 126 Amory St., has alternated between two roles. He joined the Boston Symphony Orchestra as violinist in 1938, but has been active as a conductor before then, as he has been since at the Pops, the Esplanade, and his Symphony Hall Concerts. The Esplanade Concerts, founded by Arthur Fiedler, are now in their 34th season.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Circ. 44,384
JAN 19 1963

Music

Tapley and Savas at Young People's Concert

By Alfred Burke

LOWELL — Roland Tapley, musical director of the Wellesley Symphony orchestra has invited Richard Burgin, associate conductor of the Boston Symphony orchestra to be guest conductor at tomorrow's young people's concert. He has also invited the well known composer and bass player of this city, Michael Savas, to appear with the orchestra.

Richard Burgin

Mr. Tapley, who has been a leading violinist with the Boston Symphony orchestra for many years, will be the soloist in Lalo's "Symphonie Espagnole." Major work on the program will be the slow movement of the Charles Ives' Symphony No. 2.

We were invited to sit in on Wednesday evening's rehearsal. It proved to be both an enlightening and happy occasion. The orchestra plays well. It is a musical organization that is a leading element in the cultural life of the community. As if this were not sufficient, its membership is one that seems to

TIGHT BINDING

New England Newsclip Agency, Inc.
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Traveler (e)
BOSTON, Mass.
Circ. 164,299
JUN 26 19

Tympanist With Symphony Scores As Top Hunter, Too

FAMILY WORLD
Boston Tr Wednesday, June 26, 1963 A 28

KELLY VICTORIA looks doubtful about her chanc of playing the xylophone. Her father is a mast of all the percussion instruments, but Kelly is n sure they're for three-month-olds.

By **GLADYS MASON**

Who would ever expect to find the first tym- of the Boston Symphony Orchestra tracking bears, bobcats and even boars?

Everett Firth is a man of just such talents. not only a first-rate musician but a first-rate r too.

what's more he of his Dover home bears wit- his lovely blond wife ness to his prowess with game. nowned cellist, how to "Fortunately I'd been a camp- rifle. This was when ing addict when a child so I ed elk on a Montana quickly adjusted and grew to trip. like it," said Olga Firth.

WIFE PERFECT COMPANION

Mrs. Firth had perfect camping surroundings, as she hails from Ontario. Her beauty and talent with the cello had earned her her own TV show on the B.B.C. She also played with the Toronto Symphony.

The couple met in Tanglewood, where Everett was teaching and Olga was a student. Their three-year romance consisted mostly of expensive phone calls.

When they were married they lived in a Boston apartment and shopped around for a house. They finally chose a spacious 8 - room home in Dover, the grounds lavish with the greenery Olga loves.

"It's only partially furnished," Olga said. "We've been here a year and most of the decor is from our apartment. I'm slightly conservative where colors are concerned. It's mostly maple and browns, with an occasional darling beige."

Olga herself is a symphony of color with golden hair, blue eyes and a Canadian - clear complexion. She teaches cello at the New England Conservatory of Music where Everett is head of the tympany and percussion dept.

Everett is full of creative energy. Not only does he have his Boston and Tanglewood teaching posts, He writes books consisting of his compositions for tympani, builds mobiles, and paints abstract pictures— not to mention hunting.

HUNTING TRIPS BIGGEST EXPENSE

"I guess my hunting trips are our biggest expense," said Everett. "We don't squeeze on our budget, and we don't spiurge. We just go along normally. But then I might say, 'I want $1,000 to go to Alaska to hunt.' And I can, and do."

The Firths lead a relatively quiet life with their three-month-old daughter, Kelly Victoria, and two black German shepherds, Faust and Wotan.

When Everett is in residency at Pops, Olga might practice the cello, wash hair, or garden. She usually comes to Boston Saturday evenings for the concert. Her clothes are not very formal because she found that Boston doesn't call for it.

"I'm the one with the formal clothes," said Everett. "I have six dress suits. We members of the symphony wear them so naturally that we forget they're not just any suit. I might run around the corner to the drug store and find myself stared at. Then I remember why."

Everett, a Winchester native, has been with the BSO 12 years. He joined the Symphony Orchestra at 21, and for six or seven years was the youngest member. He was hired by Charles Munch immediately after a 45-minute audition.

FIRST SYMPHONY FROM U. S. A. IN RUSSIA

His career with symphony has been particularly interesting because of the tours, including those to Europe, the Orient, and Russia. The Russian tour was history-making as the BSO went into Leningrad and Moscow, the first American symphony to play there.

"Of all the halls I've played, though, the Boston one is superb," said Everett. "We make all the symphony and Pops recordings there. You wouldn't recognize it then, with drapes hung all around and sometimes all the seats taken out."

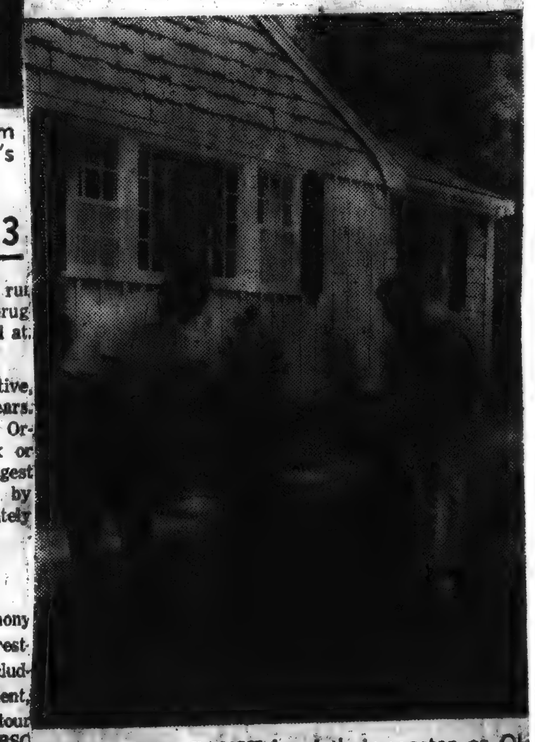
After the Pops season this year, the Firths plus Wotan and Faust, will go to their Berkshire home for the Tanglewood season. It's just the kind of place they like best. They have a small lake stocked with trout and small-mouthed bass.

It borders on a bird sanctuary. "The bird watchers are out at 5 a. m.," said Eve "One morning a lady was on our property. I said, ' morning.' She didn't ans She didn't even see me, was so engrossed in lookin birds."

TROPHIES OF many hunting trips are on view in the Firth's den. Among them are a bearskin from Maine, jaguar skin from the Amazon, fox pelts, an elk's head from Montana and a Maine bobcat.

Your Young Neighbors And How They Live: No. 13

Firths At Home



WOTAN AND FAUST heed their master as Olg Firth looks on. The dogs are black German she herds. In the background is part of the exteri of the Dover home.

230

OBITUARIES.

Herald Tribune (New York)
D. 355,898 S. 451,270

AUG 24 1962

Irving Fine, Professor of Music, Dead

BOSTON.

Irving G. Fine, 47, composer and professor of music at Brandeis University, Waltham, Mass., died here yesterday at Beth Israel Hospital following a heart attack.

Prof. Fine, who was known for his original work in the field of choral groups and chamber orchestras was the chairman of the School of Creative Arts at Brandeis. His home was in Natick, Mass.

His most recent work, "Symphony 1962," was performed by the Boston Symphony Orchestra in March and was played again at the Tanglewood Festival earlier this month. Dr. Fine conducted the Tanglewood performance himself.

Born in Boston, his life and musical career were closely associated with New England musical institutions such as the Boston Symphony and its late conductor Serge Koussevitsky under whom he studied.

Dr. Fine was a graduate of Harvard University, class of 1937, receiving his masters degree in music in 1938. After a period of study here and in France he joined the Harvard faculty serving as an instructor and assistant professor from 1940-'50.

During the summer of 1946 he was a member of the Berkshire Music Center faculty at Tanglewood. He joined the faculty at Brandeis in 1950 with the title of "Composer in Residence." Although much of his time during this period was given to teaching he managed to compose some of his best-known works while on the Waltham campus.

Among his best-known works are "Fantasia for String Trio," "Blue Towers," "Diversion for Orchestra," and "Partita for Wind Quartet."

Surviving are his wife, Mrs. Verna Rudnick Fine; three daughters, Claudia, Emily and Joanna Fine; his parents, Mr. and Mrs. George F. Fine, and two sisters, Mrs. Barbara Kate and Mrs. Audrey Sulhanick.

A service will be held for Dr. Fine at 1 p. m. today at the Berlin Chapel, Brandeis University, Waltham. President Abraham Sacher will deliver the eulogy and Rabbi Harold Weisberg, chairman of the Department of Philosophy will preside.

twelve-tonal in avant-garde style.

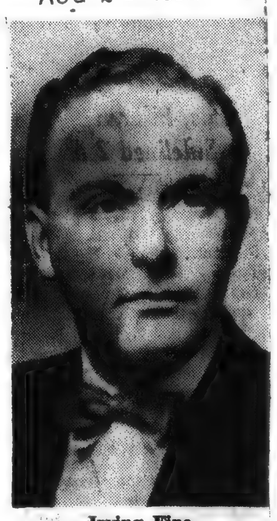
His home was in East Natick.

Surviving are his widow, the former Verna Rudnick; three daughters, Claudia, Emily and Joanna; his parents, Mr. and Mrs. George Fine, and two sisters, Mrs. Barbara Kates and Mrs. Audrey Salhanick.

A funeral service will be held tomorrow at 1 P. M. in the Berlin Chapel at Brandeis University. Burial will be in Sharon.

The New York Times
D. 680,265 S. 1,308,

AUG 24 1962



Irving Fine

IRVING FINE DIES; COMPOSER WAS 47

Professor of Brandeis Led Own Work at Tanglewood

Special to The New York Times.

BOSTON, Aug. 23 — Irving Fine, the composer, died today of a heart attack at Beth Israel Hospital at the age of 47. He was Walter W. Naumburg Professor of Music at Brandeis University and chairman of its School of Creative Arts.

Mr. Fine's most recent composition was Symphony 1962, first performed by the Boston Symphony Orchestra in March and again at Tanglewood earlier this month. He conducted the Tanglewood concert himself, sharing the podium with Pierre Monteux.

The composer, whose middle name was Gifford, was born in Boston and received an A. B. in 1937 and an M. A. the following year at Harvard.

Professor Fine studied piano with Frances L grover, organ with E. Power Biggs, theory and composition with Walter Piston and Edward Burlingame Hill, choral conducting with Archiabld T. Davison, and orchestral conducting with Serge Koussevitzky. He studied advanced composition with Nadia Boulanger in France under a Wyman Foundation grant in 1939.

Joined Harvard Faculty

He joined the Harvard music faculty in 1940 and served as assistant professor from 1945 to 1950. He was assistant conductor of the Harvard Glee Club from 1942 to 1945.

The composer joined the faculty of the Berkshire Music Center in 1946, and Brandeis University in 1950. He was co-director of the Salzburg Music Seminar in 1950.

Professor Fine had been a member of the MacDowell Colony and held a Fulbright research fellowship in France in 1949. He received the New York Critics' citation and a Koussevitzky Music Foundation commission in 1949 and a Rodgers-Hammerstein commission in 1952.

He was a Guggenheim Fellow in 1950 and 1958 and received a National Institute of Arts and Letters Award in 1955.

He was a member of the League of Composers and the American Society of Composers, Authors and Publishers.

Wrote in Several Forms

Professor Fine composed cantatas, dances, chorals and instrumental music. Perhaps his most popular works were choral settings from "Alice in Wonderland." Partita for Wind Quintet and String Quartet.

Other works included "The Hour Glass," Notturno for Strings and Harp, "Mutability," "Old American Songs," "Serious Song-Lament for String Orchestra," "Children's Songs for Grown-Ups," Fantasia for String Trio, "Blue Towers" and "Diversion for Orchestra."

He was described as a neo-classic composer in the French tradition, influenced by Stravinsky. His later works were

VARIETY
NEW YORK, N.Y.
WEEKLY - CIRC. NOT AVAIL.

AUG 29 1962

IRVING G. FINE

Irving G. Fine, U. composer and professor of music at Brandeis U. (Waltham, Mass.), died Aug. 23 in Boston, following a heart attack.

Prof. Fine was chairman of the School of Creative Arts at Brandeis. His principal compositions were in the fields of choral groups and chamber orchestras. He was under exclusive contract to Mills Music for his musical compositions.

His most recent work, "Symphony 1962," was performed by the Boston Symphony Orchestra in March. Among his best known works are "Blue and White March," the official marching song of Brandeis U., "Fantasia For String Trio," "Diversion For Orchestra," "Blue Towers" and "Partita For Wind Quartet."

In December, 1961, Dr. Fine and Jack Mills, president of Mills Music, collaborated in founding the "Jack Mills Seminar Room" at Brandeis for student creative music and recreational activities. He joined the Brandeis teaching staff in 1950 as "Composer In Residence" and remained on the staff until his death.

Surviving are his wife, three daughters, his parents and two sisters.

WASHINGTON, D.C.
NATIONAL OBSERVER
W. 204,000

AUG 27 1962

Composer of Tanglewood Festival Feature Dies at 47

Irving G. Fine, who conducted his most recent composition earlier this month at the Tanglewood concert in Massachusetts, died after a heart attack last week at the age of 47.

Mr. Fine was chairman of the school of creative art and a professor of music at Brendeis University. He also was a member of the faculties of Harvard University and the Berkshire Music Center. His latest work, *Symphony 1962*, was first performed in March by the Boston Symphony.

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Courant (m)
HARTFORD, Conn.
Circ. 114,108

AUG 25 1962

Irving Fine, 47, Composer, Dies After Attack

Irving Fine, 47, composer, who led the Boston Symphony Orchestra in playing his own "Symphony 1962" at Tanglewood, Aug. 12, died Thursday at Beth Israel Hospital, Boston. He lived in East Natick, Mass.

Mr. Fine, chairman of Brandeis University's School of Creative Arts, appeared in Hartford 10 years ago to address the Hartford Chapter, National Women's Committee of Brandeis University.

Composer of chorals, cantatas, dances and instrumental music, he was born in Boston and received his BA and Ma degrees from Harvard University.

He was a recipient of the National Institute of Arts and Letters Award in 1955 and a Guggenheim Fellow in 1950 and 1958.

He leaves his wife, Vera Rudnick Fine; three daughters, Claudia Fine, Emily Fine and Joanna Fine; two sisters, and his parents, Mr. and Mrs. George Fine.

Funeral services were held Friday in Berlin Chapel, Brandeis University. Burial was in Sharon, Mass.

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Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565

AUG 24 1962

Irving G. Fine, Professor of Music, Dies

Brandeis University Music Prof. Irving G. Fine, 47, of Natick, died Thursday at Beth Israel Hospital three days after suffering a heart attack.

Chairman of the School of Creative Art at Brandeis, he also was a member of the Harvard faculty and the Berkshire Music Center at Tanglewood.

A well-known composer, he recently wrote Symphony 1962, which was performed by the Boston Symphony Orchestra in March and earlier this month at Tanglewood.

He leaves his wife, Mrs. Verna A. Fine; three daughters, Claudia, Emily and Joanna; his parents, Mr. and Mrs. George F. Fine of Chestnut Hill, and two sisters, Mrs. Barbara Kates, and Mrs. Audrey Sulhanick, both of Fall River.

Funeral services will be held Friday at 1 p. m., at Berlin Chapel at Brandeis.

NewEnglandNewsclipAgency, Inc.
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Times (e)
HARTFORD, Conn.
Circ. 126,440

AUG 24 1962

Composer Fine Dies, Heard at Tanglewood

Irving Fine, noted composer who led the Boston Symphony Orchestra in playing his own Symphony 1962 at Tanglewood on Aug. 12, died of a heart attack at 47 Thursday in Beth Israel Hospital, Boston.

IRVING FINE

Mr. Fine, chairman of Brandeis University's School of Creative Arts, appeared in Hartford 10 years ago to address a meeting of the Hartford Chapter, National Women's Committee of Brandeis University.

* * *

COMPOSER of chorals, cantatas, dances and instrumental music, he was born in Boston and received his bachelor of arts and master of arts degree from Harvard University, where he was assistant conductor of the Harvard Glee Club from 1942 to 1945. He joined the faculty of the Berkshire Music Center in 1946 and of Brandeis University in 1950. He was also Walter W. Naumburg, professor of music at Brandeis.

Mr. Fine was a neoclassic composer in the French tradition, influenced by Stravinsky. His later works were 12-tonal.

Mr. Fine studied piano with Frances L. Gover, organ with E. Power Biggs, theory and composition with Walter Pisten and Edward Burlingame Hill, choral conducting with Archibald T. Davidson and orchestral conducting with Serge Koussevitzky.

He studied advanced composition with Nadia Boulanger in France under a Wyman Foundation grant in 1939.

* * *

A RECEPIENT of the National Institute of Arts and Letters Award in 1955, he was a Guggenheim Fellow in 1950 and 1958. His home was in East Nattick, Mass.

He leaves his widow, the former Verna Rudnick, three daughters, Claudia, Emily and Jeanna; his parents, Mr. and Mrs. George Fine, and two sisters.

A funeral service was held this afternoon in Berlin Chapel, Brandeis University. Burial will be in Sharon Mass.

NewEnglandNewsclipAgency, Inc.
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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,063

AUG 23 1962

Composer Fine Dies At 46

BOSTON (UPI) — Irving G. Fine, 46, a widely known composer and musician and professor of music at Brandeis University, died at a hospital today.

Fine, who lived in East Natick, was stricken with a heart attack last Monday.

A graduate of Harvard, Fine studied piano with Francis L. Grover, music theory and composition with Edward Burlingame Hill and Walter Piston, and orchestral conducting with Dr. Serge Koussevitsky among others.

Fine joined the Harvard faculty in 1940 aand taught music there for 10 years before going to Brandeis.

He composed numerous cantatas, dances, chorals and instrumental music which included: The Hour Glass, Noturno for strings and harp, Mutability and String Quartet.

His latest composition was "Symphony 1962" which was performed by the Boston Symphony Orchestra last March and again this month at Tanglewood.

Fine leaves his wife, Verna Rudnick and three daughters. Funeral services will be held Friday at Brandeis with burial at Sharon Memorial Park.

BUFFALO, N.Y.
NEWS
D. 295,024 SAT. 293,118
AUG 23 1962
NEW ORLEANS, LA.
STATES & ITEM
D. 160 567 SAT. 137,136
AUG 24 1962
NEWS BUREAU
N.Y.
NEWSPAPER
CLIPPINGS
NEW YORK
SERVICE
NEWSDAY
AUG 24 1962
NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 64,012
AUG 24 1962

Irving Fine, Composer, Dies at 47

BOSTON, Aug. 24 (AP) — Irving G. Fine, 47, American composer and Walter W. Naumburg professor of music at Brandeis University, died yesterday at Beth Israel Hospital. He suffered a heart attack Monday. He was a Harvard graduate.

Fine, chairman of the School of Creative Art at Brandeis, lived in Natick. He also was a member of the faculties at Harvard and the Berkshire Music center.

His most recent composition was "Symphony 1962," first performed by the Boston Symphony in March and again at Tanglewood early this month. He conducted the Tanglewood concert himself, sharing the podium with Pierre Monteux.

Among his survivors are two sisters, Mrs. Barbara Kates and Mrs. Audrey Sulhanick, both of Fall River.

NEWS BUREAU
NEWSPAPER
CLIPPINGS
NEW YORK
SERVICE
Knickerbocker News
August 24, 1962

I. G. Fine, Composer, Dies at 47

Irving G. Fine, 47, who earlier this month conducted the Boston Symphony at Tanglewood in his own composition, died yesterday at Beth Israel Hospital, Boston. He suffered a heart attack Monday.

Mr. Fine was chairman of the School of Creative Art and professor of music at Brandeis University. He also was a member of the faculty at Harvard University and the Berkshire Music Center. He lived in Natick, Mass.

His most recent composition was "Symphony 1962," first performed by the Boston Symphony in March and again at Tanglewood this month, where Mr. Fine conducted, sharing the podium with Pierre Monteux.

NEW YORK
Herald Tribune
D. 355,898 S. 451,270
AUG 25 1962

Irving Fine, Professor of Music, Dead

BOSTON.

Irving G. Fine, 47, composer and professor of music at Brandeis University, Waltham, Mass., died here Thursday at Beth Israel Hospital following a heart attack.

Prof. Fine, who was known for his original work in the field of choral groups and chamber orchestras was the chairman of the School of Creative Arts at Brandeis. His home was in Natick, Mass.

His most recent work, "Symphony 1962," was performed by the Boston Symphony Orchestra in March and was played again at the Tanglewood Festival earlier this month. Dr. Fine conducted the Tanglewood performance himself.

Born in Boston, his life and musical career were closely associated with New England musical institutions such as the Boston Symphony and its late conductor Serge Koussevitsky under whom he studied.

Dr. Fine was a graduate of Harvard University, class of 1937, receiving his masters degree in music in 1938. After a period of study here and in France he joined the Harvard faculty serving as an instructor and assistant professor from 1940-'50.

During the summer of 1946 he was a member of the Berkshire Music Center faculty at Tanglewood. He joined the faculty at Brandeis in 1950 with the title of "Composer in Residence." Although much of his time during this period was given to teaching he managed to compose some of his best-known works while on the Waltham campus.

Among his best-known works are "Fantasia for String Trio," "Blue Towers," "Diversion for Orchestra," and "Partita for Wind Quartet."

Surviving are his wife, Mrs. Verna Rudnick Fine; three daughters, Claudia, Emily and Joanna Fine; his parents, Mr. and Mrs. George F. Fine, and two sisters, Mrs. Barbara Kate and Mrs. Audrey Sulhanick.

A service will be held for Dr. Fine at 1 p. m. today at the Berlin Chapel, Brandeis University, Waltham. President Abraham Sacher will deliver the eulogy and Rabbi Harold [illegible]berg, chairman of the Department of Philosophy will [illegible]de.

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Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 452,333
AUG 15 1963

Elford Caughey

Services for Elford Caughey, 59, of 91 Westland ave., Boston, retired harpist for the Boston Symphony Orchestra, will be held Thursday at 4 p. m. in Waterman Chapel, 495 Commonwealth ave.

He died Monday in Cape Cod Hospital.

He was the harpist for the Boston Symphony for 26 years until his retirement several years ago.

A native of Bellevue, Pa., he decided to remain in Boston after studying at New England Conservatory of Music.

Funeral services were held this afternoon at Berlin Chapel, Brandeis University.

Survivors include his wife the former Verna Rudnick, three daughters, Claudia, Emily and Joanna; his parents, Mr. and Mrs. George F. Fine of Chestnut Hill, Mass., and two sisters, Mrs. Barbara Kate and Mrs. Audrey Sulhanick both of Fall River, Mass.

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Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 13,152
JUL 9 1962

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Herald (m)
BOSTON, Mass.
Circ. 177,889
JUL 9 1962

Siegfried Gerhardt 48 Years Violinist With Symphony

Services for Siegfried W. Gerhardt, 71, a violinist with the Boston Symphony Orchestra, will be held Wednesday at 10:30 a.m. in the First Baptist Church, Jamaica Plain. Mr. Gerhardt, who lived at 39 Malcolm Rd., Jamaica Plain, died Sunday.

Born in Boston, he was a member of the orchestra 48 years, a graduate of the New England Conservatory of Music and the Royal Academy of Music in Rome.

Surviving are a daughter, Mrs. Constance Kashuck of Jamaica Plain, a concert singer; a brother, Gustav, a member of the Cincinnatti Symphony, and two sisters, Mrs. Elizabeth Crump of Washington and Mrs. Edith Smith of Boston.

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Herald (m)
BOSTON, Mass.
Circ. 177,889
FEB 4 1963

Leon Gorodetzky, Famed Symphony Violinist, 84

Funeral services for Leon Gorodetzky, 84, of 339 Tappan St., Brookline, for 34 years a violinist with the Boston Symphony Orchestra before his retirement in 1954, will be held at 10:30 a.m. today at the Stanetsky Memorial Chapels, 1668 Brookline St., Brookline.

He died yesterday at the Jewish Memorial Hospital in Dorchester.

SPANNED 3 GENERATIONS

Mr. Gorodetzky's long career with the orchestra spanned three conductors and coincided with its maturing into one of the most respected symphonic orchestras in the world.

A native of Paris, France, Mr. Gorodetzky came to this country at the age of six and in his early years displayed a fine musical talent.

STUDIED UNDER GREENBERG

He studied the violin at the New England Conservatory of Music under Eugene Greenberg, an established violinist who was then a member of the Boston Symphony, and later continued his study under the orchestra's concert master, Anton Witek.

He joined the orchestra in 1920, during the second year of Pierre Monteux's tenure as music director and continued to perform under the batons of Serge Koussevitzky, who became conductor in 1924, and Charles Munch, who succeeded Koussevitzky in 1949.

During his years with the orchestra, Mr. Gorodetzky was among the best known violin teachers in the Boston area.

He leaves his wife, Vera (Cooper); a son, Dr. Burton Gorson of Long Island, N. Y.; four sisters, Miss Rose Gorodetzky of Boston, Miss Esther Gorodetzky and Mrs. Lillian Skolsky, both of Newton, and Mrs. Helen Blumenberg of Needham; and two brothers, Abraham of Brighton, and Saul of West Roxbury, who is also a member of the Boston Symphony Orchestra.

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
SEP 5 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 177,889
SEP 5 1962

S. J. Leibovici, Brookline; Boston Symphony Violinist

Samuel Joseph Leibovici, 65, of 417 Washington St., Brookline, violinist with the Boston Symphony Orchestra since 1926, died yesterday at his home.

Mr. Leibovici was born in Romania and studied at the Paris Conservatory. He was graduated first in his class at the age of 17.

Following graduation, he played with the orchestra of the Paris Opera, and was concert master and soloist at the Touche concerts in France.

Mr. Leibovici also played under Serge Koussevitsky in France before the famed musician became conductor of the Boston Symphony.

He accompanied the orchestra as a member of the first violin section on its two trips to Europe and a visit to the Far East.

Mr. Leibovici's final appearance with the orchestra was last Sunday at the Berkshire Music Festival at Tanglewood.

Besides his wife, Mary, he leaves a daughter, Mrs. Ellen Hahn of Berkeley, Calif.; a sister, Mrs. Antoinette Hant of Hove, England; and two grandchildren, Elisabeth and Sophie Hahn of California.

Services will be private.

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Traveler (e)
BOSTON, Mass.
Circ. 162,363
SEP 5 1962

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Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
FEB 14 1963

NewEnglandNewsclipAgency, Inc.
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Enterprise & Times (e)
BROCKTON, Mass.
Circ. 44,471
FEB 4 1963

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
MALDEN, Mass.
Circ. 10,192
FEB 13 1963

Ralph Del Sordo, Boston Symphony Violinist Dies

Funeral services will be held on Friday for Ralph del Sordo, 68, of 67 High st., Winchester, retired violinist with the Boston Symphony Orchestra, who died at a Boston hospital on Tuesday.

Mr. del Sordo served with the Boston Symphony for 35 years before retiring in 1955.

A native of Flumeri, Italy, he was stricken with polio at the age of three. He came to America when he was five years old and began studying the violin.

Some of his famous teachers were Felix Winternitz and Sylvan Noack, former concert master for the Boston Symphony. Mr. del Sordo was also a well-known violin teacher in Greater Boston.

Surviving are his wife, Mrs. Doris (Harding) del Sordo and a brother, Amerigo del Sordo.

Services will be held at 2 p.m. on Friday at the Kimball Chapel, Winchester. Interment will be in Wildwood Cemetery, Winchester.

CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
ALBANY TIMES UNION
Date December 16, 1962

Sokolsky—Lover of Music

T-U Writer Tells of Yearly Visits With Columnist at Tanglewood

By EDGAR S. VANOLINDA

Some pundit has warned us: "Do not judge a man by the size of his hat." This admonition might well apply to the late George Sokolsky, writer philosopher and citizen of the world, whose passing in his New York apartment last Wednesday night left a tremendous void in the thinking of the civilized world. Mr. Sokolsky was a rugged individualist who was not influenced by the stringent code of the haberdashers.

It was our privilege to have met Mr. Sokolsky several years ago when the publisher's office of the Albany Times-Union was on the second floor of the former D&H Building at the southwest corner of North Pearl and Steuben Streets. We were asked by the publisher (Fred Archibald) if we would go down to the railroad station to meet the train which was bringing the columnist to Albany to speak before one of the civic organizations of the city. By the process of elimination, we settled for a short, rather stocky gentleman, wearing a plaid cap with a woodsman's peak, a piece of personal headgear we were to see on many subsequent occassions.

Home in Berkshires

Like many "citizens of the world," Mr. Sokolsky often sought peace and quiet in a sanctuary far from his curricular chores. He maintained a home at Otis, in the Berkshires, a few miles from the Berkshire Music Festival at Tanglewood, and was one of many box holders, along with the Proper Bostonians with summer homes in Lenox, Stockbridge and Lee. And as his voluminous literary output would indicate, he was an implacable foe of modern music when it appeared on the programs of either Koussevitzky, or his successor, Charles Munch.

It was a yearly ritual to visit Mr. Sokolsky in his box during the Sunday afternoon intermissions, either seated in his own box with his immediate family, or adjacent to that of Gertrude Robinson Smith, one of the founders of the festival and its greatest asset at the present time. It was Miss Smith who successfully raised the necessary $100,000 to erect the present shed, following a disastrous concert held in a tent, during a violent thunder and lightning storm, following which the late Serge Koussevitsky, conductor of the Boston Symphony Orchestra, declared, in no uncertain terms, that never again would he conduct the Boston Symphony Orchestra "under canvas."

Interesting Arguments

Some of the intermission arguments between Miss Smith and Mr. Sokolsky regarding one or more of the American philistine's current columns were very much more interesting than much of the program which was to follow: It was a case of an irresistibile force meeting an immovable body, at the end of which any impartial arbiter would have have to render his decision as a draw.

Among his many intellectual gifts as his musical erudition. The "Three Bs," Bach, Beethoven and Brahms" always elicited a column on the merits of the great classical composers, or a scathing piece of vitriolic writing when the guest or the regular conductor foisted a piece of, as he expressed it: "musical garbage," on a captive audience, referring to the scrambled ideas of the 20th century modernists. "We have enough discord in the world today," was his most-expressed thesis on the subject. "Why try to inject the same disturbing quality into music? The world needs more love, understanding and sense of beauty in every branch of the cultural arts."

Gertrude Robinson Smith and the late George Sokolsky, right, discussing the affairs of the world during the Sunday afternoon intermission of the Berkshire Music Festival last summer. Edgar S. VanOlinda, left, music editor of the Albany Times-Union is the impartial arbiter.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659
FEB 3 1963

Willard M. Clark, Dean Of Music Critics, Dies

Retired Springfield Newspaperman Had Long Career as Writer and Musician

Willard M. Clark, 68, known to thousands of music lovers throughout Western Massachusetts and New York as music critic of The Springfield Union for more than 40 years, and for The Springfield Sunday Republican since 1953, and a recognized expert in the world of music for almost two generations, died Saturday in Springfield Hospital.

Mr. Clark suffered a heart seizure at his home, 284 Maple St., and was rushed to the hospital in a police ambulance, being admitted at 9 a. m. His death came shortly before 11.

He retired from newspaper service last summer. Until a few months ago he had made his home at 187 Florida St. for many years.

Mr. Clark was born in old Deerfield, July 23, 1894, the son of Willard B. and Mary (Mather) Clark and was a direct descendant of Cotton Mather, the early American theologian. Mr. Clark spent his boyhood in Williamstown where his father was an officer of the national bank there.

After graduating from Williamstown grammar school, Mr. Clark attended Mount Pleasant Military Academy at Ossining, N. Y., and attended the University of Pennsylvania for three years until the outbreak of World War I.

War Hospital Service

He joined a hospital unit of the Presbyterian Hospital in Philadelphia in 1917 and was sent overseas in January, 1918 where he served as a sergeant in the U. S. Army base hospital at Bazoilles sur Meuse until he was honorably discharged from service in 1919.

For a short time after the war he was with the Standard Oil Co., operating out of the Paris and Rouen offices. He then joined the American Brigade of the Lithuanian Army as a regimental sergeant major, serving in Southern France and Kovno, Lithuania. He later joined the American Red Cross and served as a lieutenant in Riga and various parts of Latvia, building hospitals and distributing clothing, retiring with the rank of captan.

Missing Train

There were two factors that brought his career as a soldier of fortune to an end. One was his growing love of music, and the other was the fact, rather disturbing to some bewildered Lithuanian officials, that a freight train that Mr. Clark had dispatched somewhere in Latvia was never heard from again. Mr. Clark, with a chuckle, often recalled this incident and confessed that so far as he knew the train was still going somewhere in Europe.

In Paris, Mr. Clark settled down to a serious study of music, and studied voice with Boja Oumiroff. In 1921 he returned to the United States and started his newspaper career with The Union as music writer and critic. In this capacity he covered every major musical event in Western Massachusetts, beginning with the old Springfield Symphony Orchestra under the direction of Arthur H. Turner, the beginning and satisfying development of the symphony under the direction of the late Dr. H. Alexander Leslie; the appearances of such leading orchestra groups as the New York Philharmonic, Cleveland Symphony, the National Symphony Orchestra of Washington, the Boston and Philadelphia Symphony Orchestras and in more recent years the Boston Pops Concerts of Arthur Fielder and the Warsaw Philharmonic.

Tanglewood Writer

He began writing about the Tanglewood concerts by Dr. Serge Koussevitsky and the Boston Symphony Orchestra from their inception. Mr. Clark, impeccably dressed and smoking his inevitable cigar, became one of Tanglewood's personalities over the years and his tall, impressive figure came to be recognized by music lovers from all over the East who flocked to the Berkshires for the annual music festival.

Mr. Clark was in his element in his native Berkshires listening with trained senses to the performances of one of the world's great musical organizations under the gifted direction of Koussevitsky, Munch and Bernstein.

Mr. Clark was as equally at home in the Municipal Auditorium where again his erect frame, attired in evening dress, became a familiar figure at concerts that began in his time with the immortal Caruso, Paderewski, John McCormack and Mme. Schumann-Heink. Over the years he had more than a nodding acquaintanceship with such other great figures of the concert stage as Kirsten Flagstad, Lauritz Melchior, Jascha Heifetz, Yehudi Menuhin, the moody genius George Gershwin, Nathan Milstein, Fritz Kreisler, Isaac Stern, William Primrose, Marian Anderson, Lily Pons and Lawrence Tibbett.

He covered Rachmaninoff a year before that great musician died. He remembered well Paderewski in an all-Chopin performance in 1933, just before his death, and in more recent years, Ezio Pinza, before he was to gain further laurels on the musical comedy stage in "South Pacific."

Encouraged Students

These were conspicuous nights in Willard Clark's musical writing career. But there were other facets to this career that to him were equally as important. It was he who encouraged Hazel Clark, now Mrs. Chauncey A. Steiger of Longmeadow, in her oratorio productions in the early 30's. With Mr. Clark's enthusiastic support she drilled and shaped her 300 member Classical High School chorus and orchestra into one of the finest school musical organizations in the East.

At first the oratorios just broke even financially, but in a matter of a few seasons she had her youthful singers so completely immersed in music that their great performances, aided by such noted soloists as Eleanor Steber, Donald Dame, Daniel Gridley and Jeanette Vreeland, were sold out far in advance of their presentation in Municipal Auditorium. These performances of "Elijah," Verdi's "Requiem" and Hadyn's "Creation" helped to finance the musical education of several Springfield students, one of whom was Adele Addison.

After these concerts Willard would make a grand entrance in full dress into The Union's city room, write his review and then retire to his Florida St. home to play host to many of the artists

WILLARD M. CLARK

who took part in the night's success. This was a ritual which Mr. Clark enjoyed fully.

There were many other musical movements locally that received much encouragement from Mr. Clark throughout his career. In 1924, together with the late John J. Bishop, Director Turner and Mrs. L. E. Triplett, he founded, and became first president of the Musicians Club of Springfield, the principal aim of which was to revitalize Springfield's musical life.

Aided Orchestra

It was largely through Mr. Clark's encouragement that Dr. Leslie and his Greenfield orchestra were induced to come to Springfield and spark a renaissance for the old Springfield Symphony Orchestra that by then had become almost extinct.

There were still other facets in his music-newspaper career, the various concerts at John M. Greene Hall at Smith College, for example, the various college glee club performances, church choir recitals, high school musicals as well as other semiprofessional musical activities, to which he devoted much attention. Mr. Clark from the very start, was intensely interested in the development of a love of music among the youth of this community. He exerted a great deal of influence on a great many people in this direction.

For a time Mr. Clark had an active role himself in music, as a member of the Old First Church choir of which Mrs. Beulah Orr and the late Cora Claborne also were featured singers. He also conducted a singing school of his own opposite Court Square on Main St. for several years.

Record Collection

One of his great joys was his extensive collection of musical records built up over many years. However, he did not hoard this treasure to the exclusion of his friends. On the contrary, with typical Clark generosity, he not only loaned but gave away many of his priceless records to friends and, when the occasion arose, as it often did, to high school classes in music appreciation.

In 1944 Mr. Clark reduced his active newspaper work to take charge of public relations for the Springfield chapter, American Red Cross. He continued to cover for The Union the major musical activities in and near Springfield, however, and in 1953 enlarged his field further by becoming music reviewer and columnist for The Sunday Republican.

His health began to ebb in 1962 and his eyesight failed to the extent that he could no longer write his own material. But he wouldn't give up. He insisted upon covering the Tanglewood concerts as usual that year, dictating his reviews to a typist.

His public, which had by then grown into thousands of people from all over New England and New York, never knew that the gentle old warrior couldn't see anymore.

Mr. Clark's sense of humor was monumental, as befits a man of generous proportions who was always in love with life. At Tanglewood and in the Auditorium he became an impressive image, a tradition that grew with each year. In the city room he was a man of scintillating wit, known for his stubborn refusal to conform, his neatness in dress and his inordinate ability to unbend.

Willard could be positively grandiose one minute—the grand actor—and a rollicking Pan the next. For this reason, whenever the veterans of the city room gather, they will always remember Willard as a very likable and warm human being.

He is survived by three cousins, Mrs. Lynn S. Goodman and Miss Grace Mather, both of Boston, and Miss Marguerite Mather of Brooklyn, N. Y. The funeral and burial will be private. There will be no visiting hours. Memorial contributions may be made to South Congregational Church of which he was a member.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Express (e)
NEWPORT, Vt.
Circ. 4,108
DEC 1 1962

Boston Globe Drama Editor Cyrus Durgin Dies

BOSTON (AP) —Cyrus W. Durgin, 55, music and drama editor of the Boston Globe, died of a heart attack last night at his Beacon Hill apartment.

He was stricken while resting in his bedroom shortly after completing his review of the Friday afternoon concert of the Boston Symphony Orchestra.

Durgin had returned to work only recently after a mild heart attack in September.

He was educated in the public schools of Lowell and Salem and was graduated from Colby Academy in New London, N. H., in 1925. He joined the Globe that same year.

Durgin began writing music and drama reviews in 1939 and was named editor of those departments in 1949.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
DEC 19 1962

Leading Figures At Durgin Rites

Leading figures in the music, theatre and newspaper field yesterday attended funeral services in Emmanuel Church for Boston Globe music-drama critic Cyrus Durgin, 55, who died of a heart attack Friday.

Members of the Boston Symphony Orchestra played favorite selections of the distinguished critic at the impressive services. Following the church services, private committal rites were held at Mt. Auburn Cemetery, Cambridge.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
DEC 15 1962

Cyrus Durgin, Drama Critic, Dies at 55

Cyrus W. Durgin, 55, the Boston Globe's music and drama critic for more than 20 years, suffered a fatal heart attack last night in his Beacon Hill apartment.

He was stricken a few minutes after completing a review of an afternoon concert by the Boston Symphony and died en route to Massachusetts General Hospital.

Durgin had been in failing health the past year and suffered a mild coronary last Sep-

CYRUS W. DURGIN
Globe Drama Critic Passes

tember. He had only recently returned to work.

A native of Lowell, Durgin attended public school in Lowell and Salem and the Farm and Trades School — now Thompson Academy — on Thompson's Island in Boston Harbor. He was graduated from Colby Academy in New London, N. H., in 1925 and joined the Globe staff the same year.

He became music editor in the early 1930's and also assistant to Drama Editor Charles S. Howard. He succeeded Howard in 1949 and once told a colleague who wondered about the difficulties of covering both theater and concert hall:

"I am happy with my work. I have never wanted more than this."

In private life, Durgin was a gourmet of note, a member of Les Amis d'Escoffier who was forever inviting friends to dinner and delighting them with esoteric dishes he prepared himself.

Survivors include his wife, Edna, and a son, Peter. Funeral arrangements will be announced.

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Circ. 10,192
DEC 19 1962

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Circ. 13,826
DEC 19 1962

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MEDFORD, Mass.
Circ. 7,197
DEC 19 1962

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Enterprise & Times (e)
BROCKTON, Mass.
Circ. 44,471
DEC 19 1962

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News (e)
MILFORD, Mass.
Circ. 7,995
DEC 19 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
BEVERLY, Mass.
Circ. 8,158
DEC 19 1962

Boston Symphony Plays At Rites

BOSTON UPI — Members of the Boston Symphony Orchestra played favorite selections during funeral services Tuesday for Cyrus Durgin, 55, the music-drama editor of the Boston Globe.

Durgin died Friday of a heart attack at his Beacon Hill apartment shortly after he completed writing a review of the orchestra's afternoon performance.

The Rev. Clifford Chadwick, assistant rector of Emmanuel Church, officiated at the funeral and read Psalm 139, a favorite of Durgin.

More than 200 persons, including leading figures in the music, theater and newspaper field, attended.

Included among the selections played were Vivaldi's Largo and the slow movement from his Concerto in D Minor for Strings.

During several appearances as guest conductor, Durgin had performed the selections. He also had planned to write a book on Vivaldi, an Italian composer he felt had been neglected.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
MOUNT VERNON ARGUS
Thursday, December 20, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
NEW ROCHELLE STANDARD STAR
Thursday, December 20, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
JOURNAL NEWS
December 20, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
White Plains Reporter Dispatch
Thursday, December 20, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
Albany Knickerbocker News
Wednesday, December 19, 1962

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
OSSINING CITIZEN REGISTER
Thursday, December 20, 1962

NASHVILLE, TENN.
TENNESSEAN
D. 131,339 S. 207,101
DEC 20 1962

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Circ. 80,987
DEC 19 1962

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DEC 19 1962

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Journal (e)
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Circ. 14,143
DEC 19 1962

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Express (e)
PORTLAND, Me.
Circ. 28,954
DEC 19 1962

New England Newsclip Agency, Inc.
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Telegram (m)
WORCESTER, Mass.
Circ. 57,703
DEC 20 1962

CYRUS DURGIN RITES

BOSTON (AP) — Fifteen members of the Boston Symphony Orchestra played some of Cyrus Durgin's favorite music yesterday at funeral services for the critic.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 177,889
DEC 17 1962

★ ★ ★

The whole town is saddened by Cyrus Durgin's sudden passing and his services at Emmanuel Church tomorrow will be a tribute not only from the Boston Symphony orchestra who loved and honored him as their friend, the theatre world, but the readers to whom Durgin's word on music or the theatre was gospel.

Eloquent words will be written and spoken of CY . . . none more touching than Elliot Norton's tribute yesterday. Erudite, outwardly grave, dedicated was Cy . . . but behind the horn rimmed glasses twinkled salty, wry wit . . . We used to call him "the blonde Alexander Woollcott." He stuttered a little at times and we speak stuttering words of tribute but the music will say it all tomorrow which is as he would have liked it.

Herald Tribune
D. 355,898 S. 451,270

OCT 23 1963

Miss Gertrude Smith Dies; Started Berkshire Festival

Miss Gertrude Robinson Smith, 82, founder of the Berkshire Symphonic Festival, died last night at New York Hospital after a month-long illness. She lived at 1 Sutton Pl.

Miss Smith's festival was the forerunner of the Tanglewood concerts in the Berkshire mountains of Massachusetts. She was a summer resident of Stockbridge, Mass.

The first concerts were staged on a Stockbridge farm, and had its biggest boost when the Boston Symphony Orchestra began participation in 1936.

Public service was part of her heritage. The daughter of wealthy parents, her father was the late Charles Robinson Smith, a leading corporation lawyer, and her mother, Mrs. Jeannie Porter Steel Smith, a member of one of the nation's oldest families.

From childhood, Miss Smith was trained in the responsibilities her parents believed belonged to anyone born in her segment of society.

She was a leader in various welfare undertakings at a time when official agencies were at a minimum, and was a natural choice in 1911 to head a group of young women, joined to promote vacations in the country for New York's working girls.

When it was found that very few of the girls could afford country vacations, she formed a plan to allow them to set aside small portions of their salaries each week to create a vacation fund. From this began the American Association, and eventually the American Women's Association, which raised $8 million during the 17 years Miss Smith was president, to build a clubhouse for business women that is now the Henry Hudson Hotel.

In World War I, Miss Smith, working with Edith Wharton, was head of a group that raised $70,000 for surgical motor units which were sent to Frace. It later gathered another $100,000 for much-needed ice machines for field hospitals at the front. After the war, Miss Smith was made a chevalier of the Legion of Honor by the French government.

In 1932, when depression had descended on the nation, she played a major role in the Emergency Unemployment Relief Committee's drive, which raised $15 million to help the unemployed.

The idea for what was to become the Tanglewood Festival had its birth two years later, when Miss Smith invited a group of friends to hear about the "dream" of Dr. Henry Hadley, conductor of the New York Philharmonic Orchestra—to conduct a symphony orchestra out of doors in the Berkshires.

Miss Smith, convinced that an improvement in economic conditions was not far off, was not discouraged by the insistence of many of her friends that such an enterprise was completely ephemeral. She became president of the Festival Corp., and she continued in that post until the corporation was dissolved in 1955, turning over to the Boston Symphony Orchestra the $100,000 Music Shed at Tanglewood which had been built under her direction.

She continued to be an enthusiastic supporter of the festival and was the recipient of many honors for her accomplishment, particularly two years ago when she observed her 80th birthday anniversary.

Miss Smith had been in failing health recently, undergoing two serious cataract operations. She became seriously ill on learning of the death on Sept. 25 of her brother-in-law, Lyman Beecher Stowe, and she was taken to New York Hospital.

Her sister, Mrs. Hilda Smith Stowe, survives.

New York World-Telegram and The Sun
D. 463,241 SAT. 175,139

OCT 23 1963

Gertrude Robinson Smith Dies, Founded Berkshire Festival

Gertrude Robinson Smith, 82, founder of the Berkshire, Mass., music festival, a forerunner of the summer Tanglewood concerts, died last night in New York Hospital.

Miss Robinson Smith, who lived at 1 Sutton Pl. S., was a summer resident of Stockbridge, Mass.

It was there in 1934 that conductor-composer Henry Hadley told her about his dream for a summer festival of serious music in the rich Massachusetts hill country.

Makes Dream Come True

Miss Robinson Smith, a music patron with a reputation for getting things done, set out at once to make the conductor's dream come true.

On Aug. 23, 1934, the festival had its first concert on a nearby farm with Hadley conducting 65 members of the New York Philharmonic.

Two years later, Miss Robinson Smith was intrumental in convincing Dr. Serge Koussevitzky to bring his Boston Symphony Orchestra to the Berkshires.

A year later, the festival found a permanent home when Mrs. Gorham Brooks and her aunt, Mary Aspinwall Tappan offered their Tanglewood estate at nearby Lenox.

Shed Inspired by Rain

The Boston Symphony played its first performance at Tanglewood in a tent and when rain seeped through on both the audience and musicians, Miss Robinson Smith announced she would start a drive for $100,000 to build a permanent music shed. The structure was ready before the 1938 season started.

Since then, the estate and the music shed have become the property of the Boston Symphony, and its summer concerts there are attended by music lovers from all over the nation.

Miss Robinson Smith's other civic ventures included the Vacation Savings Stamp Fund nearly 50 years ago. As president of the group, she helped provide vacation opportunities for New York working girls.

Raised War Funds

During World War I, she helped raise $70,000 for surgical motor units sent to France and $100,000 for ice-making machines needed at the front. She also visited the battle area and received the French Legion of Honor.

During the depression, she directed 3000 women raising money to help the unemployed.

Miss Robinson Smith loved to travel and crossed the Atlantic 105 times by ship. She also helped build the log cabin type structure that was her summer home in Stockbridge.

She leaves a sister, Mrs. Lyman Beecher Stowe.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Circ. 101,591
OCT 23 1963

Berkshire Music Founder Dead

Gertrude Robinson Smith Succumbs at 82

Miss Gertrude Robinson Smith, founder of the Berkshire Symphonic Festival, Inc., a forerunner of the Tanglewood project, died Tuesday night at New York City Hospital after suffering a stroke a month ago. She was 82.

Miss Robinson Smith lived at 1 Sutton Place South in Manhattan. She was born in New York and reared in New York and France. Her father, Charles Robinson Smith, was a corporation lawyer and spent part of each year in France.

She was a summer resident of Stockbridge, and founded the Berkshire Symphonic Festival, Inc., in 1934.

On July 13, 1961, Miss Robinson Smith was honored at a special program at Tanglewood by Dr. Charles Munch and the Boston Symphony Orchestra on her 80th birthday.

Mrs. Bruce Crane of Dalton, an original trustee of the Berkshire Symphonic Festival, presented Miss Robinson Smith an engraved silver tray "in recognition of her work in establishing the Berkshire Symphonic Festival."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Banner (e)
BENNINGTON, Vt.
Circ. 5,111
OCT 23 1963

Down in Berkshire

Berkshire Symphony Founder Dies

LENOX — Miss Gertrude Robinson, founder of the Berkshire Symphony, forerunner of Tanglewood, died Tuesday night in New York after suffering a stroke a month ago. She was 82.

The first concerts were given on a farm near Stockbridge in 1934. The project received a tremendous boost when the Boston Symphony Orchestra started participating in 1936. She later gave the land and considerable financial aid for the establishment of Tanglewood.

CITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Wednesday, October 23, 1963

Miss Robinson Smith Dies; A Tanglewood Pioneer

New York, Oct. 22 (AP)—Miss Gertrude Robinson Smith, founder of the Berkshire (Mass.) Symphonic Festival, Inc., a forerunner of the Tanglewood project, died tonight at New York City Hospital after suffering a stroke a month ago. She was 82.

Miss Robinson Smith lived at 1 Sutton Place south in Manhattan. She was born in New York and reared in New York and France.

She was a summer resident of Stockbridge, Mass., and founded the Berkshire Symphonic Festival, Inc., in 1934.

The project was the idea of Henry Hadley, an American composer and conductor. The first concerts were staged on a farm near Stockbridge. The project got a boost when the Boston Symphony Orchestra started participating in 1936.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 178,553
OCT 23 1963

Miss Robinson-Smith, 82, Music Festival Founder

NEW YORK (AP)—Miss Gertrude Robinson-Smith, founder of the Berkshire (Mass.) Symphonic Festival, Inc., a forerunner of the Tanglewood Project, died Tuesday night at New York City Hospital after suffering a stroke a month ago. She was 82.

Miss Robinson-Smith lived at 1 Sutton Place South in Manhattan. She was born in New York and France. Her father was a corporation lawyer, who spent part of each year in France.

During World War I, Miss Robinson-Smith did war relief work.

She was a summer resident of Stockbridge, Mass., and founded the Berkshire Symphonic Festival, Inc., in 1934.

The project was the idea of Henry Hadley, an American composer and conductor. The first concerts were staged on a farm near Stockbridge. The project got a boost when the Boston Symphony Orchestra started participating in 1936.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
OCT 23 1963

Gertrude R. Smith

By the Associated Press

New York

Miss Gertrude Robinson Smith, who passed on here Tuesday, was founder of a music festival in western Massachusetts that ultimately became the world - famous Tanglewood Festival.

Miss Smith was a summer resident of Stockbridge, Mass., in 1934 when she founded the Berkshire Symphonic Festival, Inc. The festival was a community affair, with concerts staged at a nearby farm.

Two years later the Boston Symphony Orchestra participated in a four-day program which drew 15,000 listeners. Last summer, the orchestra drew more than 230,000 persons to its eight-week season.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
TAUNTON, Mass.
Circ. 12,652
OCT 24 1963

GERTRUDE SMITH

NEW YORK (UPI) — The founder of the famed Berkshire Music Festival at Tanglewood, Mass., Miss Gertrude Robinson Smith, died Tuesday night in a hospital here. Miss Smith, 81, was born in New York, but lived during the summers in Stockbridge, Mass., not far from Lenox, where the Tanglewood concerts were given.

New York Post
D. 372,679 S. 255,557

OCT 23 1963

GERTRUDE SMITH, 82

Gertrude Robinson Smith, founder of the Berkshire, Mass., music festival, died at New York Hospital yesterday. She was 82.

Miss Smith, who suffered a stroke a month ago, organized the Berkshire Symphonic Festival Inc. in 1934. She was appointed to the advisory committee of the National Culture Center in Washington earlier this year.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (m)
NEW YORK, N. Y.
Circ. 681,612
OCT 24 1963

Miss Gertrude Robinson Smith, Founder of Tanglewood, Dead

Music Patron Began Series on a Farm in Berkshires —Aided World War I Relief

Miss Gertrude Robinson Smith, music patron and founder of the Berkshire, Mass., music festival, a forerunner of Tanglewood, died Tuesday at New York Hospital. She had suffered a stroke a month ago. Her age was 82. She lived at 1 Sutton Place South.

Miss Robinson Smith, a summer resident of Stockbridge, Mass., founded the Berkshire Symphonic Festival, Inc., in 1934. The Boston Symphony Orchestra started participating in 1936.

"I am sure you will agree with me that there are few things artistically more enchanting than listening to a beautiful symphony orchestra on a summer evening outdoors under the stars."

With these words, Miss Robinson Smith invited her neighbors in the Berkshires to consider the possibility of a local music festival and took the first giant step toward establishing the summer event that has achieved international renown.

The dream of a festival was first envisioned by Henry Hadley, conductor and composer. He spoke of it to Miss Robinson Smith, a woman of determination and much experience in getting things done. The 64 men and women, living within 40 miles of Stockbridge, eventually formed the Berkshire Symphony Festival, Inc., and elected Miss Robinson Smith president, a post she held until the group dissolved in 1955.

5,000 at Concerts

Miss Robinson Smith and her co-workers did not allow the festival to become bogged down in committee. Only two months later, on Aug. 23, 1934, the festival had its premiere performance on Dan Hanna's farm, just west of Mahkeenac Lake, with 65 members of the New York Philharmonic playing under the direction of Mr. Hadley. The first festival of three concerts drew a total of 5,000 people and a small deficit of $413.30.

Miss Robinson Smith played a key role in inducing Dr. Serge Koussevitzky to bring the Boston Symphony Orchestra to the Berkshires in 1936. After negotiations had been going on for some time, Miss Robinson Smith secured a 15-minute appointment to convince the conductor that he should come to the little-known festival in western Massachusetts. They spoke for nearly two hours and success was practically assured.

Dr. Koussevitzky was happy about his reception but wanted a shed or a hall to enhance the acoustics of his performance and protect his orchestra from the elements. A search for a permanent location started and, shortly after, ended when Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwall Tappan, offered their Tanglewood estate at nearby Lenox.

The first concert there, in a tent, Aug. 12, 1937, ended in a downpour that seeped through onto audience and players. Miss Robinson Smith made her way to the stage and told the audience that the storm had demonstrated the need for a shed. "We must raise the $100,000 to build it," she said. She spurred the campaign and raised $80,000, enough to build a shed in time for the 1938 season.

Since Tanglewood had become the property of the Boston Symphony, Miss Robinson Smith's group owned only the shed and this was turned over to the orchestra in 1945. The festival organization then became inactive and dissolved in 1955, turning over what money it had to the Berkshire Music Center school and to the Berkshire Community Music School in Pittsfield for scholarships.

Miss Gertrude Robinson Smith as she appeared in a photo made some years ago.

Miss Robinson Smith was always a particular favorite at Tanglewood and on her 80th birthday in 1961, a concert was held in her honor.

Charles Robinson Smith, her father, was a corporation lawyer; her mother was a patron of the arts. The family lived in New York and Paris. Miss Robinson Smith, who was born in New York City, spent much of each year in France until a few years ago.

She was raised in the old tradition that the strongest virtue of the well to do was civic-mindedness. She became president of the Vacation Savings Stamp Fund nearly a half century ago. This organization, dedicated to providing vacation opportunities for working girls in Manhattan, later became the American Women's Association, which she served as president until 1928.

In a real-estate deal that the press of the day described as a good one, the group bought land on West 57th Street and Miss Robinson Smith and Ann Morgan raised $8,000,000 to build a clubhouse for businesswomen there. It is now the Henry Hudson Hotel.

Worked With Edith Wharton

During World War I, Miss Robinson Smith worked with Edith Wharton in war relief and helped raise $70,000 for surgical motor units sent from the United States to France.

She then organized the Ice Flotilla Committee, which gathered $100,000 for desperately needed ice-making machines at the front. Never one to rely on hearsay, she flew in rickety planes over the front and visited it on the ground as well. She was awarded the French Legion of Honor. Her love of French culture persisted throughout her life. She organized the French Theater at the Barbizon Plaza, a project that lasted until the outbreak of World War II.

Early in 1963 she was appointed to the advisory committee of the National Culture Center in Washington.

She leaves a sister, Mrs. Lyman Beecher Stowe, the former Hilda Robinson Smith.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
OCT 23 1963

Deaths

Gertrude Robinson Smith, Festival Founder, 82, Dies

Miss Gertrude Robinson Smith founder of the Berkshire Symphonic Festival, Inc. which developed from a small beginning 29 years ago into the world-famed Tanglewood Festival, died last night in New York Hospital. Miss Smith was 82. She had suffered a stroke a month ago.

A summer resident of Stockbridge for 44 years, she got the idea of a summer music festival in the Berkshires from Dr. Henry Hadley, director of the New York Philharmonic Orchestra.

Founded in 1934

Acting with characteristic vigor, she obtained the use of the horse ring on the Dan Hanna estate in Stockbridge, arranged for the construction of an open-air orchestra shell there, and formed the Berkshire Symphonic Festival Corp. which presented its first program in 1934 under Dr. Hadley's direction. That year 2,300 persons heard the concerts. The festival continued along the same lines in 1935 but in 1936 Dr. Serge Koussevitzky and the Boston Symphony Orchestra trustees were pursuaded to bring the Boston Symphony to the Berkshires for the four-day festival that drew 15,000 listeners. During the past summer, more than 230,000 persons attended the programs, now extended over eight weeks.

With the Boston Symphony's participation, the festival was moved to the Tanglewood estate in Lenox overlooking Lake Mahkeenac and was staged there in a large circus tent. But in 1937 Miss Robinson Smith started a campaign for the construction of permanent buildings on the Tanglewood property. One night that summer a storm with ear-splitting thunder claps, brilliant lightning flashes and torrents of rain that drummed loudly on the tent roof forced the orchestra to halt in the middle of a piece. Miss Robinson Smith walked onto the stage and asked the audience "Now do you see why we must have a permanent building?"

That night $30,000 was pledged and by the next summer the huge 5,500-seat music shed, based on a design by the famed architect Saarinen, had been constructed. A theater, rehearsal hall and other buildings subsequently were added.

The Boston Symphony later took over the ownership of the Tanglewood property and the sponsorship and operation of the Tanglewood Festival to which the Berkshire Music Center, a school for promising young musicians, was added, under Dr. Koussevitzky. But the Berkshire Music Festival Inc., rmained in existence and served in an advisory capacity.

Honored on Birthday

On Miss Robinson Smith's 80th birthday in 1961, Dr. Charles Munch, then music director of the Boston Symphony, conducted a special Tanglewood program in her honor. Mrs. Bruce Crane of Dalton, an original trustee, presented her an engraved silver tray in appreciation of her work in establishing the festival.

Miss Robinson Smith, whose residence was at 1 Sutton Pl., South in Manhattan, was born in New York and raised there and in France. Her father, Charles Robinson Smith, was a corporation lawyer who spent part of each year in France.

At the outbreak of World War I, Miss Robinson Smith was chairman of the flotilla committee of the Vacation War Relief in New York. She visited the front line trenches in France as a member of the Red Cross and raised over $100,000 for mobile ice-making machines which contributed to the comfort of front-line wounded. France made her first a chevalier, later an officer, of the Legion of Honor.

She organized the French theater at the Barbizon Plaza in New York which produced plays until 1939. And she also had been chairman of a committee that recruited 3,000 women to help raise $15 million in 1932 to aid the unemployed.

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WOONSOCKET, R. I.
Circ. 26,710
OCT 23 1963

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News (e)
GARDNER, Mass.
Circ. 7,341
OCT 23 1963

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Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 13,354
OCT 23 1963

New England Newsclip Agency, Inc.
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Enterprise & Times (e)
BROCKTON, Mass.
Circ. 45,777
OCT 23 1963

New England Newsclip Agency, Inc.
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Sentinel (e)
KEENE, N. H.
Circ. 7,894
OCT 23 1963

Tanglewood Founder Is Dead at 82

NEW YORK (AP) —Miss Gertrude Robinson Smith, 82, who founded a music festival in western Massachusetts that ultimately became the world-famous Tanglewood Festival died last night at New York City Hospital.

Miss Robinson Smith was a summer resident of Stockbridge, Mass., in 1934 when she founded the Berkshire Symphonic Festival, Inc.

The idea for the project came from Henry Hadley, an American composer and conductor.

The festival was a community affair and the concerts were staged at a farm near Stockbridge.

In 1936, the Boston Symphony Orchestra participated in a four-day program which drew 15,000 listeners. Last summer, the orchestra drew more than 230,000 people to its eight-week season.

Miss Robinson Smith organized a campaign in 1937 to acquire land and permanent buildings for the festival. Concerts then were held in a huge tent. One night that summer, a concert being conducted by the late Serge Koussevitsky, was interrupted by a loud thunderclap. Miss Robinson Smith walked into the stage and asked the audience:

"New do you see why we must have a permanent building for these concerts?"

A total of $30,000 was pledged to the building fund that night and by the next summer a building had been erected at Tanglewood.

On her 80th birthday in 1961, Dr. Charles Munch, then music director of the Boston Symphony, conducted a special Tanglewood program in her honor.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Express (e)
PORTLAND, Me.
Circ. 28,962
OCT 23 1963

Tanglewood Fete Founder Dies In New York Hospital

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RECORDS.

AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,096

DEC 1962

MILHAUD: *Suite Provençale; La Création du monde;* Boston Symphony Orchestra conducted by Charles Munch. RCA Victor Soria Series LD-2625, $5.98, or Stereo LDS-2625, $6.98.

(S)THESE two delightful compositions are performed by Munch and the Bostonians as if they were the most comfortable of classics and—who knows?—perhaps they really are. Heard in the superb recording they have been accorded (RCA Victor's Max Wilcox has achieved the most golden sound from Symphony Hall I can recall), they are certain to brighten many evenings for many listeners.

The Suite, which is based on popular folk airs from 18th-century Provence and on some melodies by Campa, a composer of the region (1660-1744), is full of sunshine, the shrillness of native wind instruments, and the happiest dancing. Milhaud himself recorded this work brilliantly for Capitol some years ago, but even though Munch's performance favors a slightly heavier tonal palette I must pay it the highest compliment by regarding it as just enjoyable as the composer's (which is deleted, anyhow).

The discmate is a stunning version of the famous *Creation of the World*—perhaps the best recording of the music we have ever had. Munch employs a larger string band than the one Milhaud asked for at its première in 1923 by Ballets Suédois in the Théâtre des Champs-Elysées, but the conductor's decision has resulted in no violence to the spirit of the piece.

This record is the beneficiary of Soria packaging, about the side effects of which the reader without a reasonably good bank account should be warned. The handsome accompanying brochure with its many reminders of Provence may well inspire in some an uncontrollable urge to run up a bill with their travel agent.
—C.J.L.

MUSIC VENDOR
NEWARK, N.J.
W. - CIRC.N.AVAIL.

MAR 30 1963

CLASSICAL

RAVEL BOLERO - Boston Symphony Orchestra conducted by Charles Munch - RCA VICTOR LSC 2664.

• Charles Munch, master conductor and of French music, has combined both these skills in what should be a fast selling light classical item. Adding even more excitemetnt to this outstanding work is RCA Victor's new Dynagroove sound process. The all-Ravel program consists of *Bolero, La Valse* and *Pavanne for a Dead Princess.*

NewEnglandNewsclipAgency, Inc.
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Evening Globe
BOSTON, Mass.
Circ. 141,660

JUN 6 1962

...two years ago.

Recording Award To Boston Symphony

The Boston Symphony Orchestra received an award yesterday for the outstanding performance and recording of Ravel's ballet "Daphnis and Chloe."

The award, presented by the National Academy of Recording Arts and Sciences, cited the symphony for the best classical performance and engineering contribution of a classical recording.

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Sun (e)
LOWELL, Mass.
Circ. 44,384

JUN 9 1962

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,955

JUN 8 1962

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Evening Globe
BOSTON, Mass.
Circ. 141,660

JUN 6 1962

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659

JUN 10 1962

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 355,898 S. 451,270

JUN 6 1962

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Journal (e)
HAVERHILL, Mass.
Circ. 15,799

JUN 6 1962

Hub Symphony Gets 2 Awards

The National Academy of Recording Arts and Sciences announced two awards given to Charles Munch and the Boston Symphony Orchestra for a new recording of Maurice Ravel's "Daphnis and Chloe."

This is the first time that more than one award has been made to one recording and the third time in four years that Munch and the orchestra have been honored. The prizes were given for the best classical performance by an orchestra and the best engineering contribution in a classical recording.

In earlier competition the symphony won the best classical performance award for its recording of Claude Debussy's "Images." Both are RCA Victor records.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

JUL 10 1962

Whitestone

FOR THE FIRST TIME in the history of the National Academy of Recording Arts and Sciences, Charles Munch and the Boston Symphony Orchestra have received two awards for the orchestra's new RCA Victor recording of Ravel's "Daphnis and Chloe." The awards are for the best classical performance by an orchestra and the best engineering contribution in a classical recording. Max Wilcox of RCA, right, presents the award to Dr. Munch at Tanglewood.

ST. LOUIS, MO.
POST-DISPATCH
D. 347,672 S. 564,337

JUL 14 1963

THE BOSTON SYMPHONY ORCHESTRA under Charles Munch has taken an old warhorse over the jumps—in a manner of speaking—by recording Tchaikovsky's "Pathetique" Symphony. It is hard to believe that the public was begging for such a record. Schwann's catalog for June shows a list of 25 including one made by the Boston Orchestra and another by Munch himself with the Paris Conservatory Orchestra. This one, however, does have its good points.

The concluding Adagio Lamentoso is given a dignified treatment that saves it from being lachrymose to the point of nausea and the famous march is like a cavalry charge. It takes a virtuoso orchestra to employ such a tempo without blurring the notes and the Bostonians do it. So the recording may be rated, at the minimum, as a tour de force. (RCA-Victor, stereophonic, one record)

The New York Times
D. 680,265 S. 1,306,418

SEP 23 1962

Milhaud Album

Darius Milhaud's Suite Provençale and La Création Du Monde have been recorded by Charles Munch and the Boston Symphony Orchestra and released in the beautiful packaged Soria series by R.C.A. Victor (LL 2625; stereo LDS 2625). Album and performances do honor to the French composer, who is celebrating his 70th birthday this month.

Both the suite, an elaboration of tunes by André Campra, an early Provençal composer, and "La Création," historic 1928 ballet score that incorporated what Milhaud had first learned about jazz, are full of gaiety and élan, and as such make irresistible listening.

CASH BOX
NEW YORK, N.Y.
W. - CIRC.N.AVAIL.

JUL 20 1963

CLASSICAL PICK OF THE WEEK

TSCHAIKOVSKY: Pathetique Symphony, Boston Symphony/Munch—RCA Victor LM2683

The Boston Symphony Orchestra with Charles Munch at the helm brilliantly performs Tschaikovsky's lyrical but introspective Symphony "Pathetique." Devotees of classical music, and more specifically this composer, will find the interpretation by the maestro a superb and powerful performance of this final opus. Audiophiles will enjoy this excellent stereo waxing. The disk should rank high on the preferred list of any collector.

ITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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SYRACUSE HERALD AMERICAN
Sunday, July 28, 1963

Debussy: Afternoon of a Faun; Nuages; Fetes; Printemps (Boston Symphony Charles Munch) RCA Victor Stereo LSC 2668; Mono LM 2668. A comparison of Munch's performance of Afternoon of a Faun with Bernstein's will show that the Bostonians win hands down. There is a Gallic elegance and grace which are quite beyond the New Yorkers' reach. The same characteristics are also to be found in the others, all products of some of the last Munch-Boston recording sessions. Fortunately these coincided with the introduction of RCA's new Dynagroove techniques with their concentration upon rich, full sound and almost noiseless surfaces.

ITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

TROY TIMES RECORD
Saturday, July 13, 1963

Debussy. Boston Symphony, Charles Munch conducting. RCA Victor.

The delightful and heartwarming music of Debussy is beautifully recorded in the Dynagroove sound with one of America's great conductors on the podium and one of the nation's foremost orchestra's at his command. Mr. Munch has put into this recording the musical expressions from Debussy contrary to the more popular conceptions of the French composer's works. Side One includes Afternoon of a Faun and Nuages and Fetes. Side Two offers the inspiring Printemps. This album has a fine combination for the listeners: Excellent sound and beautiful music.

RECORDS.

AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,096

DEC 1962

MILHAUD: *Suite Provençale; La Création du monde;* Boston Symphony Orchestra conducted by Charles Munch. RCA Victor Soria Series LD-2625, $5.98, or Stereo LDS-2625, $6.98.

Ⓢ THESE two delightful compositions are performed by Munch and the Bostonians as if they were the most comfortable of classics and—who knows?—perhaps they really are. Heard in the superb recording they have been accorded (RCA Victor's Max Wilcox has achieved the most golden sound from Symphony Hall I can recall), they are certain to brighten many evenings for many listeners to come.

The Suite, which is based on popular folk airs from 18th-century Provence and on some melodies by Campra, a composer of the region (1660-1744), is full of sunshine, the shrillness of native wind instruments, and the happiest dancing. Milhaud himself recorded this work brilliantly for Capitol some years ago, but even though Munch's performance favors a slightly heavier tonal palette I must pay it the highest compliment by regarding it as just enjoyable as the composer's (which is deleted, anyhow).

The discmate is a stunning version of the famous *Creation of the World*—perhaps the best recording of the music we have ever had. Munch employs a larger string band than the one Milhaud asked for at its première in 1923 by Ballets Suédois in the Théâtre des Champs-Elysées, but the conductor's decision has resulted in no violence to the spirit of the piece.

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New England Newsclip Agency, Inc.
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Evening Globe
BOSTON, Mass.
Circ. 141,660

JUN 6 1962

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Sun (e)
LOWELL, Mass.
Circ. 44,384

JUN 9 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,955

JUN 8 1962

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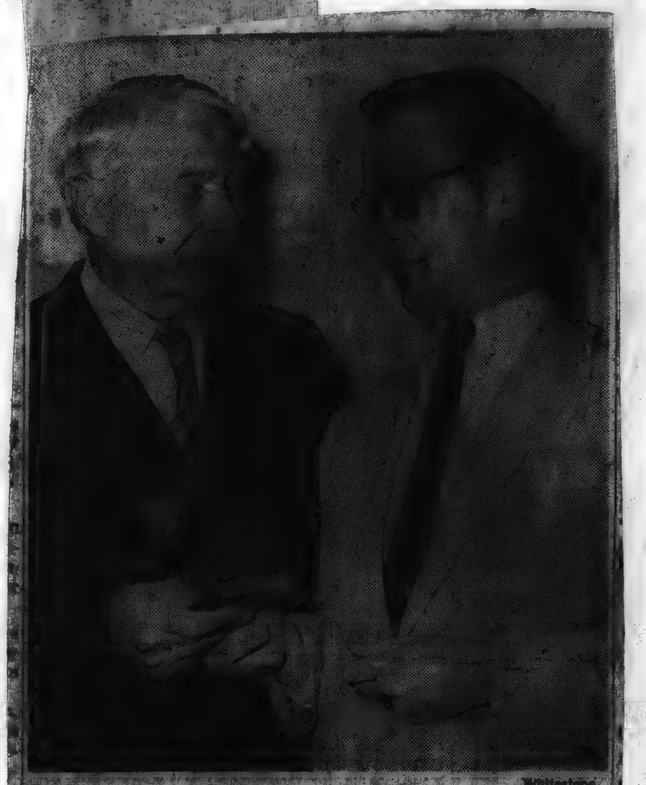
Circ. 111,659

JUN 10 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

JUL 10 1962



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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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SYRACUSE HERALD AMERICAN
Sunday, July 28, 1963

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ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

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MUSIC VENDOR
NEWARK, N.J.
W. - CIRC.N.AVAIL.

MAR 30 1963

CLASSICAL

RAVEL BOLERO - Boston Symphony Orchestra conducted by Charles Munch - RCA VICTOR LSC 2664

• Charles Munch, master conductor and of French music, has combined both these skills in what should be a fast selling light classical item. Adding even more excitemetnt to this outstanding work is RCA Victor's new Dynagroove sound process. The all-Ravel program consists of *Bolero, La Valse* and *Pavanne for a Dead Princess.*

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 355,898 S. 451,270

JUN 6 1962

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Box 2078, Boston 6 • RIchmond 2-4200

Journal (e)
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POST-DISPATCH
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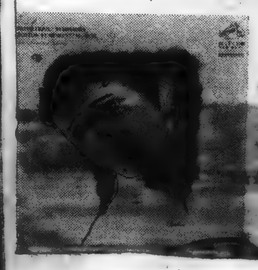
CASH BOX
NEW YORK, N.Y.
W. - CIRC.N.AVAIL.

JUL 20 1963

CLASSICAL PICK OF THE WEEK



"Album Review"

TSCHAIKOVSKY: Pathetique Symphony (Boston Symphony/Munch)—RCA Victor LM2668

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DEC 1962

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MUSIC VENDOR
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W. - CIRC.N.AVAIL.

MAR 30 1963

CLASSICAL

RAVEL BOLERO - Boston Symphony Orchestra conducted by Charles Munch - RCA VICTOR LSC 2664.

• Charles Munch, master conductor and of French music, has combined both these skills in what should be a fast selling light classical item. Adding even more excitemetnt to this outstanding work is RCA Victor's new Dynagroove sound process. The all-Ravel program consists of *Bolero, La Valse* and *Pavanne for a Dead Princess.*

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC.N.AVAIL.

DEC 1962

Fitting Farewell

BERLIOZ: "Romeo and Juliet." Rosalind Elias, soprano; Cesare Valletti, tenor; Giorgio Tozzi, bass. New England Conservatory Chorus; Boston Symphony, Charles Munch, conduetor (RCA Victor LD-6098* $11.96, 2 records).

Charles Munch's second recording of the complete "Romeo and Juliet" is his last Berlioz recording as conductor of the Boston Symphony, and is a fitting farewell.

This new issue has the benefit of the Soria 'Series' special handling—beautiful packaging and illuminating material on the music and the play. Rosalind Elias and Cesare Valletti are excellent (Giorgio Tozzi's voice sounds surprisingly inflexible), and the soloists, chorus and orchestra are handled with the mastery Mr. Munch always brings to Berlioz.

—MICHAEL BROZEN

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Circ. 141,660

JUN 6 1962

...two years ago.

Recording Award To Boston Symphony

The Boston Symphony Orchestra received an award yesterday for the outstanding performance and recording of Ravel's ballet "Daphnis and Chloe."

The award, presented by the National Academy of Recording Arts and Sciences, cited the symphony for the best classical performance and engineering contribution of a classical recording.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Circ. 44,384

JUN 9 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,955

JUN 8 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Circ. 141,660

JUN 6 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659

JUN 10 1962

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 355,898 S. 451,270

JUN 6 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (e)
HAVERHILL, Mass.
Circ. 15,799

JUN 6 1962

Hub Symphony Gets 2 Awards

The National Academy of Recording Arts and Sciences announced two awards given to Charles Munch and the Boston Symphony Orchestra for a new recording of Maurice Ravel's "Daphnis and Chloe."

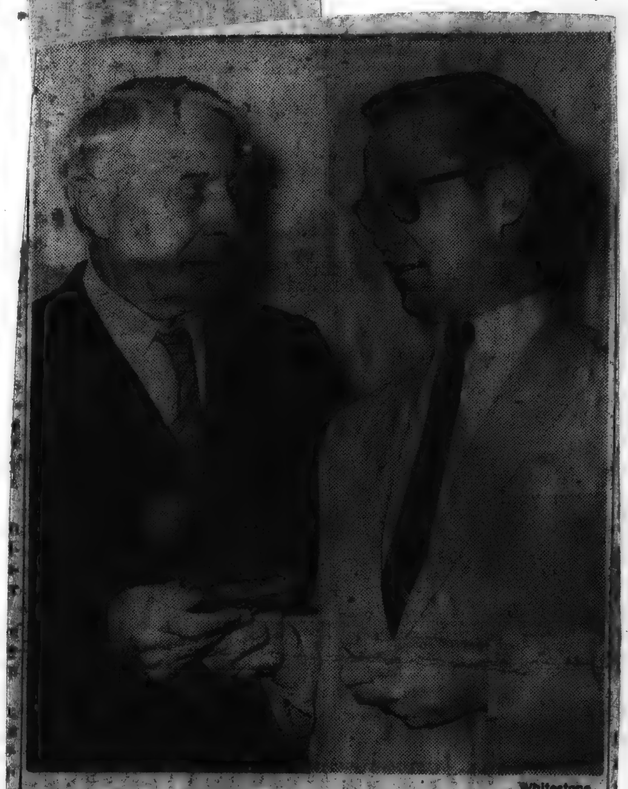
This is the first time that more than one award has been made to one recording and the third time in four years that Munch and the orchestra have been honored. The prizes were given for the best classical performance by an orchestra and the best engineering contribution in a classical recording.

In earlier competition the symphony won the best classical performance award for its recording of Claude Debussy's "Images." Both are RCA Victor records.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

JUL 10 1962



Whitestone

FOR THE FIRST TIME in the history of the National Academy of Recording Arts and Sciences, Charles Munch and the Boston Symphony Orchestra have received two awards for the orchestra's new RCA Victor recording of Ravel's "Daphnis and Chloe." The awards are for the best classical performance by an orchestra and the best engineering contribution in a classical recording. Max Wilcox of RCA, right, presents the award to Dr. Munch at Tanglewood.

ST. LOUIS, MO.
POST-DISPATCH
D. 347,672 S. 564,337

JUL 14 1963

THE BOSTON SYMPHONY ORCHESTRA under Charles Munch has taken an old warhorse over the tempo—in a manner of speaking—by recording Tchaikovsky's "Pathetique" Symphony. It is hard to believe that the public was begging for such a record. Schwann's catalog for June shows a list of 25 including one made by the Boston Orchestra and another by Munch himself with the Paris Conservatory Orchestra. This one, however, does have its good points.

The concluding Adagio Lamentoso is given a dignified treatment that saves it from being lachrymose to the point of nausea and the famous march is like a cavalry charge. It takes a virtuoso orchestra to employ such a tempo without blurring the notes and the Bostonians do it. So the recording may be rated, at the minimum, as a tour de force. (RCA-Victor, stereophonic, one record)

The New York Times
D. 680,265 S. 1,308,418

SEP 23 1962

Milhaud Album

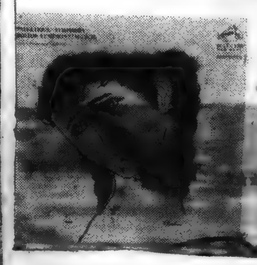
Darius Milhaud's Suite Provençale and Le Création Du Monde have been recorded by Charles Munch and the Boston Symphony Orchestra and released in the beautiful packaged Soria series by R.C.A. Victor (LL 2625; stereo LDS 2625). Album and performance do honor to the French composer, who is celebrating his 70th birthday this month.

Both the suite, an elaboration of tunes by André Campra, an early Provençal composer, and "Le Création," historic 1923 ballet score that incorporated what Milhaud had first learned about jazz, are full of gaiety and élan, and as such make [illegible]

CASH BOX
NEW YORK, N.Y.
W. - CIRC.N.AVAIL.

JUL 20 1963

CLASSICAL PICK OF THE WEEK



TSCHAIKOVSKY: Pathetique Symphony. Boston Symphony Orchestra, Munch. RCA Victor LM2688

The Boston Symphony Orchestra with Charles Munch at the helm brilliantly performs Tschaikovsky's lyrical but introspective Symphony "Pathetique." Devotees of classical music will find more specifically this composer, will find in interpretation by the maestro a superb powerful performance of this final opus. Audiophiles will enjoy this excellent stereo work. The disk should rank high on the preferred of any collector.

ITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SYRACUSE HERALD AMERICAN
Sunday, July 28, 1963

Debussy: Afternoon of a Faun; Nuages; Fetes; Printemps (Boston Symphony, Charles Munch) RCA Victor Stereo LSC 2668; Mono LM 2668. A comparison of Munch's performance of Afternoon of a Faun with Bernstein's will show that the Bostonians win hands down. There is a Gallic elegance and grace which are quite beyond the New Yorkers' reach. The same characteristics are also to be found in the others, all products of some of the last Munch-Boston recording sessions. Fortunately these coincided with the introduction of RCA's new Dynagroove techniques with their concentration upon rich, full sound and almost noiseless surfaces.

ITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

TROY TIMES RECORD
Saturday, July 13, 1963

bussy. Boston Symphony, Charles Munch conducting. RCA Victor.

The delightful and heartwarming music of Debussy is beautifully recorded in the Dynagroove sound with one of America's great conductors on the podium and one of the nation's foremost orchestra's at his command. Mr. Munch has put into this recording the musical expressions from Debussy contrary to the more popular conceptions of the French composer's works. Side One includes Afternoon of a Faun and Nuages and Fetes. Side Two offers the inspiring Printemps. This album has a fine combination for the listeners: Excellent sound and beautiful music.

SANTA BARBARA, CALIF.
NEWS-PRESS
D 31,466 S. 32,654

MAY 26 1962

BOSTON SYMPHONY

It is this quality which yields special interest in two numbers which have been recorded before. They are by the Boston Symphony Orchestra with Charles Munch directing and include Tchaikovsky's overture-fantasy, "Romeo and Juliet" on one side and "Till Eulenspiegel's Merry Pranks" by Richard Strauss on the flip (RAC Victor Lm-LSC 2565).

In "Romeo," Tschaikovsky has idealized in a passionate fantasy the Shakespearian concept, even though he himself never experienced normal love. The Santa Barbara Symphony programmed this number the past season. This reviewer had first played the number in a Midwest orchestra in the 1920's and was impressed that its intensity has such an immortal quality.

BROAD SHADINGS

"Till's Pranks" can only be played by "grand" symphony orchestra, approaching 100 pieces, because of its demands on such large and full sections of the orchestra. The whole gamut of tone color, combining instruments in novel ways, and broad backgrounds of sound, depict the playful mood of a rascal in his series of tricks, some of which went far beyond decency.

The Boston Symphony is an alternately delicate and powerful instrument in the hands of Munch in both of these numbers, which on hi-fi bring out some warm shadings and balances that would probably escape the acoustics of the average auditorium.

LIBRARY JOURNAL
NEW YORK, N.Y.
SEMI-MONTHLY 19,155

MAY 1 1962

MENDELSSOHN: Symphony no. 3, op. 56, A minor, "Scotch"; Octet, op. 20, E-flat, Scherzo. Boston Sym. Orch.; Charles Munch, cond. LSC2520.
SCHUMANN: Symphony no. 1, op. 38, B-flat, "Spring"; Manfred Overture. Boston Sym. Orch.; Charles Munch, cond. LSC2474.

Victor seems to be working on the theory that if they produce a large enough range of selections of Munch's ability some [illegible] click. I add these two to my growing stockpile of unwanteds. Munch has neither the temperament nor the affinity for this music and plainly displays that lack in these performances. Given an orchestra of this caliber, great symphonic works, and the finest recording facilities, it would be expected that something of value would result. I am sorry to say that it did not. These both are mediocre surface presentations in the best possible manner and nothing more. There are many other recordings of the works from which to choose [illegible] enlightened and entertaining performances.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

The Pilot
BOSTON, Mass.
Weekly Circ. 88,877

JAN 12 1963

CHAUSSON: Symphony in B flat; FRANCK: Le Chasseur Maudit, Munch, Boston Symphony (Victor stereo or mono 2647).

One of Charles Munch's last legacies with the Boston Symphony was his performance of these two lush fruits of ripest French romanticism. There is an almost hothouse perfume and warmth in Chausson's symphony, and this may discomfort conscientiously brittle and modernistic listeners, but broader tastes will find much to savor and to enjoy. Munch loves this music and communicates it beautifully in well-captured sound.

In the descriptive Franck piece, this performance gives keen competition to the recent Ansermet recording.

Paul St. George

HI FI STEREO REVIEW
NEW YORK, N.Y.
MONTHLY 163,380

AUG 1963

RECORDING OF SPECIAL MERIT

● RAVEL: *Bolero; La Valse; Pavane for a Dead Princess.* DEBUSSY: *Prelude to the Afternoon of a Faun; Printemps; Nocturnes: Nuages, Fêtes.* Boston Symphony, Charles Munch cond. RCA Victor FTC 2135 $8.95.

Interest: Basic French repertoire
Performance: Munch preferred
Recording: Both excellent
Stereo Quality: Better on RCA

The Leonard Bernstein recording of Ravel's three orchestral showpieces, with Debussy's *Afternoon of a Faun* tacked on for good measure, is a little more than four years old but sounds as good as ever. For some time it has held its own against formidable competition on discs—particularly the *Bolero* and *La Valse*—because of the colorful, energetic performances these two receive at Bernstein's hands. But now, with the simultaneous release on disc and tape of the new Charles Munch recordings, the buyer must choose between two collections covering much common ground.

On several points the latter has much in its favor. An important one, certainly, is that it is quite a bargain. The recent Dynagroove recording of Munch's Ravel pieces above sells at roughly two-thirds the price of this stereo tape, so the Debussy works here are a valuable bonus. The RCA recording, too, has a slight edge technically. Stereo directionality is equally impressive on both reels, but RCA's engineering is more successful in clarity, balance, and absence of background noise. Too, its bass response is generally heftier, and the dynamic projection is dazzlingly realistic. Finally, and this is purely a matter of taste, I prefer the sound of the Boston Symphony in music of this kind, particularly in the sharper sound of its wind and brass sections and the mellower tone of its strings. The New Yorkers' instrumental coloring tends to be just the other way around. It is also interesting to note that Bernstein's vigorous reading of *Bolero* is about a minute shorter than Munch's, and that his *La Valse* is over a minute longer. I find Munch's steadier, more deliberate tempo in one and his greater intensity in the other more to my liking. *C. B.*

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,110

AUG 1963

DEBUSSY: *Nocturnes: Nuages, Fêtes; Prélude à l'après-midi d'un faune; Printemps*
†Ravel: *Bolero; Pavane pour une infante défunte; La Valse*

Boston Symphony Orchestra, Charles Munch cond.
• • RCA Victor FTC 2135. 70 min. $8.95.

The usual premium price of RCA Victor classical reels has a special justification here for what is a twin-pack in all but name and cost. The Ravel program (which I discussed at some length in my June review of the disc edition) sounds, in this first-rate tape processing, very similar to the Dynagroove record. The Debussy works (the stereo disc edition of which is reviewed elsewhere in this issue) temper my earlier fears that Dynagroove equalization techniques—and the extremely close miking with which they generally have been associated so far—might be too realistic for the most evocative musical impressionism. In this respect, at least, Munch's luscious *Afternoon of a Faun* and his *Printemps* are satisfactory, if still not wholly magical. The latter is particularly welcome, not only as a tape first but as a valuable reminder that this early work boasts more than merely student skills and Massenet-like charms. None of the other readings here matches the best interpretations available on tape, but the bewitching playing of the Bostonians and the vividness of the recorded sonics constitute a strong attraction.

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,110

AUG 1963

DEBUSSY: *Nocturnes: No. 1, Nuages; No. 2, Fêtes. Prélude à l'après-midi d'un faune. Printemps*

Boston Symphony Orchestra, Charles Munch, cond.
• RCA Victor LM 2668. LP. $4.98.
• • RCA Victor LSC 2668. SD. $5.98.

Munch's second Dynagroove release, recorded in the spring of 1962 just a couple of weeks before his recent Ravel program, combines a remake of the *Afternoon of a Faun*, first done in 1956, with his first recorded performances of the two best-known *Nocturnes* and the relatively unfamiliar symphonic suite *Printemps*. Interpretatively, *Nuages* and *Fêtes* strike me as pedestrian when not heavy-handed; the *Faun* more effective, but overlush; the suite most striking despite its extreme alternations between sensuous languor and nervous energy. Yet I'm still held spellbound by the performances and sonics throughout, for the Bostonians' sheerly angelic playing is reproduced with both glowing vividness of coloristic detail and overwhelming dramatic impact. And if Dynagroove's freedom from surface noise is largely negated by excessive background hum or amplification roar in the quiet opening bars of the prelude and suite, both these works refute suspicion of any inherent inability of ultraclose miking and Dynagroove technology to capture the atmospheric aura of musical impressionism. The sharper-focused mono edition is less successful in this respect; but while the stereoism itself is not strongly marked in the multichannel format, the strings float far more buoyantly and the over-all sonorities are more richly luminous. Realistic as the stereo version is, it faithfully captures the complex blend as well as the individual strands of the scores' tonal textures—at least as a concertgoer would hear them from a front-row seat. For the ultimate in evocative magic I personally feel that there should be more psychic if not literal distance between sound sources and one's ears, but there is no denying the potency of the present sonic enchantments.

Apart from its interpretative and technical qualities, the present release is of special interest for its inclusion of the rarely heard *Printemps* (Ansermet's 1958 version for London is the only other available stereo version). Written in 1886–87, for orchestra with wordless chorus, this work was not performed until 1913, after its revision for orchestra alone, and it always has been considered one of Debussy's less distinctive scores. Yet for all the immaturities in its two movements (*Très modéré* and *Modéré*), there are also foreshadowings of the composer's later mastery of tonal coloring, as well as some haunting melodies and breath-taking climaxes.

Note to tape collectors: both this and the earlier Munch Ravel program are conveniently and economically coupled in a single 4-track reel, FTC 2135, 70 min., $8.95. R.D.D.

LIBRARY JOURNAL
NEW YORK, N.Y.
SEMI-MONTHLY 19,155

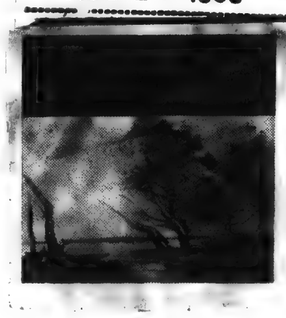
FEB 1 1963

MILHAUD: La création du monde; Suite Provençale. Boston Sym. O.; Munch, cond. RCA Victor (S) LDS 2625 $6.98; (M) LD 2625 $5.98.

Everything about this release is fortuitous. The jazz-influenced Création and folk-inspired Suite, both ebulliently Gallic, are Munch's forte. The excellent sound shows up the brilliance of the Boston Symphony as no other recent release has been able to do. Even the booklet, illustrated with Léger's designs for the original production of La Création and Cézanne's scenes of Provence, enhances the pleasure of this release. But basically this is a very good performance of two significant and enjoyable modern French compositions.

CASH BOX
NEW YORK, N.Y.
W. - CIRC.N.AVAIL.

AUG 10 1963



TCHAIKOVSKY: Violin Concerto In D, Szeryng/Boston Symphony/Munch—RCA Victrola VICS-1037

Tchaikovsky's violin concerto, a masterful composition and a perennial favorite of the virtuoso, is dramatically and artistically played by Henry Szeryng and the Boston Symphony with Charles Munch at the helm on this new offering from RCA Victrola. "Victrola" is the diskery's new low-price classical line with a suggested price of $2.50 (M) and $3.00 (S). Also included here is "The Devil's Trill" Sonata by Guiseppe Tartini. This new line is sure to create a stir in the marketplace.

HI FI STEREO REVIEW
NEW YORK, N.Y.
MONTHLY 149,070

JAN 1963

4-TRACK CLASSICS

"Reel & Cartridge"

RECORDING OF SPECIAL MERIT

● BERLIOZ: *Romeo and Juliet, Op. 17.* Rosalind Elias (mezzo-soprano), Cesare Valletti (tenor), Giorgio Tozzi (bass-baritone); New England Conservatory Chorus and Boston Symphony, Charles Munch cond. RCA Victor FTC 7003 $14.95.

Interest: Symphonic drama
Performance: Stirring
Recording: Transparent
Stereo Quality: Tops

If Charles Munch has carved a special niche among contemporary conductors, it is in the Berlioz repertoire. No other conductor today possesses his unique sense of proportion as an interpreter of these scores, and no other is as watchful of instrumental balances and the precise time values of the notes that sound so often in a context of silence. Without this special insight a sprawling score like Berlioz's *Romeo and Juliet* can become hopelessly mired in technicalities, a pallid bore punctuated by bombast.

In Munch's hands it most emphatically is not. His exposition of Romeo's first flights of fancy is glowing, and the *Love Scene* is a moment of revelation. *The Capulets' Ball* is all stateliness and grace, and the *"Queen Mab"* Scherzo a marvel of gossamer airiness unequalled by any recording to date.

His singers generally are worthy of his direction. Giorgio Tozzi is a compelling Italianate Friar Lawrence, though it is evident that French is not his native tongue. Rosalind Elias reports Romeo's "premières transports" with tender conviction and gratifying vocal security. The Berlioz style is best served by establishing a fairly restricted, even monochromatic, range of vocal color, and never allowing that color to vary from one extreme of the voice to the other. Miss Elias has mastered this style. To Valletti it comes naturally, and his *"Mab"* aria is a model of stylistic finesse. The New England Conservatory Chorus has some trouble with enunciation at this point but otherwise acquits itself superbly.

The recording, the first on tape, is exemplary. The sound is clean, a trifle weak on bass but bright and razor-sharp on top. Especially notable are the silken string texture, the burnished brass, and the limpid clarity of the chorus, in contrast to the two-disc LP edition, which sounds a little grainy and murky. The elegant Soria disc box, however, comes with libretto and notes printed in Italy. The tape does not include these extras, nor is there the usual invitation to the buyer to send for a free booklet. *C. B.*

ROSALIND ELIAS
Romeo's transports imparted tenderly

SANTA BARBARA, CALIF.
NEWS-PRESS
D 31,466 S. 32,654

MAY 26 1962

BOSTON SYMPHONY

It is this quality which yields special interest in two numbers which have been recorded before. They are by the Boston Symphony Orchestra with Charles Munch directing and include Tchaikovsky's overture-fantasy, "Romeo and Juliet" on one side and "Till Eulenspiegel's Merry Pranks" by Richard Strauss on the flip (RAC Victor Lm-LSC 2565).

In "Romeo," Tschaikovsky has idealized in a passionate fantasy the Shakespearian concept, even though he himself never experienced normal love. The Santa Barbara Symphony programmed this number the past season. This reviewer had first played the number in a Midwest orchestra in the 1920's and was impressed that its intensity has such an immortal quality.

BROAD SHADINGS

"Till's Pranks" can only be played by "grand" symphony orchestra, approaching 100 pieces, because of its demands on such large and full sections of the orchestra. The whole gamut of tone color, combining instruments in novel ways, and broad backgrounds of sound, depict the playful mood of a rascal in his series of tricks, some of which went far beyond decency.

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LIBRARY JOURNAL
NEW YORK, N.Y.
SEMI-MONTHLY 19,155

MAY 1 1962

MENDELSSOHN: Symphony no. 3, op. 56, A minor, "Scotch"; Octet, op. 20, E-flat, Scherzo. Boston Sym. Orch.; Charles Munch, cond. LSC2520.
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Victor seems to be working on the theory that if they produce enough single-sided selections of Munch's ability some [illegible] click. I add these two terms growing out of unwanted. Munch has neither the temperament nor the ability for this music and plainly displays that lack in these performances. Given an orchestra of this quality, great symphonic works, and the finest recording facilities, it would be expected that something of value would result. I am sorry to say that it did not. These both are mediocre surface presentations in the best possible manner, and nothing more. I hope someday to hear recordings of these works from which I can receive enlightened and entertaining performances.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4208

The Pilot
BOSTON, Mass.
Weekly Circ. 88,877

JAN 12 1963

CHAUSSON: Symphony in B flat; FRANCK: Le Chasseur Maudit. Munch, Boston Symphony (Victor stereo or mono 2647).

One of Charles Munch's last legacies with the Boston Symphony was his performance of these two lush fruits of ripest French romanticism. There is an almost hothouse perfume and warmth in Chausson's symphony, and this may discomfort conscientiously brittle and modernistic listeners, but broader tastes will find much to savor and to enjoy. Munch loves this music and communicates it beautifully in well-captured sound.

In the descriptive Franck piece, this performance gives keen competition to the recent Ansermet recording.

—Paul St. George

HI FI STEREO REVIEW
NEW YORK, N.Y.
MONTHLY 163,380

AUG 1963

RECORDING OF SPECIAL MERIT

RAVEL: *Bolero; La Valse; Pavane for a Dead Princess.* DEBUSSY: *Prelude to the Afternoon of a Faun; Printemps; Nocturnes: Nuages, Fêtes.* Boston Symphony, Charles Munch cond. RCA VICTOR FTC 2135 $8.95.

"Reel & Cartridge"

Interest: Both French repertoire
Performance: Munch preferred
Recording: Both excellent
Stereo Quality: Better on RCA

The Leonard Bernstein recording of Ravel's three orchestral showpieces, with Debussy's *Afternoon of a Faun* tacked on for good measure, is a little more than four years old but sounds as good as ever. For some time it has held its own against formidable competition on discs—particularly the *Bolero* and *La Valse*—because of the colorful, energetic performances these two receive at Bernstein's hands. But now, with the simultaneous release on disc and tape of the new Charles Munch recordings, the buyer must choose between two collections covering much common ground.

On several points the latter has much in its favor. An important one, certainly, is that it is quite a bargain. The recent Dynagroove recording of Munch's Ravel pieces above sells at roughly two-thirds the price of this stereo tape, so the Debussy works here are a valuable bonus. The RCA recording, too, has a slight edge technically. Stereo directionality is equally impressive on both reels, but RCA's engineering is more successful in clarity, balance, and absence of background noise. Too, its bass response is generally heftier, and the dynamic projection is dazzlingly realistic. Finally, and this is purely a matter of taste, I prefer the sound of the Boston Symphony in music of this kind, particularly in the sharper sound of its wind and brass sections and the mellower tone of its strings. The New Yorkers' instrumental coloring tends to be just the other way around. It is also interesting to note that Bernstein's vigorous reading of *Bolero* is about a minute shorter than Munch's, and that his *La Valse* is over a minute longer. I find Munch's steadier, more deliberate tempo [illegible] intensity in the other more to my liking. *C. B.*

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,110

AUG 1963

DEBUSSY: *Nocturnes: No. 1, Nuages; No. 2, Fêtes. Prélude à l'après-midi d'un faune. Printemps*

Boston Symphony Orchestra, Charles Munch, cond.
• RCA VICTOR LM 2668. LP. $4.98.
• • RCA VICTOR LSC 2668. SD. $5.98.

Munch's second Dynagroove release, recorded in the spring of 1962 just a couple of weeks before his recent Ravel program, combines a remake of the *Afternoon of a Faun*, first done in 1956, with his first recorded performances of the two best-known *Nocturnes* and the relatively unfamiliar symphonic suite *Printemps*. Interpretatively, *Nuages* and *Fêtes* strike me as pedestrian when not heavy-handed; the *Faun* more effective, but overlush; the suite most striking despite its extreme alternations between sensuous languor and nervous energy. Yet I'm still held spellbound by the performances and sonics throughout, for the Bostonians' sheerly angelic playing is reproduced with both glowing vividness of coloristic detail and overwhelming dramatic impact. And if Dynagroove's freedom from surface noise is largely negated by excessive background hum or amplification roar in the quiet opening bars of the prelude and suite, both these works refute suspicion of any inherent inability of ultraclose miking and Dynagroove technology to capture the atmospheric aura of musical impressionism. The sharper-focused mono edition is less successful in this respect; but while the stereoism itself is not strongly marked in the multichannel format, the strings float far more buoyantly and the over-all sonorities are more richly luminous. Realistic as the stereo version is, it faithfully captures the complex blend as well as the individual strands of the scores' tonal textures—at least as a concertgoer would hear them from a front-row seat. For the ultimate in evocative magic I personally feel that there should be more psychic if not literal distance between sound sources and one's ears, but there is no denying the potency of the present sonic enchantments.

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Note to tape collectors: both this and the earlier Munch Ravel program are conveniently and economically coupled in a single 4-track reel, FTC 2135, 70 min., $8.95. R.D.D.

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,110

AUG 1963

DEBUSSY: *Nocturnes: Nuages, Fêtes; Prélude à l'après-midi d'un faune; Printemps.* Tape Deck
†Ravel: *Bolero; Pavane pour une infante défunte; La Valse.*

Boston Symphony Orchestra, Charles Munch, cond.
• RCA VICTOR FTC 2135. 70 min. $8.95.

The usual premium price of RCA Victor classical reels has a special justification here for what is a twin-pack in all but name and cost. The Ravel program (which I discussed at some length in my June review of the disc) sounds, in this first-rate tape processing, very similar to the Dynagroove record. The Debussy works (the stereo discussion of which is reviewed elsewhere in this issue) temper my earlier feeling that Dynagroove equalization techniques and the extremely close miking with which they generally have been associated so far might be too realistic for the most evocative musical impressionism. In this respect, at least, Munch's luscious *Afternoon of a Faun* and his *Printemps* are satisfactory, if still not wholly magical. The latter is particularly welcome, not only as a tape first but as a valuable reminder that this early work boasts more than merely student skills and Massenet-like charms. Nope on the other readings here matches the best interpretations available on tape, but the bewitching playing of the Bostonians and the vividness of the recorded sonics constitute a strong attraction.

HI FI STEREO REVIEW
NEW YORK, N.Y.
MONTHLY 148,070

JAN 1963

4-TRACK CLASSICS

1 "Reel & Cartridge"

RECORDING OF SPECIAL MERIT

BERLIOZ: *Romeo and Juliet*, Op. 17. Rosalind Elias (mezzo-soprano), Cesare Valletti (tenor), Giorgio Tozzi (bass-baritone); New England Conservatory Chorus and Boston Symphony, Charles Munch cond. RCA VICTOR FTC 7003 $14.95.

Interest: Symphonic drama
Performance: Stirring
Recording: Transparent
Stereo Quality: Tops

If Charles Munch has carved a special niche among contemporary conductors, it is in the Berlioz repertoire. No other conductor today possesses his unique sense of proportion as an interpreter of these scores, and no other is as watchful of instrumental balances and the precise time values of the notes that sound so often in a context of silence. Without this special insight a sprawling score like Berlioz's *Romeo and Juliet* can become hopelessly mired in technicalities, a pallid bore punctuated by bombast.

In Munch's hands it most emphatically is not. His exposition of Romeo's first flights of fancy is glowing, and the *Love Scene* is a moment of revelation. The *Capulets' Ball* is all stateliness and grace, and the *"Queen Mab"* Scherzo a marvel of gossamer airiness unequalled by any recording to date.

His singers generally are worthy of his direction. Giorgio Tozzi is a compelling Italianate Friar Lawrence, though it is evident that French is not his native tongue. Rosalind Elias reports Romeo's "premières transports" with tender conviction and gratifying vocal security. The Berlioz style is best served by establishing a fairly restricted, even monochromatic, range of vocal color, and never allowing that color to vary from one extreme of the voice to the other. Miss Elias has mastered this style. To Valletti it comes naturally, and his *"Mab"* aria is a model of stylistic finesse. The New England Conservatory Chorus has some trouble with enunciation at this point but otherwise acquits itself superbly.

The recording, the first on tape, is exemplary. The sound is clean, a trifle weak on bass but bright and razor-sharp on top. Especially notable are the silken string texture, the burnished brass, and the limpid clarity of the chorus, in contrast to the two-disc LP edition, which sounds a little grainy and murky. The elegant Saris disc box, however, comes with libretto and notes printed in Italy. The tape does not include these extras, nor is there the usual invitation to the buyer to send for a free booklet. *C. B.*

ROSALIND ELIAS
Romeo's transports imparted tenderly

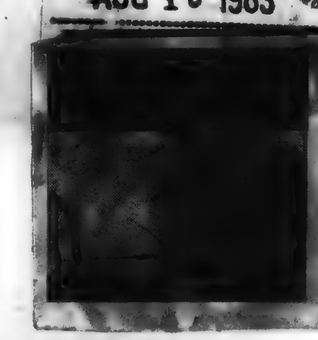
LIBRARY JOURNAL
NEW YORK, N.Y.
SEMI-MONTHLY 19,155

FEB 1 1963

MILHAUD: La création du monde; Suite Provençale. Boston Sym. O.; Munch, cond. RCA Victor (S) LDS 2625 $6.98; (M) LD 2625 $5.98.
Everything about this release is fortuitous. The jazz-influenced Création and folk-inspired Suite, both ebulliently Gallic, are Munch's forte. The excellent sound shows up the brilliance of the Boston Symphony as no other recent release has been able to do. Even the booklet, illustrated with Léger's designs for the original production of La Création and Cézanne's scenes of Provence, enhances the pleasure of this release. But basically this is a very good performance of two significant and enjoyable modern French compositions.

CASH BOX
NEW YORK, N.Y.
W. - CIRC.N.AVAIL.

AUG 10 1963



TCHAIKOVSKY: Violin Concerto In D, Szeryng/Boston Symphony/Munch—RCA Victrola VICS-1037

Tchaikovsky's violin concerto, a masterful composition and a perennial favorite of the virtuoso, is dramatically and artistically played by Henry Szeryng and the Boston Symphony with Charles Munch at the helm on this new offering from RCA Victrola. "Victrola" is the diskery's new low-price classical line with a suggested price of $2.50 (M) and $3.00 (S). Also included here is "The Devil's Trill" Sonata by Guiseppe Tartini. This new line is sure to create a stir in the marketplace.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 289,439
SEP 16 1962

Classical Recordings

Formidable Pair Of Albums Pay Tribute to Munch

By ROBERT TAYLOR

As if punctuating the close of an era, too (though it is to be hoped that Dr. Munch and the phonograph remain associated institutions), RCA Victor has issued two parting tributes to the former Music Director of the Boston Symphony; a pair of formidable albums dealing with the music Charles Munch conducted best: the music of France.

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The recording seems to me excellent in quality, the chorus quality transparently set down, and the vocalism of the soloists attaining an appropriate distinction. The Queen Mab aria of Mr. Valletti is once again realized with fastidious musical sensibility; while Mr. Tozzi's Friar Laurence projects the French diction with a rare and sombre power for vowel sounds set so high in the masque; and Miss Elias reveals commendable insight into the diminutive tone portraits with which the master studded the text.

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The work is deeply felt; and shows Charles Munch's aristocratic refinement in distinguished proportion. He is, indeed, his own best rival in the music. Toscannini and Bernstein have done excerpts, the former brilliantly; but one seems to recall a Munch version with the Harvard-Radcliffe chorus.

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A key to the "Creation du Monde" may be found in Mr. Lockspeiler's remarks, which whom, then, in the French tradition, does (Milhaud) owe allegiance? Berlioz is the composer after his heart, the romantic crusading Berlioz who, in an open air procession conducted his 'Funeral and Triumphant Symphony' in the uniform of the National Guard, brandishing his sword as his baton."

The Munch treatment is superbly Gallic, the colors of the jazz-tinged "Creation" fauvist yet applied with a precise and lively zest. The mosaic of detail in the two scores, the folk flavor of the Provencal suite, is a pattern of sprightly and spectroscopic shadings.

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WALTER PISTON, whose Seventh Symphony willbe performed by Erich Leinsdorf and the Boston Symphony Orchestra at Symphony Hall on Sept. 28 and 29.

TV RADIO MIRROR
NEW YORK, N.Y.
MONTHLY 616,991
DEC 1962

CLASSICAL

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"The Creation" was inspired by jazz. The instrumentation and quality of the piece can be called nothing other than *jazz-like*. Of course, it's of an early jazz period in style. It expresses, in character, the "twenties," when one considers its jazz materials, but Milhaud's genius gives it the chance to stand the passing years. As to its musical intent— and by that I mean the use of jazz materials in a serious piece—it preceded Gershwin's fine efforts. (Its program is an African conception of the beginnings of life.)

As good as "The Creation" is, I feel stronger about the "Suite." This piece, which was welded from the themes of an incidental score, is impossibly alive with color and dynamics. *Heavily* French—and Southern French, at that—it rolls before your eyes, through its tonal imagery, all of the Provençal countryside. It's quite magical. Munch, who just recently retired at seventy, gives both works beautiful readings. RCA can be proud of its Soria Series.

The packaging (jacket and booklet—which is eleven pages long, full of photos, a Cezanne print and the *romance* of both pieces—are *choice*) is tasteful and built to last. That's as it should be with such a truly *classic* L.P.

MUSIC VENDOR
NEWARK, N.J.
W. - CIRC. NOT AVAIL.
SEP 22 1962

CLASSICAL

LA CREATION Du MONDE and SUITE PROVENCALE - Darius Milhaud - RCA VICTOR LDS 2625 Soria Series

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Buzzelle's
ESTABLISHED 1888
BARCLAY 7-5371
PRESS CLIPPING BUREAU
165 CHURCH STREET NEW YORK 7, N.Y.

Also on the same label is a new recording of Darius Milhaud's Creation du Monde and Suite Provencale, with the **Boston Symphony** conducted by **Charles Munch.** These are splendid performances. (RCA Victor LDS 2625, stereo). The Boston Symphony is also heard in Berlioz' "Romeo and Juliet," with Charles Munch conducting, and **Rosalind Elias, Cesare Valetti** and **Georgio Tozzi** as soloists. This rather noisy work is given a stirring performance (RCA Victor LDS 6098, stereo).

Portland, Oregon
The Oregonian
(Cir. D. 200,116 - S. 260,829)
NOV 18 1962

952

Berlioz Work Re-Recorded

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Hector Berlioz, as well as being the foremost musician in the French Romantic movement, was personally an arch romantic of occasionally ridiculous dimensions. He frightened Henrietta Smithson, leading lady of Charles Kemble's Shakespeare company of London, into marrying him by melodramatically threatening suicide. This was six years after he had first seen her playing Juliet at the Odeon in Paris.

He composed his "Harold in Italy" the year of their marriage, but it was not until six years later, that he created his most successful work on a Shakespearean theme — the symphony with chorus and solo singers, "Romeo and Juliet."

In effect this is a dramatic symphony. The four movements correspond to a prologue, love scene, Queen Mab scherzo, and choral finale. In a preface to the score, Berlioz wrote, "The purpose of bringing in voices almost at the beginning is to prepare the hearer for the dramatic sense in which the sentiments and passions must be expressed by the orchestra."

On the new recording, Conductor Munch uses the chorus of New England Conservatory and as Juliet, Romeo, and Friar Lawrence he has Rosalind Elias, Cesare Valletti and Georgio Tozzi. The entire work is superbly played and sung on two RCA-Victor discs in the deluxe Soria series.

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The New York Times
D. 680,265 S. 1,306,418
SEP 16 1962

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The disk edition (LSC 2608) of the new performance splits the third movement in two, half on the first side, half on the second. No such dismemberment occurs in the tape edition. Sequence A is given over to the first three movements of the Symphony; Sequence B to the final two, along with a performance by Munch and the Orchestra of the Manfred Overture by Schumann. The tape thus offers a substantial musical bonus over its disk counterpart and it also avoids an interruption in the middle of a movement.

If only RCA Victor had gone a step further! The new Munch performance of the Symphonie Fantastique runs about forty-nine minutes—perfect for occupying one entire four-track sequence all to itself, thus leaving the other sequence free for the inclusion of another large-scale symphonic work. Harold in Italy, in the Primrose-Munch-Boston Symphony recording (about thirty-seven long) and a half more would have made the ideal recmate, especially as the current four-tape offering of "Harold in Italy" is unavailable.

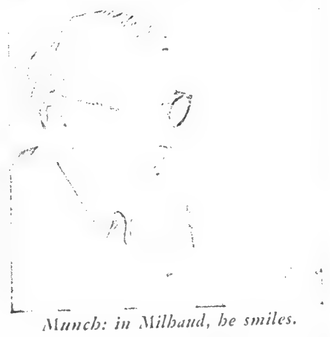
HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 110,401
NOV 1962

MILHAUD: *La Création du monde; Suite provençale*

Boston Symphony Orchestra, Charles Munch, cond.
● RCA VICTOR LD 2625. LP. $5.98.
● ● RCA VICTOR LDS 2625. SD. $6.98.

La Création du monde capped the rage for "African art" that swept Europe after the First World War. The 1923 ballet was designed by Léger and had the benefit of the cleverness and evocative power of what was possibly the first important European score to make extensive use of jazz. There is no real jazz as such; but there are saxophone wails, plenty of old familiar riffs, and even a fugue on a jazz subject. As the composer himself says, he was trying to use jazz to convey something purely classical. Yet this neo-jazz is often low-down and basic in its 1920s way. There is a kind of cosmic hilarity about it that would be sidesplitting if it were not for the extraordinarily serious impact lying just below the clever and amusing surface. I know of no music by Milhaud—with the possible exception of parts of *Christophe Colomb*—that makes a greater impression.

The *Suite provençale* is almost as different from *La Création* as Provence is from Harlem. This good-humored score is partly based on music by the French baroque composer André Campra, like Milhaud a native of Provence. It is the



Munch: in Milhaud, he smiles.

sort of piece about which critics and blurb writers are fond of saying, "This is music making at its most joyous" and that, in fact, is just what it is. Everything is done with the best of good wit, taste, and skillful charm. The sun over Provence smiles, André Campra smiles, Darius Milhaud smiles, Charles Munch smiles, the music critic smiles, we all smile.

The performances are fine. At first, I was slightly disturbed by Munch's inability to swing—as it he missed the jazz point in *La Création*. But, on second thought, it occurs to me that here is probably the classical cream of the jest. Still, one can't help wishing occasionally that Munch could stoop to digging in with a real, low-down swinging sound. Recorded sound is excellent. E.S.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Sunday Herald
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Circ. 289,439
SEP 16 1962

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TV RADIO MIRROR
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MUSIC VENDOR
NEWARK, N.J.
W. - CIRC. NOT AVAIL.
SEP 22 1962

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The Oregonian
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Buffelle's
ESTABLISHED 1868
BARCLAY 7-5371
PRESS CLIPPING BUREAU
188 CHURCH STREET NEW YORK 7, N.Y.

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GREAT BARRINGTON, MASS.
MONTHLY 110,401
NOV 1962

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• RCA VICTOR LD 2625. LP. $5.98.
• • RCA VICTOR LDS 2625. SD. $6.98.

La Création du monde capped the rage for "African art" that swept Europe after the First World War. The 1923 ballet was designed by Léger and had the benefit of the cleverness and evocative power of what was possibly the first important European score to make extensive use of jazz. There is no real jazz as such; but there are saxophone wails, plenty of old familiar riffs, and even a fugue on a jazz subject. As the composer himself says, he was trying to use jazz to convey something purely classical. Yet this neo-jazz is often low-down and basic in its 1920s way. There is a kind of cosmic hilarity about it that would be sidesplitting if it were not for the extraordinarily serious impact lying just below the clever and amusing surface. I know of no music by Milhaud—with the possible exception of parts of *Christophe Colomb*—that makes a greater impression.

The *Suite provençale* is almost as different from *La Création* as Provence is from Harlem. This good-humored score is partly based on music by the French baroque composer André Campra, like Milhaud a native of Provence. It is the

Munch: in Milhaud, he smiles.

sort of piece about which critics and blurb writers are fond of saying, "This is music making at its most joyous" and that, in fact, is just what it is. Everything is done with the best of good wit, taste, and skillful charm. The sun over Provence smiles, André Campra smiles, Darius Milhaud smiles, Charles Munch smiles, the music critic smiles, we all smile.

The performances are fine. At first, I was slightly disturbed by Munch's inability to swing—as if he missed the jazz point in *La Création*. But, on second thought, it occurs to me that here is probably the classical cream of the jest. Still, one can't help wishing occasionally that Munch could stoop to digging in with a real, low-down swinging sound. Recorded sound is excellent. E.S.

SATURDAY REVIEW
NEW YORK, N.Y.
M. 266,534

OCT 27 1962

Recordings in Review

Rosalind Elias (with Munch)—"a sound of almost ideal quality."

Reprise for "Romeo"

BERLIOZ: *"Romeo and Juliet." Charles Munch conducting the Boston Symphony Orchestra, with Rosalind Elias, Cesare Valletti, and Giorgio Tozzi.* RCA Victor LDS 6098, $12.98; 4T FTC 7003, $14.95.

It is a rare conductor who has the opportunity, twice, to deal with a work of this magnitude "for the record." And though Munch's "Romeo" was one of his proudest accomplishments from the time it was issued in 1953, he has even more reason to pride himself on this reprise. Even beyond the mechanical improvements to be expected in the time that has elapsed between them, the second is superior to the first in almost every musical way.

A good deal of the credit for this belongs to the excellent choice of soloists to perform the satisfying music Berlioz allotted to them. Margaret Roggero did very well in the mezzo's solo of the earlier version, but Rosalind Elias has a sound of almost ideal quality for the moody, evocative "Premiers transports que nul n'oublie" and she uses it to telling effect. And both Cesare Valletti and Giorgio Tozzi have something to offer beyond what was heard from Leslie Chabay and Yi-Kwei Sze in the predecessor product.

Of course, the more that can be heard of Berlioz's subtly adjusted scores, the more one can appreciate the miracle of its creation in 1839. And in both the record and (even more) the tape, the play of sonority arranged under the supervision of Richard Mohr has the fidelity and balance to represent what Munch makes of Berlioz's nuance and finesse without distortion or coarseness. I refer as much to the fine values of "Romeo seul" or the "Queen Mab" scherzo as to the boisterous outbursts of the ball. The tape has the advantage of presenting the whole work with only a single break (after the love scene) rather than the three of the two-record set. The beautifully printed booklet (designed by Elton Robinson) is one of the best in the Soria series.

NEW YORK Herald Tribune
D. 355,898 S. 451,270

NOV 11 1962

Another composer's "Romeo and Juliet," that of Hector Berlioz, has received two new recordings from RCA-Victor (LDS-6098) and Westminster (WST-233). Charles Munch conducts for Victor with the Boston Symphony Orchestra and Rosalind Elias, mezzo-soprano; Cesare Valletti, tenor; Giorgio Tozzi, bass, and the New England Conservatory Chorus. For Westminster, it's Pierre Monteux with the London Symphony Orchestra and Chorus, and Regina Resnik, contralto; André Turp, tenor, and David Ward, bass.

Despite the presence of large vocal forces, Berlioz' "Romeo" is essentially an orchestral work, and it is by its superior orchestral vigor and sound that the Victor set carries off the honors. Monteux's rather placid and contemplative concept of the work may have its points, but it is hard to accept the relatively dry and unresonant sound of his recording in face of the depth and richness of the Boston. And the fiery conviction of Munch's approach to the music matches perfectly the open and full-throated sound he has been given. This is a fitting climax to his memorable gallery of superb Berlioz recordings.

HI FI STEREO REVIEW
NEW YORK, N.Y.
MONTHLY 163,380

JUN 1963

Ⓢ Ⓜ **RAVEL:** ***Bolero; Pavane for a Dead Princess; La Valse.*** Boston Symphony Orchestra, Charles Munch cond. RCA VICTOR LSC 2664 $5.98, LM 2664* $4.98.

Interest: Ravel favorites
Performance: In the vein
Recording: Fine detail, brash climaxes
Stereo Quality: A mite shallow

Charles Munch's affinity for Ravel's music needs no extended commentary. These performances speak for themselves in terms of glitter, detail, and contrasts of dramatic climax and lyrical tenderness. It should be noted in particular that Munch takes the *Bolero* at the stately tempo specified by Ravel rather than at the somewhat faster pace that has become customary. Ravel once described his *Bolero* as "fifteen minutes of orchestration without music," but it must be said that the slower tempo does much for whatever music is here.

Another of RCA's Dynagroove releases, the recording is notable for its wealth of textural detail, especially throughout the first half of *Bolero*. Indeed, I do not remember ever having heard so much of its coloristic content before, either in live performance or on records. When the music gets really loud, however, as in the last one third of *Bolero* and the end of *La Valse*, things get a bit rough. Where the Boston Symphony in Leinsdorf's Mahler recording sounds too distant and lacking in presence at the big moments, here the same orchestra seems bent on perpetrating aural mayhem, so close-up does everything sound —dimensionally flat, lacking in aural perspective. There is also the same lack, as in the Mahler, of a realistic-sounding bass line, a factor that undoubtedly tends to overemphasize the brashness of Ravel's climaxes.

D. H.

PITTSBURGH, PA.
PRESS
D: 358,663 S. 563,120

SEP 9 1962

New Classical Records

Romeo, Juliet Spin On Stereo

By WILLIAM ALLAN

It always has seemed strange that, in a half dozen years of stereo recording, no one has recorded a complete stereo version of Berlioz' "Romeo and Juliet."

It's even stranger, therefore, to have two complete versions come out in the same week.

REGINA RESNIK
Berlioz' Juliet

Consider the facts that the two recordings are by Pierre Monteux and Charles Munch, respectively, both of whom have French roots and both of whom have been known to be in the vicinity of the Boston Symphony on numerous occasions, and you begin to get the magnitude of the coincidence.

Conductor Munch leads the Boston orchestra for RCA Victor (LDS-6098), and Conductor Monteux, on loan from Victor, conducts the London Symphony Orchestra for Westminster (WST-233).

It is a distinct pleasure to report they are not identical recordings. The Munch is magnificent; the Monteux is amazing — and there is a difference.

"Romeo and Juliet" is a dramatic (choral) symphony which sandwiches some of classical music's most powerful orchestral melody between the work of a chorus and soloists.

Munch draws from his orchestra a big, beautiful, resonant sound that flowers throughout in great swirls. Even when mezzo-soprano Rosalind Elias solos, accompanied alternately by only a harp and cello, you'll swear you've never heard more beautiful melody.

Monteux, the fabulous Frenchman generally regarded as the top conductor of Berlioz, works with an orchestra, the sections of which have been specially arranged.

Cellos and contrabasses are up front, left and right of the conductor. They respectively are backed by the first and second violins. Violas and percussion are in the center, flanked slightly behind by the woodwinds on the left and brass on the right. Soloists are directly behind the percussion and the chorus fills out the rear.

This, along with Westminster's recording techniques, produces a sound not so resonant as it is natural. There's the concert hall "rasp" in the strings and when a bow is drawn across the first contrabass, in a brief solo, the performance is "live."

These are the real differences in the recordings. Both conductors produce excellent readings and the soloists — Regina Resnik, André Turp and David Ward, for Westminster, and Miss Elias, Cesare Valletti and Giorgio Tozzi, for Victor—are all good.

Choose between the big and concert hall sound and wonder, too, why no one has recorded "Romeo and Juliet" in stereo before.

* * *

The New York Times
D. 680,265 S. 1,306,418

OCT 7 1962

BERLIOZ: Requiem; Leopold Simoneau, tenor, with Charles Munch conducting the New England Conservatory Chorus and Boston Symphony Orchestra. (RCA Victor FTC 7000, $14.95). Excellent as is the stereo disk version of this performance, only the tape does full justice to the overwhelmingly large forces employed. The vastness and breadth to the stereo sound from the tape are awesome in their impact.

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 110,401

OCT 1962

BERLIOZ: *Symphonie fantastique, Op. 14*

Boston Symphony Orchestra, Charles Munch, cond.
• RCA VICTOR LM 2608. LP. $4.98.
• • RCA VICTOR LSC 2608. SD. $5.98.

Since the beginning of his American career, some fifteen years ago, the Berlioz symphony has been one of the *spécialités du maison Munch*. What was especially special about it was its musical validity, for this is a work more commonly overplayed than achieved with balance and artistic restraint. While fully aware of the vigorous originality of Berlioz's writing, Munch obviously feels that no exaggeration is to be tolerated in his music. It must be allowed to speak for itself with firm tones and the proper accent, not distorted into a vehicle for maestro exhibitionism.

The impact of this performance, therefore, comes primarily from Berlioz himself. Munch never intrudes as anything other than the dedicated servant of the composer, although in a re-creative art such as music, a disciple with the understanding and personal authority of Munch is a rarity. Watch how Munch handles the retards in the waltz movement, for instance. Superficially, there seems nothing very difficult about them in the score, and it takes familiarity with the music in performance to realize how often they go wrong. What Munch provides is exactly what, I suspect, Berlioz had in mind, and it's nice to hear it for a change.

The engineering is uncommonly good, making the disc competitive with recordings that go in primarily for sonic showmanship. The stereo is naturally more effective than the mono, but the mono is entirely satisfactory in terms of that medium. The simultaneously released tape version (FTC 2113) eliminates the break in the third movement but must be given additional bass to match the robust low frequency emphasis of the disc. The tape does offer a bonus, however, in a fine performance of the Schumann *Manfred* Overture. R.C.M.

ST. LOUIS, MO.
POST-DISPATCH
D: 378,293 S 559,153

DEC 23 1962

THE CHAUSSON SYMPHONY, a respectable work not often played, has been recorded with successful artistic effect by the Boston Symphony Orchestra under Charles Munch. The work is poetic in the ordinary musical meaning of that word. It has interesting themes that have melodic charm and also lend themselves easily to transformation and development. So it is a well made work but it falls somewhat short of being memorable.

The Boston Symphony does well by it. The orchestra plays, on the same recording "Le Chasseur Maudit" by Cesar Franck. This music is descriptive and tells the story of a huntsman in pursuit of his quarry who finds himself pursued by fiends from the nether regions.

The coupling of the Chausson and Franck recordings was suggested, perhaps, by the relationship of the two composers: Chausson was Franck's pupil. (RCA-Victor, Stereophonic, one record.)

BUFFALO, N.Y.
COURIER EXPRESS
D: 159,283 S. 302,060

SEP 9 1962

On the Records

Dr. Munch Gives Fine Rendition Of Berlioz Work

Classical

BERLIOZ: SYMPHONIE FANTASTIQUE with the BOSTON SYMPHONY ORCHESTRA conducted by CHARLES MUNCH—RCA VICTOR LM/LSC-2608.

The name given this magnificent work remains appropriate after more than 130 years. And, after hearing its amazing and exciting sonorities in stereo from a masterful performance by Dr. Munch and the Boston orchestra, one can understand the shock created when the work first burst upon a musical world which had become accustomed to the orderly classical output of the time.

For this is not a symphony in the classically accepted sense. It turned out to be a series of six fantasies—more of an exploration of a dream-world in sound than a symphony—a forerunner of what we now call the tone poem.

Music lovers can be grateful that this disc was prepared before Dr. Munch's retirement. He has shown an understanding of the Berlioz temperament for many years and this recording will take its place with his other notable readings of "Harold in Italy," the Berlioz overtures and "Romeo and Juliet."

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SYRACUSE, N.Y.
POST-STANDARD
D 99 075 S. 102,588

SEP 9 1962

DISCussion: Farewell to Boston

Munch Supreme in Berlioz and Milhaud

With the conclusion of the spring season, Charles Munch retired as musical director of the Boston Symphony Orchestra, after having served at this capacity since 1949 when he succeeded the late Serge Koussevitzky.

Munch's thirteen-year reign has not been without its tribulations; there have been those who feel that the orchestra has fallen from its position as "the world's finest" during his regime. Others have pointed to his remarkable achievements in the French repertoire as rebuttal. Whatever the judgment of history, it is certain that Munch did transform the orchestra from the Russian-sounding one of his predecessor to the French instrument which he preferred.

A lengthy series of recordings bear witness to his accomplishments; among the most notable have been those which concerned themselves with the works of Berlioz, Ravel, Poulenc, Debussy, and the Gallic composers. Less successful, though hardly without merit, have been the excursions into Bach, Beethoven, Brahms, and Wagner. Midway between the two extremes have been the Munch readings of Tchaikovsky and Stravinsky.

At hand are two examples, taken from among RCA Victor's final sessions with the orchestra under Munch. These are Berlioz' Symphonie Fantastique and a coupling of two Milhaud compositions, La Creation du Monde and Suite Provencale, all of which reveal the conductor at his best. Still to come is a new complete recording of Berlioz' Romeo and Juliet, long a universally admired interpretation.

Milhaud: La Creation du Mode; Suite Provencale (Boston Symphony—Charles Munch) RCA Victor Soria Series Stereo LDS 2625. Also in Mono. Milhaud's jazzy ballet score of 1923 has never been blessed with a more effective performace, nor with more brilliant recording. La Creation finds the Bostonians at their peak under Munch, and the skilled, dynamic playing is testimony enough to the accomplishments of his tenure. The Suite is artfully done, with the vigorous contributions of the ensemble counting for much in the totality. This being a Soria Series issue, it is sumptuously packaged and contains a magnificent Skira Booklet, colorfully illustrated, with literate annontations by the composer himself and by Edward Lockspeiser. Scheduled for October release in celebration of Milhaud's 70th birthday, this disc is certainly well-worth waiting for.

Berlioz: Symphonie Fantastique (Boston Symphony—Charles Munch) RCA Victor Stereo LSC 2608, also in mono. Of all of the achievements of the Munch regime in Boston, the performance of this work is probably the most enthusiastically admired. This is the second recording by these forces (the first was a product of the earliest stereo era), and it has all the attributes of the previous version plus the breath-taking sonics which the most advanced techniques of today's recording processes can provide. All of which means that a better over-all version of this work is not to be found. Munch remains as the conductor with the most feeling for this score, and in Boston he was able to find the ensemble to do justice to his towering conception. — B.H.D.

CUE
NEW YORK, N.Y.
W. 161,388

DEC 15 1962

BERLIOZ: "Romeo and Juliet," by Charles Munch and the Boston Symphony with chorus and soloists (Victor LD-6098 mono, LDS-6098 stereo—2-12") (on tape, FTC-7003). A fine testimonial to the BSO's conductor-emeritus and his way with the music of Berlioz, further exemplified by his recent recording of the "Symphonie Fantastique" (Victor LM-2608 mono, LSC-2608 stereo) (on tape, FTC-2113). Add to these the excerpts from "The Damnation of Faust" sung by Rita Gorr, Nicolai Gedda and Gerard Souzay, with chorus, under André Cluytens (Angel 35941 mono, S-35941 stereo).

MUSIC VENDOR
NEWARK, N.J.
W. - CIRC.N.AVAIL.

NOV 24 1962

RCA Gets Silver Disk

RCA Victor Argentina has been awarded the "Silver Record" trophy by the Buenos Aires Musical for "Petrouchka" by the Boston Symphony Orchestra, under the direction of Pierre Monteux. The "Silver Record" is presented to the best recording of the year.

HI FI STEREO REVIEW
NEW YORK, N.Y.
MONTHLY 149,070

DEC 1962

FRENCH LYRICISM AND NO BATHTUB GIN

Two sides of Darius Milhaud

Best of the Month

With Igor Stravinsky's eightieth birthday rivaling the antics of Elizabeth Taylor for newspaper space, and the virtual landslide of new recordings marking the celebration, an uninformed observer could scarcely be blamed for wondering if Stravinsky is the only notable living composer his generation produced.

Appearances to the contrary, he is not. And RCA Victor asks us to take note of the fact by their release of a spectacular recording of two works, *La Création du monde* and the *Suite Provençale*, by the great French composer Darius Milhaud—each of them characterizing a different aspect of the composer's vivid musical personality.

CHARLES MUNCH
Convincing evocations of regional France

Listening to *La Création*, one wonders what weird impressions it must have made on those who attended its first performance in 1923. Milhaud, during visits to England and America, had been mesmerized by his first contact with jazz. And while it is merely surprising that his assimilation of jazz into serious musical expression should have predated Gershwin's *Rhapsody in Blue*, it is uncanny that stretches of *La Création* are so specifically Gershwin-like in their treatment of jazz materials. Despite its facile commingling of diverse musical elements (observe the similarity of its opening to that of Bach's *St. Matthew Passion*), *La Création* manages not to exude the aroma of bathtub gin that permeates so much of the jazz-inspired music written during the Twenties.

Munch gets from the Boston Symphony a performance that is close to definitive, for he brings to the work the precise blend of humor, solemnity, and elegance that the music requires.

Suite Provençale discloses the tenderly lyrical Milhaud of the south of France, and there are few pages in twentieth-century music that match it for power of regional evocation. Again, Munch and the orchestra play the work as if they had been created for no other purpose.

RCA's recording is full-bodied, resonant, and a miracle of detail. The handsomely illustrated folio that accompanies the recording is full of information and nostalgia. *William Flanagan*

Ⓢ Ⓜ **MILHAUD: *La Création du monde; Suite Provençale.*** Boston Symphony Orchestra, Charles Munch cond. RCA VICTOR LDS 2625 $5.98, LD 2625 $4.98.

BROOKLYN, N.Y.
BROOKLYN EAGLE
DAILY - CIRC.N.AVAIL.

OCT 29 1962

Paul Affelder's Music Notes

"Romeo And Juliet" Discs Improved

It is a rare occasion indeed when Berlioz's large-scale dramatic symphony "Romeo and Juliet" is performed complete in the concert hall. Usually, one hears only the purely instrumental sections. In many ways, these are the most beautiful, but the composer's complete musical realization of the great Shakespearean love tragedy is missed, without the vocal solos and choruses.

Some years ago, today's ranking Berlioz interpreter, Charles Munch, recorded "Romeo and Juliet" in its entirety for RCA Victor, Boston Symphony Orchestra. Before Munch left his post in Boston, he made another recording of the symphony; this time in stereo. Rosalind Elias, mezzo-soprano; Cesare Valletti, tenor; Giorgio Tozzi, basso; assisted in the performance with the New England Conservatory Chorus. The handsome two-disc set has been issued in Victor's deluxe Soria Series; complete with a slipcase and a large illustrated booklet containing essays and text of the vocal portions.

Another former Boston Symphony conductor, Pierre Monteux, has also made a new stereo "Romeo and Juliet," for Westminster (two discs). His forces are the London Symphony Orchestra and the London Symphony Orchestra Chorus; Regina Resnik, mezzo-soprano; Andre Turp, tenor; and David Ward, basso.

Both conductors understand the passion and poetry of this unique score, and both do it full justice, as do the players, singers and recording engineers. But Victor earns a slight edge because of the added force and fire of Munch's reading. Vocal soloists are also a shade more convincing than Westminster's, and sound somewhat fuller (Westminster's is altogether excellent, but has been recorded at a fairly low volume level.) Both versions are so fine, however, that either choice is safe; and if you can afford both, by all means do.

Berlioz: Symphonie Fantastique. Boston Symphony Orchestra; Charles Munch, conductor (RCA Victor stereo). This is another of Munch's specialties, though he seems a trifle more relaxed than usual in the first three movements. He finally comes to life and puts plenty of fire into the "March to the Scaffold" and "Dream of a Witches' Sabbath." Nevertheless, his older recording of the symphony (if you can still find it), has more overall vitality and incisiveness.

ARCHIVES OF DERMATOLOGY
CHICAGO, ILL.
MONTHLY 10,043

NOV 1962

BEETHOVEN: *Concerto No. 1 in C, Op. 15; Sonata No. 22 in F, Op. 54;* Sviatoslav Richter (piano) with the Boston Symphony Orchestra conducted by Charles Munch. Four Track 7½ ips. Stereo Tape, RCA Victor FTC-2070, $8.95.

THE big difference between the disc and the tape of these performances is that the piano sound is more realistic in the tape edition. The orchestral sound is rather poorly defined in both. It is rough and raw and, anyhow, Munch's control of chording—and to be plain about it, the unanimity of the orchestra's playing in general—is no servant to clarity. The short supply of continuous tension in Richter's playing continues to disturb me, however much I may admire his power of articulation. —C.J.L.

240

SYRACUSE, N.Y.
POST-STANDARD
D. 89,075 S. 102,588

SEP 9 1962

DISCussion: Farewell to Boston

Munch S[illegible]eme in Berlioz a[illegible] Milhaud

With the conclusion of the spring season, Charles Munch retired as musical director of the Boston Symphony Orchestra, after having served in this capacity since 1949 when he succeeded the late Serge Koussevitsky.

Munch's thirteen-year reign has not been without its tribulations; there have been those who feel that the orchestra has fallen from its position as "the world's finest" during his regime. Others have pointed to his remarkable achievements in the French repertoire as rebuttal. Whatever the judgment of history, it is certain that Munch did transform the orchestra from the Russian-sounding one of his predecessor to the French instrument which he preferred.

A lengthy series of recordings bear witness to his accomplishments; among the most notable have been those which concerned themselves with the works of Berlioz, Ravel, Poulenc, Debussy, and the Gallic composers. Less successful, though hardly without merit, have been the excursions into Bach, Beethoven, Brahms, and Wagner. Midway between the two extremes have been the Munch readings of Tchaikovsky and Stravinsky.

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Berlioz: Symphonie Fantastique (Boston Symphony—Charles Munch) RCA Victor Stereo LSC 2635, also in mono. Of all of the achievements of the Munch regime in Boston, the performance of this work is probably the most enthusiastically admired. This is the second recording by these forces (the first was a product of the earliest stereo era), and it has all the attributes of the previous version plus the breath-taking sonics which the most advanced techniques of today's recording processes can provide. All of which means that a better all-around version of this work is not to be found. Munch remains as the conductor with the most feeling for this score, and in Boston he was able to find the ensemble to do justice to his [illegible] conception. —P.H.D.

CUE
NEW YORK, N.Y.
W. 181,388

DEC 15 1962

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CHARLES MUNCH
Continuing exhilaration of splendid France

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① ◉ MILHAUD: *La Création du monde; Suite Provençale.* Boston Symphony Orchestra, Charles Munch cond. RCA Victrola LD 2-9625 [illegible] LD 9625 $4.98

BROOKLYN, N.Y.
BROOKLYN EAGLE
DAILY - CIRC.N.AVAIL.

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Another former Boston Symphony conductor, Pierre Monteux, has also made a new stereo "Romeo and Juliet," for Westminster (two discs). His forces are the London Symphony Orchestra and the London Symphony Orchestra Chorus; Regina Resnik, mezzo-soprano; Andre Turp, tenor; and David Ward, basso.

Both conductors understand the passion and poetry of this unique score, and both do it full justice, as do the players, singers and recording engineers. But Victor earns a slight edge because of the added force and fire of Munch's reading. Vocal soloists are also a shade more convincing than Westminster's, and sound somewhat fuller (Westminster's is altogether excellent, but has been recorded at a fairly low volume level.) Both versions are so fine, however, that either choice is safe; and if you can afford both, by all means do.

Berlioz: Symphonie Fantastique. Boston Symphony Orchestra; Charles Munch, conductor (RCA Victor stereo). This is another of Munch's specialties, though he seems a trifle more relaxed than usual in the first three movements. He finally comes to life and puts plenty of fire into the "March to the Scaffold" and "Dream of a Witches' Sabbath." Nevertheless, his older recording of the symphony (if you can still find it), has more overall vitality and incisiveness.

ARCHIVES OF DERMATOLOGY
CHICAGO, ILL.
MONTHLY 10,043

NOV 1962

BEETHOVEN: *Concerto No. 1 in C, Op. 15; Sonata No. 22 in F, Op. 54;* Sviatoslav Richter (piano) with the Boston Symphony Orchestra conducted by Charles Munch. Four Track 7½ ips. Stereo Tape, RCA Victor FTC-2070, $8.95. "Stereotape Reviews"

THE big difference between the disc and the tape of these performances is that the piano sound is more realistic in the tape edition. The orchestral sound is rather poorly defined in both. It is rough and raw and, anyhow, Munch's control of chording—and to be plain about it, the unanimity of the orchestra's playing in general—is no servant to clarity. The short supply of continuous tension in Richter's playing continues to disturb me, however much I may admire his power of articulation. —C.J.L.

TAPE RECORDING
SEVERNA PARK, MD.
MONTHLY 18,106

MAY 1962

Music ★★★★
Performance ★★★★
Fidelity ★★★★
Stereo Effect ★★★

BEETHOVEN: Piano Concerto No. 1 in C, Op. 15; Sonata No. 22 in F, Op. 54. Sviatoslav Richter, pianist; Boston Symphony Orchestra conducted by Charles Munch.
RCA FTC 2070
4 track, 7½ ips
$8.95. 48 min.

This is reported to be Richter's favorite of all piano concertos, and he plays it lovingly, with crystal-clear technique and solid tone, avoiding the exaggerations displayed in his earlier Victor tape of two Beethoven piano sonatas (FTC 2069, $8.95). One cannot help but be disappointed that during his tour of the United States Richter recorded only two piano concertos—the present tape and his superb performance of the *Piano Concerto No. 2* by Brahms (RCA FTC 2055, $8.95). He should have recorded some of the great romantic concertos, particularly the Rachmaninoff *Concerto No. 3;* perhaps he will get around to this on his next visit.

The Beethoven *Concerto No. 1* is a relatively simple work compared to the same composer's last three concertos, but its simplicity is all the more disarming when it is played as well as it is here. Beethoven's rather unfamiliar *Sonata No. 22* is a welcome addition to the four-track tape catalog.

The solo piano is nicely balanced against the orchestra and reproduction of the Boston Symphony Orchestra is superb—bigger and more resonant than most of their recordings. It is to be hoped that this tape is an indication of a fresh RCA viewpoint of the way the Boston Symphony Orchestra should sound on recordings. The review copy had a constant buzz on one of the channels on track one, but this has doubtless been corrected on later copies.

HIGH FIDELITY TRADE NEWS
NEW YORK, N.Y.
MONTHLY 8,322

APR 1962

BEETHOVEN: *Piano Concerto No. 1 in C, Op. 15; Piano Sonata No. 22 in F, Op. 54.* Sviatoslav Richter; Boston Symphony, Munch cond. **RCA Victor FTC 2070. $8.95.**

Three quarters of this tape offers a sonic picture of a standard classical orchestra with soloist. No xylophones, pistol shots, or offstage choruses—just the standard, late-18th-century body of strings, winds, brasses, and percussion accompanying the solo piano.

This picture the RCA engineers have provided superbly. The stereo stage's dimensions are felt to be large without being of an uncomfortable vastness.

All three of the concerto's movements are solid demonstration material. The string sound immediately emerges with warm loveliness in the orchestra's quiet opening, then beautifully unstrained in a loud passage following. The piano, coming in shortly after, is jewel-like, with the right timbre that means absence of any wow and flutter. Its sound is in correct balance with the assisting orchestra, and properly centered, rightly seeming to come from a point between the two speakers. Winds (oboe at 105) are also centrally placed but audibly to the rear, well behind the piano. The great Soviet pianist Richter gives a beautifully shaped performance, touched with humor, in the concerto.

The charming two-movement sonata (filling out the last quarter of the tape in sequence) is played to a farewell. The sonata's brilliant finale makes an excellent demonstration [illegible].

On the first copy of this tape that I examined, channels were reversed. On the second, they were normally recorded.

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,110

JUN 1963

MAHLER: *Symphony No. 1, in D ("Titan")*

Boston Symphony Orchestra, Erich Leinsdorf, cond.
• • RCA VICTOR FTC 2129. 53 min. $8.95.

MAHLER: *Symphony No. 9, in D minor*

Columbia Symphony Orchestra, Bruno Walter, cond.
• • COLUMBIA M2Q 516 (twin-pack). 81 min. $11.95.

Although each of these early and late Mahler masterpieces has been taped before (for Everest, now via Alphatape, by Boult and Ludwig respectively), the previous reels are scarcely competitive. Walter's Ninth, indeed, is quite above any competition, since no one else can rival his long association with and special insights into the composer—and especially into the poignant musical expressions of renunciation and affirmation in the present work. Columbia's West Coast orchestra has never played more radiantly than it does here, nor has it been more richly and broadly recorded. And if the reel purchaser is not given the bonus of a rehearsal-session and interview document which accompanied the first disc editions of a year ago, he does benefit by immaculate tape processing and by the elimination of the second-movement break.

The Leinsdorf reel presents an evaluation problem: first, because the recent Walter disc version of the *Titan* Symphony undoubtedly may be expected shortly on tape; secondly, because the extraordinarily dramatic power, presence, and precision here are not necessarily best suited to the music. Provisionally, I dare recommend this reel only to listeners not previously particularly familiar with Mahler. To them it may prove a more exciting introduction than any other available. I suggest that others postpone a decision until the Walter taping appears. One point must be made, though, in favor of the present version: the merits of Dynagroove master equalization techniques are clearly evident in the apparent expansion of dynamic range and enhanced clarity of sonic textures. Flawless, preëcho- and spillover-free processing helps to make tape and disc an almost identical match.

CONSUMER REPORTS
MOUNT VERNON, N.Y.
MONTHLY 850,000

JUL 1963

MAHLER: Symphony No. 1 in D Major. Boston Symphony Orchestra conducted by Erich Leinsdorf. Victor LM 2642 (mono), $4.98; LSC 2642 (stereo), $5.98.

This record is among the first made by the Dynagroove process. When Victor announced Dynagroove earlier this year, it immediately created a furor in the industry. There were those who hailed it as a very definite forward step. But many engineers from other companies called Dynagroove a mere gimmick—some even insited that the process resulted in a worse, not a better, record. There also was a feeling in certain circles that Victor was aiming its Dynagroove records primarily toward owners of cheap playback equipment. On cheap equipment (according to this school of thought) Dynagroove would sound much better than an all-out hi-fi. And, of course, the overwhelming majority of playback equipment in this country is well below the specifications of what most engineers would consider minimum hi-fi.

Anyway, here is the Dynagroove disc of the Mahler *First Symphony*. It is, on the whole, a good record, well performed. It has not been engineered appreciably better than the best records of any other reputable company. Nor does this Dynagroove disc have absolutely quiet surfaces; there are a few pops and crackles. The best thing about the sound on the disc is the feeling of orchestral presence. There is a live, smooth quality, and the definition is excellent. This is especially true of the violin sound. The climax at the end of Side 1 does not sound distorted; it comes out impressively, with no loss in detail. The climax at the end of Side 2, on the other hand, seems to have been taken down—it does not make the impact one might have expected. There is, incidentally, none of the ping-pong tinkering—on this record, at least—that some Dynagroove detractors have been talking about. In summation, this is a good record but certainly not the revolution or evolution that Victor suggests in its advertising.

ARMY TIMES
WASHINGTON, D.C.
W, 91,812

JUL 3 1963

MUSIC

'The Titan' Recorded In New Sound

By EPHRAIM KAHN

EXCELLENT sound features the RCA Victor "Dynagroove" recording of one of the relatively "difficult" symphonies: Mahler's First in D Major, known as "The Titan." It is played with great feeling and smoothness by the Boston Symphony under Erich Leinsdorf (stereo LCS-2664, $5.98), whose concert performances of this work have invariably been received with much praise. Leinsdorf's approach to the music is direct; he follows the score without permitting intrusive interpretations but successfully capturing the spirit of the music.

KAHN

MILWAUKEE, WIS.
JOURNAL
D. 372,276 S. 513,696

MAR 10 1963

Classical Record

Mahler I[illegible]

ERICH LEINSDORF conducts the Boston symphony orchestra in a superb rendition of the Mahler first symphony, for the first Victor symphonic album in its new "Dynagroove" sound process (LM 2642).

A better work to demonstrate the advances of a new recording technique could hardly have been picked—the Mahler first has all of the lows, highs, contrasts and climaxes one could hope for. The chief distinction one can note in the fidelity is a steadier, fuller crescendo, without the usual blast effect.

This aside, Leinsdorf gives the symphony a round, integrated performance, tying it together into a neat but colorful package. The sound is lush, but nothing has been sacrificed to achieve it.

SEATTLE, WASH.
POST-INTELLIGENCER
D. 203,663 S. 249,008

APR 21 1963

ARTS • MUSIC

Wax Words:

'Titan' Twice In New Albums

Gustav Mahler's beautiful and moving Symphony No. 1, the "Titan," is now available in two exciting new recordings, both of which have a good deal to recommend them.

One is Columbia's recording featuring the late Bruno Walter conducting the Columbia Symphony Orchestra (MS-6394), and the other is Victor's new release of the work played by the Boston Symphony Orchestra, Erich Leinsdorf conducting, and recorded in Victor's highly-touted new Dynagroove process (LSC-2642).

THE VALUE of an interpretation by a master long associated with (and devoted to) the music of Mahler—Bruno Walter — is easily apparent. Under his direction, the work emerges a true "Titan." It seems to speak directly to the listener with all its richness and excitement.

Leinsdorf's direction is occasionally more flashy, and thereby dramatic, than Walter's and the superb sound of the Boston Orchestra has been stunningly captured in Dynagroove.

This new process certainly does provide startling clarity—but sometimes so much "presence" can be somewhat distracting. The climaxes seem to blaze forth with so much power that one becomes more aware of the sound than the music.

STILL, this performance will captivate many an audiophile and certainly the surfaces of these new Dynagroove records are thankfully free of surface noises and hums and some of the other ailments that too many LPs suffer from.

In either case, the listener will find a great deal to admire, in terms of both composition and performers, with these new albums. And the Victor album makes one eagerly anticipate the Boston Symphony's appearance here this week.

INDIANAPOLIS, IND.
NEWS
D '66 335

JUN 6 1963

New Life for Old Symphony

By WALTER WHITWORTH

The Boston Symphony Orchestra has returned to lusty life after a period of lethargy

Erich Leinsdorf, its new conductor, is not only a sovereign musician; he is also a strict disciplinarian.

Orchestras need a firm, knowing hand to guide them, as the players will admit, although they may not like their director for making them work. They work because they want to play well.

Leinsdorf has given the Bostonians their old vitality. He has restored technical accuracy, pinpoint intonation and impeccably smooth and flexible phrasing, anality it lacked a few years ago.

Leinsdorf, in brief, inspires his players into making the best music. Since no orchestra is better than its leader, the new sound from Boston proves that the new conductor is pre-eminent.

The recording of Mahler's First Symphony reveals the vastness of the leap from comparative lassitude to robust energy. The way of the orchestra with the score is impressive.

Mahler wrote with the zest of the romanticist, who was both troubled and jubilant. His symphony is saturated with the Viennese atmosphere from the lilt of gayety to the somberness of fine sentiment. It is dazzlingly orchestrated, for the composer was a master of instrumental color, always clear, always shrewdly relevant to its purpose.

The symphony is one kind of test for the Boston orchestra, a test demanding gloriously rich sound and endless power. Thanks to Leinsdorf, the orchestra meets and surmounts every test. **(RCA Victor LM 2642.)**

Dello Joio's "Fantasy and Variations" and Ravel's Concerto in G, both for piano and orchestra, ask only for a prodigious technic.

Lorin Hollander, a young pianist — he is "twentyish" — and the Boston, with Leinsdorf directing, supply all the technical excitement needed.

Neither Dello Joio nor Ravel is emotionally troubled. The only trouble evident for either soloist or ensemble might be digital.

The music is meant for entertainment only, but what entertainment! Merely listening to the shower of notes, set down on manuscript paper with diabolical humor, is exhilarating. There are times when extraordinary craftsmanship can be good fun. This is one of the times. **(RCA Victor LM 2667.)**

HIGH FIDELITY
TRADE NEWS
NEW YORK, N.Y.
MONTHLY 6,441

OCT 1963

TCHAIKOVSKY: *Symphony No. 6, in B minor, Op. 74 ("Pathétique")*

Boston Symphony Orchestra, Charles Munch, cond.
• RCA VICTOR LM 2683. LP. $4.98.
• • RCA VICTOR LSC 2683. SD. $5.98.

Munch's interpretation of the perennial Tchaikovsky favorite is lusty and spirited rather than poignant; and while the Bostonians produce some red-blooded sonorities on this disc, subtlety and rhythmic finesse are often in short supply. This is especially noticeable in the opening movement, where a crisper attack and release is not only desirable but mandatory. To be sure, the present reading lacks some of the mannerisms of tempo which blemished Dorati's recent account for Mercury, but missing too, most regrettably, are the poise and *élan* of that performance. Also on the debit side is RCA's Dynagroove engineering here, which flattens the dynamic range of the performance and throws the instrumental balance into unrealistic perspective. (Why, for example, must that gong be right on top of us in the fourth movement?)

Until EMI-Angel releases the magnificent Giulini-Philharmonia *"Pathétique"* made in England in 1961 or RCA lets us have its electrifying 1954 Toscanini dress rehearsal tape of this work, the choice must be among Reiner, the 1947 Toscanini, and Monteux (all RCA Victor releases) for the taut, whiplash approach or Talich (Parliament—just deleted) for something richer and more passionate. Dorati's edition is also worth considering despite occasional capricious details in that performance. H.G.

TAPE RECORDING
SEVERNA PARK, MD.
MONTHLY 18,106
MAY 1962

Music ★★★★
Performance ★★★★
Fidelity ★★★★
Stereo Effect ★★★

BEETHOVEN: Piano Concerto No. 1 in C, Op. 15 Sonata No. 22 in F, Op. 54 Sviatoslav Richter, pianist; Boston Symphony Orchestra conducted by Charles Munch
RCA FTC 2070
4 track, 7½ ips
$8.95....48 min.

This is reported to be Richter's favorite of all piano concertos, and he plays it lovingly, with crystal-clear technique and solid tone, avoiding the exaggerations displayed in his earlier Victor tape of two Beethoven piano sonatas (FTC 2069, $8.95). One cannot help but be disappointed that during his tour of the United States Richter recorded only two piano concertos—the present tape and his superb performance of the *Piano Concerto No. 2* by Brahms (RCA FTC 2055, $8.95). He should have recorded some of the great romantic concertos, particularly the Rachmaninoff *Concerto No. 3;* perhaps he will get around to this on his next visit.

The Beethoven *Concerto No. 1* is a relatively simple work compared to the same composer's last three concertos, but its simplicity is all the more disarming when it is played as well as it is here. Beethoven's rather unfamiliar *Sonata No. 22* is a welcome addition to the four-track tape catalog.

The solo piano is nicely balanced against the orchestra and reproduction of the Boston Symphony Orchestra is superb—bigger and more resonant than most of their recordings. It is to be hoped that this tape is an indication of a fresh RCA viewpoint of the way the Boston Symphony Orchestra should sound on recordings. The review copy had a constant buzz on one of the channels on track one, but this has doubtless been corrected on later copies.

HIGH FIDELITY TRADE NEWS
NEW YORK, N.Y.
MONTHLY 8,322
APR 1962

BEETHOVEN: *Piano Concerto No. 1 in C, Op. 15; Piano Sonata No. 22 in F, Op. 54.* Sviatoslav Richter; Boston Symphony, Munch cond. RCA Victor FTC 2070. $8.95.

Three quarters of this tape offers a sonic picture of a standard classical orchestra with soloist. No xylophones, pistol shots, or offstage choruses—just the standard, late-18th-century body of strings, winds, brasses, and percussion accompanying the solo piano.

This picture the RCA engineers have provided superbly. The stereo stage's dimensions are felt to be large without being of an uncomfortable vastness.

All three of the [illegible]s movements are solid demonstration material. The [illegible]ing sound immediately emerges with warm loveliness in the orchestra's quiet opening, that beauty fully unstrained in a loud passage following. The piano coming in shortly after is jewel-like, with [illegible]-like timbre that means absence of any wow and flutter. Its sound has correct balance with the assisting orchestra, and properly centered, slightly seemingly come from a point between the two speakers. Winds oboe at 105) are also centrally placed and audibly to the rear, well behind the piano. The great Soviet pianist Richter gives a beautifully shaped performance, touched with humor, to the concerto.

The charming two-movement sonata filling out the last quarter of the tape ("B" sequence) is played to a fare-thee-well. The sonata's brilliant finale makes an excellent demonstration (482).

On the first [illegible] of this tape that we examined, [illegible]els were reversed. In the second, they were normally placed.

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,110
JUN 1963

MAHLER: *Symphony No. 1, in D ("Titan")*

Boston Symphony Orchestra, Erich Leinsdorf, cond.
• RCA VICTOR FTC 2129. 53 min. $8.95.

MAHLER: *Symphony No. 9, in D minor*

Columbia Symphony Orchestra, Bruno Walter, cond.
• COLUMBIA M2S 686 (two tracks). 81 min. $11.95.

Although each of these early and late Mahler masterpieces has been taped before (for Everest, now via Alphatape, by Boult and Ludwig respectively), the previous reels are scarcely competitive. Walter's Ninth, indeed, is quite above any competition, since no one else can rival his long association with and special insights into the composer—and especially into the poignant musical expressions of emancipation and affirmation in the present work. Columbia's West Coast orchestra has never played more radiantly than it does here; nor has it been more richly and broadly recorded. And if the tape purchaser is not given the bonus of a rehearsal session and interview document which accompanied the first disc edition of a year ago, he does profit by immaculate tape processing and by the elimination of the second-movement break.

The Leinsdorf reel presents an evaluation problem: first, because the recent Walter disc version of the *Titan* Symphony undoubtedly may be expected shortly on tape; secondly, because the extraordinarily dramatic power, presence, and precision here are not necessarily best suited to the music. Provisionally, I dare recommend this reel only to listeners not previously particularly familiar with Mahler. To them it may prove a more exciting introduction than any other available. I suggest that others postpone a decision until the Walter taping appears. One point must be made, though, in favor of the present version: the merits of Dynagroove mastering equalization techniques are clearly evident in the apparent expansion of dynamic range and enhanced clarity of sonic textures. Flawless, preecho- and spillover-free processing helps to make tape and disc an almost identical match.

CONSUMER REPORTS
MOUNT VERNON, N.Y.
MONTHLY 850,000
JUL 1963

MAHLER: Symphony No. 1 in D Major. Boston Symphony Orchestra conducted by Erich Leinsdorf. Victor LM 2642 (mono), $4.98; LSC 2642 (stereo), $5.98.

This record is among the first made by the Dynagroove process. When Victor announced Dynagroove earlier this year, it immediately created a furor in the industry. There were those who hailed it as a very definite forward step. The many engineers from other companies called Dynagroove a mere gimmick—some even insited that the process resulted in a worse, not a better, record. There also was a feeling in certain circles that Victor was aiming its Dynagroove records primarily toward owners of cheap playback equipment. On cheap equipment (according to this school of thought) Dynagroove would sound much better than an all-out hi-fi. And, of course, the overwhelming majority of playback equipment in this country is well below the specifications of what most engineers would consider minimum hi-fi.

Anyway, here is the Dynagroove disc of the Mahler *First Symphony.* It is, on the whole, a good record, well performed. It has [illegible] considerably better than the best records of any other reputable company. Nor does this Dynagroove disc have absolutely quiet surfaces; there are a few pops and crackles. The best thing about the sound on the disc is the feeling of orchestral presence. There is a live, smooth quality, and the definition is excellent. This is especially true of the violin sound. The climax at the end of Side 1 does not sound distorted; it comes out impressively, with no loss in detail. The climax at the end of Side 2, on the other hand, seems to have been taken down—it does not make the impact one might have expected. There is, incidentally, none of the ping-pong tinkering—on this record, at least—that some Dynagroove detractors have been talking about. In summation, this is a good record but certainly not the revolution or evolution that Victor suggests in its advertising.

ARMY TIMES
WASHINGTON, D.C.
W, 91,612
JUL 3 1963

MUSIC

'The Titan' Recorded In New Sound

By EPHRAIM KAHN

EXCELLENT sound features the RCA Victor "Dynagroove" recording of one of the relatively "difficult" symphonies: Mahler's First in D Major, known as "The Titan." It is played with great feeling and smoothness by the Boston Symphony under Erich Leinsdorf (stereo LCS-2664, $5.98), whose concert performances of this work have invariably been received with much praise. Leinsdorf's approach to the music is direct; he follows the score without permitting intrusive interpretations but successfully capturing the spirit of the music.

KAHN

MILWAUKEE, WIS.
JOURNAL
D. 372,278 S. 513,696
MAR 10 1963

Classical [illegible]

Mahler I[illegible]

ERICH LEINSDORF conducts the Boston symphony orchestra in a superb rendition of the Mahler first symphony, for the first Victor symphonic album in its new, "Dynagroove" sound process (LM 2642).

A better work to demonstrate the advances of a new recording technique could hardly have been picked. The Mahler first has all of the lows, highs, contrasts and climaxes one could hope for. The chief distinction one can note in the fidelity is a steadier, fuller crescendo, without the usual blast effect.

This aside, Leinsdorf gives the symphony a round, integrated performance, tying it together into a neat but colorful package. The sound is lush, but nothing has been [illegible]

SEATTLE, WASH.
POST-INTELLIGENCER
D. 203,663 S. 249,008
APR 21 1963

ARTS • MUSIC

Wax Words:

'Titan' Twice In New Albums

Gustav Mahler's beautiful and moving Symphony No. 1, the "Titan," is now available in two exciting new recordings, both of which have a good deal to recommend them.

One is Columbia's recording featuring the late Bruno Walter conducting the Columbia Symphony Orchestra (MS-6394), and the other is Victor's new release of the work played by the Boston Symphony Orchestra, Erich Leinsdorf conducting, and recorded in Victor's highly-touted new Dynagroove process (LSC-[illegible])

THE VALUE of an [illegible] pretation by a master [illegible] associated with (and devo[illegible]ed to) the music of Mahler Bruno Walter is easily apparent. Under his direction, the work emerges a true "Titan." It seems to speak directly to the listener with all its richness and excitement.

Leinsdorf's direction is occasionally more flashy, and thereby dramatic, than Walter's and the superb sound of the Boston Orchestra has been stunningly captured in Dynagroove.

This new process certainly does provide startling clarity—but sometimes so much presence can be somewhat distracting. The climaxes seem to blaze forth with so much power that one becomes more aware of the sound than the music.

STILL, this performance will captivate many an audiophile and certainly the surfaces of these new Dynagroove records are thankfully free of surface noises and hums and some of the other ailments that too many LPs suffer from.

In either case, the listener will find a great deal to admire in terms of both composition and performers with these new albums. And the Victor album makes one eagerly anticipate the Boston Symphony's appearance here this week.

INDIANAPOLIS, IND.
NEWS
D. 168,335
JUN 6 1963

New Life for Old Symphony

By WALTER [illegible]

The Boston Symphony Orchestra has returned to lusty life after a period of lethargy.

Erich Leinsdorf, its new conductor, is not only a sovereign musician; he is also a strict disciplinarian.

Orchestras need a firm, knowing hand to guide them, as the players will admit, although they may not like their director for making them work. They work because they want to play well.

Leinsdorf has given the Bostonians their old vitality. He has restored technical accuracy, pinpoint intonation and impeccably smooth and flexible phrasing, qualities it lacked a few years ago.

Leinsdorf, in brief, inspires his players into making the best music. Since no orchestra is better than its leader, the new sound from Boston proves that the new conductor is pre-eminent.

The recording of Mahler's First Symphony reveals the vastness of the leap from comparative lassitude to robust energy. The way of the orchestra with the score is impressive.

Mahler wrote with the best of the romanticist, who was both troubled and jubilant. His symphony is saturated with the Viennese atmosphere from the lilt of gayety to the somberness of fine sentiment. It is dazzlingly orchestrated, for the composer was a master of [illegible] color, always clear, always shrewdly relevant to its purpose.

The symphony is one kind of test for the Boston orchestra, a test demanding gloriously rich sound and endless power. Thanks to Leinsdorf, the orchestra meets and surmounts every test. (RCA Victor LM 2642.)

Dello Joio's "Fantasy and Variations" and Ravel's Concerto in G, both for piano and orchestra, ask only for a prodigious technic.

Lorin Hollander, a young pianist—he is "twentyish"—and the Boston, with Leinsdorf directing, supply all the technical excitement needed.

Neither Dello Joio nor Ravel is emotionally troubled. The only trouble evident for either soloist or ensemble might be digital.

The music is meant for entertainment only, but what entertainment! Merely listening to the shower of notes, set down on manuscript paper with diabolical humor, is exhilarating. There are times when extraordinary craftsmanship can be good fun. This is one of the times. (RCA Victor LM 2667.)

HIGH FIDELITY
TRADE NEWS
NEW YORK, N.Y.
MONTHLY 8,441
OCT 1963

TCHAIKOVSKY: *Symphony No. 6, in B minor, Op. 74 ("Pathétique")*

Boston Symphony Orchestra, Charles Munch, cond.
• RCA VICTOR LM 2683. LP. $4.98.
• • RCA VICTOR LSC 2683. SD. $5.98.

Munch's interpretation of the perennial Tchaikovsky favorite is lusty and spirited rather than poignant, and while the Bostonians produce some red-blooded sonorities on this disc, subtlety and rhythmic finesse are often in short supply. This is especially noticeable in the opening movement, where a crisper attack and release is not only desirable but mandatory. To be sure, the present reading lacks some of the mannerisms of tempo which blemished Dorati's recent account for Mercury, but missing too, most regrettably, are the poise and *élan* of that performance. Also on the debit side is RCA's Dynagroove engineering here, which flattens the dynamic range of the performance and throws the instrumental balance into unrealistic perspective. (Why, for example, must that gong be right on top of us in the fourth movement?)

Until EMI-Angel releases the magnificent Giulini-Philharmonia *"Pathétique"* made in England in 1961 or RCA lets us have its electrifying 1954 Toscanini dress rehearsal tape of this work, the choice must be among Reiner, the 1947 Toscanini, and Monteux (all RCA Victor releases) for the taut, whiplash approach or Talich (Parliament—just deleted) for something richer and more passionate. Dorati's edition is also worth considering despite occasional capricious details in that performance. H.G.

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AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,100

MAY 1963 Buffalo

the

AMERICAN

record guide

MAY, 1963

PRICE 40¢

AN INDEPENDENT JOURNAL OF OPINION

Erich Leinsdorf

HI FI STEREO REVIEW
NEW YORK, N.Y.
MONTHLY 163,380

JUN 1963 Buffalo

Ⓢ Ⓡ **MAHLER:** ***Symphony No. 1, in D Major.*** Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2642 $5.98, LM 2642* $4.98.

Interest: Young Mahler
Performance: Refined
Recording: Transparent
Stereo Quality: OK

That Erich Leinsdorf's way with the youthful tempers and exuberances of the Mahler First differs considerably from Bruno Walter's comes as no great surprise. On this Dynagroove disc, however, I find Leinsdorf's approach almost too refined, notably in the finale, where raw vehemence is called for. In this movement and in the scherzo, his pacing is brisk and generally good; his eschewal of Walter's rubato treatment of the finale puts him on the small end of a time differential of two minutes and fifteen seconds! Leinsdorf, who expands the contours of the first movement by taking the repeat, is here again noticeably brisker than the more romantically effusive Walter. In the slow movement, both conductors adopt what appear to be nearly identical tempos, although Leinsdorf clocks at a full minute faster.

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AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,100

MAY 1963 Buffalo

MAHLER: *Symphony No. 1 in D;* Boston Symphony Orchestra conducted by E[illegible] Leinsdorf. RCA Victor LM-2[illegible], $4.98, or Stereo LSC-2642, $5.98. (55 mins.)

Ⓢ REVIEWING the recent Walter (Columbia ⓈMS-6397) and Kletzki (Angel Ⓢ 35913) versions in the March issue, I remarked in closing that the record companies seem intent lately on resurrecting its once-popular subtitle "Titan", as befitting perhaps the new age of super hi-fi stereo.

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As examples pile up inexorably on my shelf, this great "finale symphony", as I referred to it last time, becomes for me more and more the Great Letdown Symphony. These hopeful performances gradually increase my anticipation in the first three-quarters. And then, as the exaltation slowly begins to mount, my spirits begin to sink, until at the end I am utterly underwhelmed, and only a tenacious awareness of how it ought to go persuades me this is *not* really poor music. I am afraid the ingenious technicians who have now applied everything including electronic computers to the task of removing all that "damages the psychological impact of the music" (Fantel) will still have an infinitely more potent and intangible factor to reckon with: the conductor. But that is also the source, or rather the catalyst, of part of the real glory, that best music "not found in the notes" (Mahler), and is not replaceable. The fact that the Boston musicians play like angels for the most part, with much fine work both solo and ensemble, puts most of the shortcoming of this Mahler First squarely on Mr. Leinsdorf's shoulders.

Having become as subjective as I hope to get about the performance of this music which I love, I will now try to be as objective as I hope to get about the sound of this record. At the end of his Dynagroove essay, Mr. Fantel inserts a list of suggestions to the listener for conducting his own "professional listening test" on his own phonograph, with seven principal criteria in mind, "between any Dynagroove record and the best possible disc recording available on any label anywhere." With no fewer than ten other Mahler Firsts on hand (seven in mono and [illegible] equivalent to Columbia's, I would be tempted to hail this Mahler First, on points, as technically the best to date. As it is, I still prefer the Columbia.

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The comprehensive superiority claimed for Dynagroove therefore could not be substantiated beyond question on my stereo equipment by this Mahler recording *alone*. And for over-all artistic *and* technical qualities, my recommendation regarding the First Symphony remains as follows: best in stereo—Columbia-Walter; best on records (including the best performance I have heard anywhere, agreeably reproduced)—Vox-Horenstein. —J.D.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

The Pilot
BOSTON, Mass.
Weekly Circ. 88,877

JUN 1 1963

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HIGH FIDELITY
TRADE NEWS
NEW YORK, N.Y.
MONTHLY 6,441

JUL 1963 Buffalo

DELLO JOIO: Fantasy and Variations. RAVEL: Concerto in G. Lorin Hollander, Leinsdorf, Boston Symphony. RCA Victor FTC 2138, $8.95.

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AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,100

MAY 1963

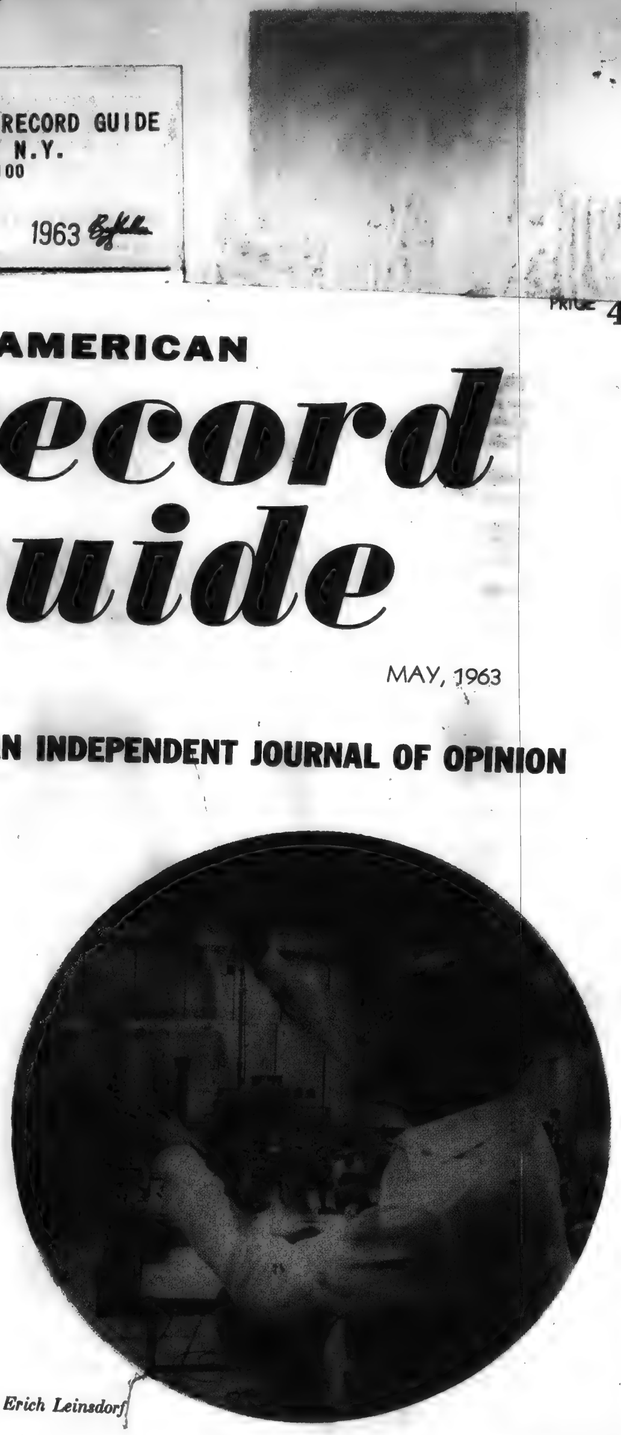
the

AMERICAN record guide

MAY, 1963

AN INDEPENDENT JOURNAL OF OPINION

Price 40¢



Erich Leinsdorf

AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,100

MAY 1963

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HI FI STEREO REVIEW
NEW YORK, N.Y.
MONTHLY 163,380

JUN 1963

® MAHLER: *Symphony No. [illegible] D Major.* Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2642 $5.98, LM 2642* $4.98.

Interest: Young Mahler
Performance: Refined
Recording: Transparent
Stereo Quality: OK

That Erich Leinsdorf's way with the youthful tempers and exuberances of the Mahler First differs considerably from Bruno Walter's comes as no great surprise. On this Dynagroove disc, however, I find Leinsdorf's approach almost too refined, notably in the finale, where raw vehemence is called for. In this movement and in the scherzo, his pacing is brisk and generally good; his eschewal of Walter's rubato treatment of the finale [illegible] him on the small end of a time differential of two minutes and fifteen seconds! Leinsdorf, who expands the contours of the first movement by taking the repeat, is here again noticeably brisker than the more romantically effusive Walter. In the slow movement, both conductors adopt what appear to be nearly identical tempos, although Leinsdorf clocks at a full minute faster.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

The Pilot
BOSTON, Mass.
Weekly Circ. 88,877

JUN 1 1963

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HIGH FIDELITY
TRADE NEWS
NEW YORK, N.Y.
MONTHLY 6,441

JUL 1963

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PITTSBURGH, PA.
PRESS
D. 358,663 S. 563,120

MAR 10 1963

"The Titan" Is Misnamed

Mahler Work Is Full Of Melody

By WILLIAM ALLAN

RCA Victor trots out its "new sound" this week, and with four new albums.

The new sound is an improved recording system, the main claim for which is the use of electronic computers to ease the obvious clash between the chisel-shaped recording stylus, used to make the masters, and the ball-point tip of the playback stylus, in the home phonograph.

Mr. Leinsdorf

For the new system, RCA claims increased clarity, fidelity, intimacy, consistency and absence of stylus or "surface" noise.

All this is readily apparent, but you must remember that other companies have made major advances in recording techniques also. RCA's sound seems rich, broad, yet detailed. If RCA's engineers are to be credited with one main achievement it is in absence of surface noise.

All of these new techniques, fortunately, apply almost equally well to both monaural and stereo.

Final decisions on just whose techniques are best will have to await the tests of time, but something very interesting has popped up immediately in connection with what must be considered the first main orchestra release of RCA, Mahler's First Symphony by Erich Leinsdorf and the Boston Symphony Orchestra (LM/LSC-2642).

Mahler is a vastly underrated composer and his First Symphony is no exception to the rule. It is misnamed, "The Titan," which would infer another massive work. Instead it is a simple piece, full of melody, very much akin to Berloiz' "Symphony Fantastique," and just about what you would expect from a budding composer in his 20s.

There was, until very recently, however, only one version of the work in stereo.

Yet by the time the Boston Symphony got its version under full sail, Columbia came out with an absolutely brilliant version by the late Bruno Walter, in his early days a student of Mahler's. Columbia (MS-6394).

The Leinsdorf reading comes within a whisker of the Walter, the latter seeming just a hair more "alive;" but the new Victor recording has one major advantage. The Columbia disc splits the Third, or "Frere Jacques" Movement. RCA, boasting better control where the inside grooves become critical, has managed a recording without splitting the movement, and this is a major success.

* * * *

Other "new sound" Victor recordings are designed to interest collectors further down the line:

—A Ravel collection, "Bolero," "La Valse" and "Pavan For A Dead Princess," conducted by Charles Munch (LM/LSC-2664) is a breath-taking compilation of the popular composer's better-known works and probably the best bet for the average collector desiring to sample the new sound.

BUFFALO, N.Y.
NEWS
D. 283,453 SAT. 294,168

APR 6 1963

FROM RCA VICTOR — We hope readers who have complained of distracting flaws in recordings will hear a long play of Mahler's Symphony No. 1 in D which benefits from "Dynagroove" sound. It also profits from the artistry of Erich Leinsdorf, now conductor of the Boston Symphony.

What you have here, in excellent stereo or mono sound, is one of the most moving symphonies ever written and played by "The Aristocrat of Orchestras" under its new conductor.

Highly recommended for definite interpretation and sound qualities.

LOUISVILLE, KY.
COURIER JOURNAL
D. 218,738 S. 319,463

APR 7 1963

The T

By WILLIA

FANS of Gustav Mahler often must be content with existing recordings of their master's gargantuan symphonies because no others are available. Two excellent new recordings of Mahler's Symphony No. 1 (The Titan), however, confront them with an embarrassment of riches.

Victor offers Erich Leinsdorf and the Boston Symphony, while Columbia has the work conducted yet again by the late Bruno Walter at the head of the Columbia Symphony Orchestra.

Because of Walter's long association with Mahler and his music, it would be easy to point out that his new "Titan" is the one authentic reading of the work in stereo and let it go at that. But it would be unfair to Leinsdorf.

Walter's "Titan" blazes with youth, delicately evokes the sounds of Nature which drench the score, and probes the mockery of the slow movement without thrashing about in self-pity.

True To Poetry

Leinsdorf, by comparison, is rhetorical in the first and last movements, but he molds a performance true to the symphony's poetry. His Boston Symphony outshines Walter's Columbia.

When it comes to stereo techniques, comparison between the two is easier.

Victor's "Titan" is released by "Dynagroove," billed as the "magnificent new sound developed by R.C.A." It is brilliant, free of surface noise, and supercharged until a listener becomes conscious of sound for its own sake.

I prefer Columbia's, which bathes Walter's performance in sound of natural warmth and clarity. But Victor's will "wow" those seeking new challenges for stereo equipment.

MINNEAPOLIS, MINN.
TRIBUNE
D. 218,345 S. 654,561

APR 14 1963

New Disc Process Aid To Leinsdorf

By JOHN K. SHERMAN

NEW RECORDS

RCA Victor's new recording process, Dynagroove, comes at the same time as Erich Leinsdorf's takeover as conductor of the Boston Symphony, a Victor client, and coincidentally with the orchestra's tour that brings it to Minneapolis April 27.

So there are several reasons for curiosity and interest in the recording of Mahler's SYMPHONY NO 1 by the Boston men under their maestro (LM-2642). The disc is truly magnificent in its spacious sound and pin-pointed realism of detail, but what is equally rewarding is Leinsdorf's knowing and affectionate approach to the music, the basic serenity of his baton in exploring Mahler's world.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 445,834

MAR 10 1963

Classical Recordings

New Dynagroove Process Polishes Symphony's Work

By ROBERT TAYLOR

Since we are not equipped to speak with any technical authority on the subject of audio fidelity, we can only tell you this morning that the new RCA Victor process known as Dynagroove sounds to us remarkably lifelike and vibrant. The first batch of the company's albums in this process have been released, and feature a stunning performance of Mahler First Symphony by the Boston Symphony Orchestra under Erich Leinsdorf.

Dynagroove—if we may supplement a woeful ignorance from the liner notes—has been called "a major technical advance" by Hans H. Fantel, an audio scholar, and is designed to reduce improper stylus tracking. And it is indeed true that on a home set of moderate price, the resultant sound contains astonishing clarity, definition and depth. The highs have crispness, the bass has opulence, while the dynamic details and relationships emerge persuasively at a variety of volumes.

So we can be grateful; technical advance is welcome. To a layman, at least, the reproduction retains the qualities of studio tapes. What interests us even more is the incandescent reading of the Mahler in this medium. Mr. Leinsdorf's way with the score is not showy, but executed with such clarity and good sense that the lyric flow of the symphony never becomes muddled.

Coherent Style

Last Columbus Day, you may recall, Mr. Leinsdorf's version of the music supplied one of his initial Symphony Hall triumphs. It was splendidly articulated. Later the orchestra brought the work on tour and again was greeted by acclamation.

Now that a disc has been offered, we have a chance to study Erich Leinsdorf's approach to Mahler in depth. In a curious way, those elements of the symphony that might seem blemishes in the concert hall, come forth on the record almost as virtues.

The funeral march of the animals, for example, which I thought deftly limned yet lacking grotesque mockery of style, here is heard as a bizarre experience because one is permitted an instrumental close-up impossible even in live interpretation.

The sedulous musical adjustments of Mr. Leinsdorf's Mahler, however, do not detract from the colorful intensity of the First. I know of no other reading as coherent; and clarity in Mahler has the effect of accentuating the emotional tensions. These, in a more dionysiac traversal, might acquire greater power.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659

MAR 24 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,730

MAR 21 1963

LEINSDORF AWARDE PRIZE FOR A RECORI

His Rendition of "Die Walkure" Gains French Recognition

Erich Leinsdorf, music director of the Boston Symphony Orchestra, has recently been awarded the French Grand Prix du Disque for a recording of Richard Wagner's "Die Walkure." The RCA Victor record was made in London in September, 1961. For this performance Mr. Leinsdorf conducted the London Symphony Orchestra. The principals in the cast included Birgit Nilsson, George London, Jon Vickers, Gre Brouwenstijn, and Rita Gorr.

Since assuming his present post in September, 1962, Mr. Leinsdorf and the Boston Symphony Orchestra have recorded a number of works for RCA Victor. Already released are Bartok's Concerto for Orchestra and the Symphony No. 1 by Gustav Mahler.

BALTIMORE, MD.
AMERICAN
SUN. 312,266

MAR 24 1963

Leinsdorf Wins Prix du Disque

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BUFFALO, N.Y.
COURIER EXPRESS
D. 167,022 S. 306,415

MAR 31 1963

On the Records

Mahler Symphony I By New Dynagroove

Classical

GUSTAV MAHLER: SYMPHONY NO. 1 in D; ERICH LEINSDORF conducting the BOSTON SYMPHONY ORCHESTRA—RCA VICTOR DYNAGROOVE LM/LSC-2642.

A testament to the titanic intellect of Gustav Mahler is beautifully engraved on vinyl here. Symphony No. 1 was written during the composer's 20s but, even so, it starts, musically and intellectually, where many works of more mature composers left off.

This is not in itself a valid reason for liking Mahler's sardonic, often satirical outlook but one must admire the music for its integrity, breadth and scope and for superb utilization of orchestral forces.

It is a long symphony and, as such, is proof that RCA Victor engineers have a good thing in Dynagroove—a process which electronically persuades the cutting stylus on "masters" to create grooves which can be tracked more easily by the playback stylus.

Side two of this disc requires nearly 30 minutes of playing time and, ordinarily, sound would suffer from compression of grooves near the center. Mahler's roaring climax, with tremendous tympani rolls, emerges with great clarity and fidelity in this instance.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Courant
HARTFORD, Conn.
Circ. 161,020

JUN 2 1963

DELLO JOIO: Fantasy and Variations, with the Boston Symphony under **Erich Leinsdorf** (Victor). Here is another superb example of Victor's Dynagroove sound applied, this time, to two fairly unfamiliar works. The soloist in both the Dello Joio and the **Ravel** Piano Concerto in G is the brilliant young **Lorin Hollander**, who is well known to Hartford audiences. The Dello Joio is an immediately compelling piece, full of vigor and thrust. The Bostonians play with their usual technical expertise under Leinsdorf and Hollander is in fine form.

PTN-PHOTOGRAPHIC
TRADE NEWS
NEW YORK, N.Y.
TWICE MONTHLY 10,423

JUL 1 1963

The Classics

DELLO JOIO: FANTASY AND VARIATIONS/RAVEL: CONCERTO IN G: Boston Symphony Orchestra, Erich Leinsdorf Conductor, Lorin Hollander Pianist—RCA Victor FTC-2138. $8.95.

This tape is many things—all of them good. It is firstly the recording debut of Norman Dello Joio's Pulitzer Prize winning composition "Fantasy and Variations for Piano and Orchestra." It is an exhuberant and dazzling work which blends sensitive lyrics and bold technical excellence. The performance by young Lorin Hollander (18 years old) is brilliant, meeting the challenge of the work.

Mr. Hollander is the second element in the tape. He seems to grasp the intricacies of the piece as few young pianists could. He appears to be headed directly to the top.

The third factor is the incomparable Maurice Ravel. His "Concerto in G", again performed admirably by Hollander, is exciting, with the mood of the jazz age and all the exotic art forms that accompanied it.

The Boston Symphony, under the direction of Erich Leonsdorf, turns in a fine performance. Their timing is flawless.

Technical aspects of the tape are excellent.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,006,983 S. 3,147,219

JUL 7 1963

Record Review

By DOUGLAS WATT

Piano Talents

The piano may be the most difficult instrument to record with anything approximating fidelity (its peculiarities drive engineers crazy) but it's one of the most popular and, anyway, our ears have grown accustomed to compensating for the pardonable deficiencies in piano recordings. They keep improving, too, and there have been a great many worthwhile releases of late.

Within the last week or two, I've come across a few of special interest. Two are Victor's and have been processed in that company's new Dynagroove technique which, whatever its detractors may say about certain aspects of the process, certainly marks an advance in clarity and, in orchestral recordings, transparency of tone.

That fine young pianist, Lorin Hollander, is heard on one with the Boston Symphony Orchestra, Erich Leinsdorf conducting. The

Artur Rubinstein

work of particular interest here is Norman Dello Joio's "Fantasy and Variations," an arresting and demanding contemporary piece that brings out all the vigor in Hollander's playing. The companion piece is Ravel's delightful Concerto in G, which the pianist sets forth with admirable sensitivity and skill.

H F STEREO REVIEW
NEW YORK, N.Y.
MONTHLY 64 688

MAY 1962

Ⓜ **KHACHATURIAN:** *Piano Concerto.* **ALBÉNIZ:** *Evocación.* **LISZT:** *Mephisto Waltz.* **RACHMANINOFF:** *Eighteenth Variation from Rhapsody on a Theme of Paganini.* William Kapell (piano); Boston Symphony Orchestra, Serge Koussevitzky cond. RCA Victor LM 2588 $4.98.

Interest: **Memorable pianist**
Performance: **Perfection**
Recording: **Adequate**

The bravura and panache of Khachaturian's Piano Concerto do not provide much of a test of a pianist's profounder qualities, but for what it is worth, William Kapell, whose brilliant career was snuffed out at thirty-one in an airplane crash, plays it to its own standard of perfection in this welcome reissue. What one hears again, via this rather dim recording of fifteen years ago, is the startling clarity of the artist's percussive playing, the impeccably clean tone even in the episodes of sheer physical excitement, the refinement he brings to the Andante and the imprecative vehemence of his rhythms in the Allegro Brillante. The encore pieces add little to the impression but call to mind Kapell's fine and sensitive performances in music of greater worth, notable instances being the Chopin mazurkas and the B Minor Sonata. *R. B.*

HIGH FIDELITY
TRADE NEWS
NEW YORK, N.Y.
MONTHLY 6,441

JUL 1963

DELLO JOIO: *Fantasy and Variations for Piano and Orchestra*
†Ravel: *Concerto for Piano and Orchestra, in G*
Lorin Hollander, pf.; Boston Symphony Orch., Erich Leinsdorf cond.
• RCA VICTOR LM 2667 (M). $4.98.
• RCA VICTOR LSC 2667 (S). $5.98.

The accompanying program notes for this disc stress the Dello Joio composition's almost straight line of descent from the Ravel Concerto." To my ears the work's opening extended piano solo followed by the crashing orchestral outburst has much more of the stark quality of the other Ravel Concerto, that for the Left Hand; and as a matter of fact, the basic schematic design of the Fantasy and Variations—the use of a four-note sequence as a unifying factor—can be traced backward from Schumann's *Carnaval* and Beethoven's *Kreutzer* Sonata to Bach's *Art of the Fugue*. There is, however, one big difference between the new Dello Joio creation and those earlier paradigms of motivic writing in those works, that compositional technique was used incidentally, whereas in the present opus it often comes perilously close to becoming an end in itself. Dello Joio is a fine craftsman, and while he can never once be accused of bad taste here, it seems to me that he has produced a rather arid and antiseptic *Formulastück*. Hollander plays it cleanly and percussively, and Leinsdorf's support is a model of efficiency.

In the Ravel (which is, of course, to be regarded as an enduring masterpiece) Hollander's slightly romanticized playing of the slow movement contrasts mildly with Leinsdorf's painstakingly objective accompaniment. Neither participant, however, displays enough personality for the interaction between them to amount to anything even remotely resembling a clash of temperaments. The outer movements are treated very cautiously, proving that young Hollander has gained finer control over his tone than was the case a few years ago, but all the witty, satiric point of the music is lost in the process. Clothed in RCA's suave but soft-spoken Dynagroove sound, this version probably amounts to the mildest-mannered recorded performance of the Ravel ever. Bernstein (Columbia), Michelangeli (Angel), and François (also Angel) are all definitely to be preferred.

H.G.

LIBRARY JOURNAL
NEW YORK, N.Y.
SEMI-MONTHLY 20,570

OCT 15 1963

DELLO JOIO: *Fantasy and variations;* RAVEL: *Concerto in G.* Hollander, pf., Boston Sym. O.; Leinsdorf, cond. RCA Victor. LM 2667 (M), LSC 2667 (S). $4.98, $5.98

Lorin Hollander has technique to burn, and these works provide perfect vehicles for the virtuoso approach to music. The Dello Joio work is a brilliant tour de force, offering the maximum opportunity for show without creating any real musical problems. The pitfall comes, however, in the slow movement of the Ravel. This elegant, classical movement, modeled after Mozart, is given a thoroughly romantic reading, full of rubato, which is wholly inappropriate to the nature of the melody. It shows that Hollander has still a long way to go in his musical development. The sound is fine, as one would expect from dynagroove.

CHICAGO
SUN - TIMES
CHICAGO, ILL.
D. 543,420 S. 651,327

JUL 20 1963

THE DELLO Joio "Fantasy and Variations for Piano and Orchestra," which Norman Hollander gave at Ravinia last week, were recorded last winter in his performance with Erich Leinsdorf and the Boston Symphony. It's an RCA-Victor tape, FTC-2138,

TV RADIO MIRROR
NEW YORK, N.Y.
MONTHLY 662,453

AUG 1963

★★★★Dynagroove—RCA Victor recently came up with a new process called Dynagroove. On first listening to a product of this new process, this reviewer, quite frankly, thought that someone was trying to pull wool over my eyes. But I'm happy to report that with this month's batch of Dynagroove releases, I can easily see the remarkable change in sound. These new classical releases I've just received make all the difference. They are musically gratifying and interesting, so now I've discovered what the hollering is about!

This "new thing" is not simply *one* new thing but something that cannot be particularized. It's simply this: In the studio the tape playback always sounds magnificent, but the transferral to disc is where the problem has always existed. They appear to have beaten it. Other than in the area of dimension that stereo recordings give, I would say that these monaural recordings will learn near on a par with most stereos.

One of the gems this month is a Boston Symphony recording of some wonderfully mystical Debussy Mas terpieces. Led by their retired conductor, Charles Munch, they turn it some rather unbeatable performances. Munch, a Frenchman who became an American, is (along with Monteux) the best man for the job. He understands the need of *fluidity of dynamics* in the work of the impressionistic composers. All fare well in his hands. This present album includes two nocturnes, "Nuages" and "Fetes," "Afternoon of a Faun" and "Printemps." I was struck by Munch's reading of "Afternoon of a Faun." Here, Munch produces the best version yet, simply because he understands and is sympathetic to the music. The "Nocturnes" are done with depth and patience. Nothing keeps Munch

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BUFFALO, N.Y.
COURIER EXPRESS
D. 187,022 S. 306,415
MAR 31 1963

On the Records

Mahler Symphony By New Dynagroove

Classical

GUSTAV MAHLER: SYMPHONY NO. 1 in D; ERICH LEINSDORF conducting the BOSTON SYMPHONY ORCHESTRA—RCA VICTOR DYNAGROOVE LM/LSC-2642.

A testament to the titanic intellect of Gustav Mahler is beautifully engraved on vinyl here. Symphony No. 1 was written during the composer's 20s but, even so, it starts, musically and intellectually, where many works of more mature composers left off.

This is not in itself a valid reason for liking Mahler's sardonic, often satirical outlook but one must admire the music for its integrity, breadth and scope and for superb utilization of orchestral forces.

It is a long symphony and, as such, is proof that RCA Victor engineers have a good thing in Dynagroove—a process which electronically persuades the cutting stylus on "masters" to create grooves which can be tracked more easily by the playback stylus.

Side two of this disc requires nearly 30 minutes of playing time and, ordinarily, sound would suffer from compression of grooves near the center. Mahler's roaring climax, with tremendous tympani rolls, emerges with great clarity and fidelity in this instance.

Sunday Courant
HARTFORD, Conn.
Circ. 161,020
JUN 2 1963

DELLO JOIO: Fantasy and Variations, with the Boston Symphony, under Erich Leinsdorf (Victor). Here is another superb example of Victor's Dynagroove sound applied this time, to two fairly unfamiliar works. The soloist in both the Dello Joio and the Ravel Piano Concerto in G is the brilliant young Lorin Hollander, who is well known to Hartford audiences. The Dello Joio is an immediately compelling piece, full of vigor and thrust. The Bostonians play with their usual technical expertise under Leinsdorf and Hollander is in fine form.

PTN-PHOTOGRAPHIC
TRADE NEWS
NEW YORK, N.Y.
TWICE MONTHLY 10,423
JUL 1 1963

The Classics

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Mr. Hollander is the second element in the tape. He seems to grasp the intricacies of the piece as few young pianists could. He appears to be headed directly to the top.

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DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,006,983 S. 3,147,219
JUL 7 1963

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HI FI STEREO REVIEW
NEW YORK, N.Y.
MONTHLY 164,688
MAY 1962

Ⓜ KHACHATURIAN: *Piano Concerto.* ALBÉNIZ: *Evocación.* LISZT: *Mephisto Waltz.* RACHMANINOFF: *Eighteenth Variation from Rhapsody on a Theme of Paganini.* William Kapell (piano); Boston Symphony Orchestra, Serge Koussevitzky cond. RCA Victor LM 2588 $4.98.

Interest: Memorable pianist
Performance: Reflective
Recording: Adequate

The bravura and panache of Khachaturian's Piano Concerto do not provide much of a test of a pianist's profounder qualities, but for what it is worth, William Kapell, whose brilliant career was snuffed out at thirty-one in an airplane crash, plays it to its own standard of perfection in this welcome reissue. What one hears again, on this rather dim recording of fifteen years ago, is the startling clarity of the artist's percussive playing, the impeccably clean tone even in the episodes of sheer physical excitement, the refinement he brings to the Andante and the imprecative vehemence of his rhythms in the Allegro Brillante. The encore pieces add little to the impression but call to mind Kapell's fine and sensitive performances in music of greater worth, notable instances being the Chopin mazurkas and the B Minor Sonata. *R. B.*

HIGH FIDELITY
TRADE NEWS
NEW YORK, N.Y.
MONTHLY 6,441
JUL 1963

DELLO JOIO: *Fantasy and Vari*
for Piano and Orches
Ravel: *Concerto fo*
chestra, in G

LIBRARY JOURNAL
NEW YORK, N.Y.
SEMI-MONTHLY 20,570
OCT 15 1963

DELLO JOIO: *Fantasy and variations;* RAVEL: *Concerto in G.* Hollander, pf., Boston Sym. O.; Leinsdorf, cond. RCA Victor. LM 2667 (M), LSC 2667 (S). $4.98, $5.98

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CHICAGO
SUN - TIMES
CHICAGO, ILL.
D. 543,420 S. 651,327
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TV RADIO MIRROR
NEW YORK, N.Y.
MONTHLY 682,453
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BARTOK REVIEWS.

245

NEWS BUREAU
ANY, N.Y.
WSPAPER
PPINGS
TE NEW YORK
SERVICE

FALLS GAZETTE
March 17, 1963

RCA Offers Free Disc With Leinsdorf Recording

By DELOS SMITH

NEW YORK (UPI)—RCA Victor is doing a handsome thing with the first recording of the Boston Symphony with its new music director, Erich Leinsdorf, conducting.

With it goes a free record of the Boston Symphony under Leinsdorf's predecessors, Charles Munch, Serge Koussevitsky, Pierre Monteux and Karl Muck.

Leinsdorf's recording is of Bartok's Concerto for Orchestra. You're inclined to say he does it well until you remember this conductor does everything well, from the classical to the modern, from the big symphony to the big opera. Just the same he has deep and commanding knowledge of Bartok's individual qualities which are reflected in the performance.

• • •

ST. LOUIS, MO.
POST-DISPATCH
D. 378,293 S. 559,153

FEB 17 1963

THE BOSTON SYMPHONY Orchestra's recording of the Bartok Concerto for Orchestra discloses the firm hand of the orchestra's new conductor, Erich Leinsdorf. In some instances the melodies are so firmly and incisively stated that they lose some of their plaintive character, which to conductors such as Ansermet seem to be inherent. Leinsdorf is a gifted conductor, but at the moment he is more effective in opera than in purely orchestral music. The formal organization of the music, its melodic richness and beautiful coloring are still amply in evidence. The concerto undoubtedly is one of the outstanding works of the twentieth century. It achieves universality of expression but retains its Central European origins.

Paired with the concerto is a "dividend" record which presents earlier performances of the Boston Orchestra transferred from older discs. A performance of Wagner's Prelude to the Third Act of "Lohengrin" goes back to the regime of Karl Muck. The structural outline is clean, the spirit is robust. The sound, of course, is thin compared to that of contemporary recordings. Prokofiev's "Classical Symphony," recorded at a later period, is wholly satisfying. (RCA-Victor, Stereophonic and Monaural, two records.)

BRADENTON, FLA.
CALL
D. 9,203 S. 9,203

MAY 19 1963

Reynolds C

By PAUL REYENOLDS
NEW AND NOTEWORTHY

Concerto For Orchestra, Boston Symphony, conducted by EErich Leinsdorf. Victore LSC-2643 stereo, LM-2643 mono.

Victor has used this release as an opportunity to introduce the new conductor of the Boston Symphony Orchestra. Erich a good choice to his debut with Bostonians, with Bela Bartok's much recorded showpiece.

REYNOLDS

The virtuosity of the first-desk men was captured brilliantly by the Victor engineers. The recording is free of distortion, with the fortissimo passages clean.

As an added attraction, Victor takes us back through the years with the Boston Orchestra by means of a second disc in the album called "The Golden Years of the Boston Symphony Orchestra". Pierre Monteaux is conductor for the 1955 recording of Debussy's Nocturnes, Charles Munch for the "Damnation of Faust" excerpts of Berlioz, made in 1954. Serge Koussevitski's touch with the Bostonians is preserved by a definitive reading of Prokofieff's Classical Symphony (1947) and the Satie "Gymnopedies" (1949).

For Symphony Hall patrons with long memories, Karl Muck is in command for the 1917 recording of Wagner's Prelude to Act III of Lohengrin.

High Fidelity March 1963

Leinsdorf: the eleventh to preside at Symphony Hall.

A Fresh Course for Boston

by Robert C. Marsh

FROM ... FOUNDING in 1881 until the ... close of the American career ... of Karl ... uck in 1918, the Boston Symphony ... Orchestra reflected German ... ensemble sonority and tonal ... r an unsuccessful effort to ... annini to head the orchestra ... 18–19 season, the musical ori... the group shifted to France ... ppointment of Henri Rabaud ... dium. Pierre Monteux, who ... im for five seasons, solidified ... fluence, and in the quarter ... 24–49 Serge Koussevitzky ... e manner of Moscow and ... eate an ensemble unique in ... e of its orchestral colors. ... /'s successor, Charles Munch, ... n thirteen seasons of music ... e symphony became increasingly ... adigm of the Gallic manner. ... tumn the Bostonians again ... usic directors and cultural ... Their eleventh conductor is ... sdorf, Viennese in his roots, ... by long adoption, a cosmopoli... figure whose career began ... iation with Bruno Walter and ... nd whose years in the United States ... e included two significant periods ... the Metropolitan Opera and ... direction of the Cleveland and Ro... ster orchestras. It was obvious from th... start that the new boss in Boston, po... and soft-spoken as he might appear ... be, had definite ideas about how thi... gs should be done and would soon re... ape the operations to conform to his p... int of view. As an example of his pen... ant for planning, one can note that in ... he spring of 1962, during an engagem... ent in Chicago, Leinsdorf blocked ... out the entire Boston schedule for the ... following season, marking the date, time, and probable content of every rehearsal, concert, and recording session on a series of large charts.

In the 1960–61 Boston season, when Leinsdorf made the series of guest appearances that assured his being offered the directorship, both audience and critics commented on the depth and color of the tone he secured from the players and its similarities to the still remembered and much admired sound of the Koussevitzky years. Leinsdorf denies any intention to create a distinctive ensemble quality and impose it on all repertory. His aim is to present, in the course of several seasons, a systematic panorama of the important symphonic literature, giving each work the sound and style its own artistic qualities require.

Sincere as his intentions undoubtedly are in this respect, a new Boston sound was obvious at once during his first program as music director, and those who were privileged to attend the rehearsals could see the means by which it was realized. As befits his Austrian birth, Leinsdorf insists on a firmly defined ensemble bass and adds to it strongly voiced middle registers. To hear a chord properly you must hear the root and third as well as the fifth, and only when the harmonic structure is secure does Leinsdorf give primary attention to the upper voices and instrumental solos. The performance, as he sees it, is something achieved by the totality of the ensemble. There is never a suggestion of tunes and accompaniments. Everything that is going on is important, and he is more apt to fuss about what is happening in the third bassoon part than about obvious things which his principals can easily handle for themselves.

Unlike many Central European conductors, Leinsdorf wants a clear, open quality. He likes the idea of every note having a little trace of "white space" around it, giving it a clear and precise definition of its own. Uniform articulation and rhythmic stress within phrases are also very important to him, with smooth joints between phrases another constant point for emphasis.

The new sound Boston has been hearing since September is now available to the international record market in this first release of the ensemble under Leinsdorf's direction. Convinced that an orchestra should, as much as possible, record in its normal concert position, he persuaded RCA Victor to give him a special test session in which the recording possibilities of Symphony Hall could be explored methodically in scores as different as the *Eroica, Till Eulenspiegel,* and the Seventh Symphony of Walter Piston. I had the interesting experience of being present for this session (and, incidentally, was well exposed to the joke going the rounds that no one else on the eastern seaboard could make any recordings for the time being because every available microphone had been sent to Boston).

Normally, the Symphony Hall stage is not much bigger than the orchestra itself requires, and for works needing chorus or other expansion of the performing area platforms are used to extend the front apron into the auditorium for distances up to eighteen feet. Leinsdorf had the full platform in place and the normal rehearsal curtain hung, like the *Flying Dutchman*'s blood-red sail, about a third of the way down the center aisle. An assortment of drapes was ready to be lowered from the upper and lower balconies to provide even further dampening of the reverberation time, the aim being to suggest the excellent acoustics of the hall while eliminating any echo or slapback from the rear wall. Above all, Leinsdorf wished to preserve the clarity of textures and to bring presence to the inner voices as well as the obvious thematic lines, a task somewhat easier since the orchestra once more is seated on risers (as it was in the Koussevitzky days), although the maximum height of the stage platforms is now somewhat lower than that of the earlier period.

Shunting as best I could between the hall and the control room on the second floor, I drew my own tentative conclusions about the tests. When Leinsdorf and his artistic staff met a week later to evaluate the trial runs, they decided that the full stage extension was not needed for good stereo separation. Seven feet of additional room is felt adequate for classical scores, although eleven were used in the more complexly orchestrated Bartók. Microphone placement is relatively close (closer, in fact, than one might imagine from hearing the record) and the dynamic range is very wide. Even so, aesthetic distance is maintained. There is no sense of the microphone being set beside the percussion or crammed down the throat of the trumpet. A moderate amount of drapery is used to keep reverberation under control, but never is there any lack of spaciousness. Big sounds have plenty of room in which to grow. The perspective is essentially that of a very good main-floor seat.

acord checks the ... records

Sunday OKLAHOMAN, Jan. 27,1963
By John Acord III

The 'Aristocrat of Orchestras' has a new sound.

The sound of the Boston Symphony has undergone some changes—and it is apparent on their initial recording under new maestro, Erich Leinsdorf.

One of the important factors in the new sound is discipline, something this orchestra hasn't had too much of the past 13 years or so. Leinsdorf is well known to many Oklahoma musicians as being strict and uncompromising when it comes to the art of making music. Norman Paulu, concert master of the Oklahoma City Symphony, who has played with Leinsdorf, commented the other night that Leinsdorf was a great disciplinarian and one of the best ensemble builders in the business.

Others are saying, Leinsdorf may be great on discipline but he's not as exciting as the former conductor, Charles Munch, who retired last year. The Boston Symphony's recording of **Bartok's "Concerto for Orchestra" (RCA)** certainly disproves that point. Leinsdorf's reading of this great contemporary work is the most well-balanced, best played and most moving performance I have heard yet on records. The radiant sound that fills Symphony Hall, when the Boston Symphony plays is recorded with sympathy and sensitiveness by the engineers and you can hear some of the most delectable pianos on records. Of historical interest is the record you receive free with the Bartok—**"The Golden Years of the Boston Symphony"**. This recording has examples of the symphony's playing under four conductors starting with Karl Muck in 1917 and carrying on through, Pierre Monteux, Serge Koussevitzky and Charles Munch. Oklahoma City audiences will be able to hear the sound of the Boston when it appears on the Great Artist Series this spring under Leinsdorf, if you can get a ticket.

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AKRON, OHIO
BEACON JOURNAL
D. 165,464 S. 682

FEB 10 1963

Music Notes

A Lesson In Record Progress

By OSCAR SMITH

The next time you hear someone speak glowingly about the good old days, just ask him if he would like to get his phonograph records from a factory that was turning them out about a half-century ago.

RCA Victor has done a real service to record buyers in its release of two recordings by the Boston Symphony Orchestra—"the aristocrat of orchestras in its golden years."

One of the recordings (RCA Victor SP-33-181) is a look into the orchestra's past and you hear it play music under four conductors. The other (RCA Victor LM-2643) is as modern as today's newspaper, with the Bostonians under their new conductor, Erich Leinsdorf, playing Bartok's Concerto for Orchestra.

It's the historical recording that makes you think of the good old days and how silly one would be to yearn for their return. For instance, Karl Muck conducts the orchestra in a recording of the Prelude to Act II of Wagner's "Lohengrin."

Recording difficulties were great at that time, and the record, made Nov. 3, 1917, tells you that the old acoustical method of recording left much to be desired. It isn't quite fair to Muck.

★

DON'T BE disappointed, though. A few grooves more and you hear music conducted by Serge Koussevitzky, who saw the beginning of electrical recording and that of the long-playing era.

LEINSDORF
...newest sound

There is a sharp contrast, of course, between the Muck recording and Koussevitzky's, including Prokofieff's "Classical Symphony" of 1947 vintage and Satie's "Gymnopedies" Nos. 1 and 2, recorded in 1949.

The orchestra's recorded sound keeps getting better.

Pierre Monteux, another former leader of the noted orchestra and a popular guest conductor in Boston, is heard conducting Debussy's Nocturnes, "Nuages" and "Fetes." The recording was made Aug. 15, 1955. It is something to hear with great enjoyment.

Charles Munch's contribution is his brilliant conducting of the three closing scenes of Berlioz' "The Damnation of Faust." Singers are David Poleri, Martial Singher, McHenry Boatwright, Harvard Glee Club and the Radcliffe Choral Society. The recording was made in 1954.

Leinsdorf and the Boston Symphony burst upon record listeners' ears with Bartok's Concerto for Orchestra. The effect is startling. The orchestra's magnificent sound, the authoritative conducting, and the steadily improving recording techniques, all are there.

INSTRUMENTALIST
EVANSTON, ILL.
MONTHLY 15,900

APR 1963

Bartók, Concerto for Orchestra, Boston Symphony Orchestra, Erich Leinsdorf, conductor, RCA Victor LM-2643; and Golden Years of the Boston Symphony, LM-2651; both records, $4.98.

The first release of the Boston Symphony under its new director, Erich Leinsdorf, is a marvelous two-for-one bargain. The Bartok *Concerto for Orchestra* is a mature and brilliant work, originally commissioned by Koussevitsky for the Boston Orchestra. Leinsdorf gives it a subtle and sensitive interpretation underlying its luminosity.

Packaged with it at no extra cost is a fascinating documentary, *Golden Years of the Boston Symphony*, which includes performances by the most famous of the orchestra's past conductors. Each is represented by a work for which he had a particular affinity. The work of the earliest Karl Muck, is merely of historical interest, since the recording technique antedated electrical equipment. The others, however, combine gorgeous sound with the record of a developing heritage. The conductors and the selections follow. Muck: Wagner, Prelude to Act III of *Lohengrin;* Pierre Monteux: Debussy, *Nuages* and *Fetes;* Serge Koussevitsky: Prokofiev, *Classical Symphony* and Satie, *Gymnopédies* Nos. 1 and 2; Charles Munch: Berlioz, three closing scenes from *Damnation of Faust.*

DENVER, COLO.
REGISTER (C)
NATIONAL EDITION
SUN. 325,681

FEB 3 1963

FIRST RECORDING in his new post as music director of the Boston Symphony Orchestra was made by Erich Leinsdorf for RCA Victor Red Seal release.

Lemsdorf chose the compelling "Concerto for Orchestra" by Bartok, originally commissioned by Serge Koussevitzky in the early 1940's. This concerto is a true orchestral showpiece, luminous and clear, with strong passages of virtuoso orchestral work.

Hard to record, it was the subject of much experimentation. The results are worth it. An RCA Victor Red Seal LMLSC-2643, $4.95.

COLUMBUS, OHIO
DISPATCH
D. 208,913 S. 287,442

JUN 16 1963

RECORDED NOTES

Victor Surveys History of BSO

Boston Symphony Orchestra

By TILDEN WELLS

Erich Leinsdorf's first recording as permanent conductor of the Boston Orchestra was Bartok's Concerto for Orchestra (LSC-2643), a tour de force that brings to light all the iridescent colors of this refulgent score. Packaged with it is a bonus record tracing the history of the orchestra through representative performances of its past conductors.

Karl Muck, first in line, is represented by the third act Prelude from "Lohengrin" recorded in 1917 and, despite its antiquated sound, it is indicative of the greatness of both conductor and orchestra. Monteux, who succeeded Muck, was not recorded during his tenure with Boston; hence, his contribution consists of Debussy's "Nuages" and "Fetes" pressed in 1955, still resplendent in sound and typical examples of a distinguished leader at the helm of a great orchestra.

From the fulsome legacy of Koussevitsky, longest in tenure with the BSO, Vicotr includes the "Gymnopedies", Nos. 1 and 2 of Satie, and Prokofieff's Classical Symphony, the later being one of the several specialties of the conductor. Transferred from 78s, both performances illustrate the kind of feathery-light virtuosity the orchestra developed under Koussevitsky and a quality of orchestral sound, perfectly balanced, that brought the BSO to a status of international eminence.

In excerpts from Berlioz' "The Damnation of Faust," selected to represent Munch, one hears the same luminous virtuosity and a sound that seems to have remained a singular attribute of this particular orchestra.

HEARING such a survey in a nut-shell, then listening to Leinsdorf's Bartok, is bound to engender speculation regarding the future of the BSO. One conclusion, at least for this listener: Leinsdorf, being professionally more akin to Monteux in eclectic musical tastes and sympathies than to any of his predecessors, is likely to broaden the scope of BSO excellence in all schools of composition. (Koussevitsky left his individual stamp on every performance, but was limited in greatness to only certain of a very few composers). We can therefore hail Leinsdorf as the right choice for Boston, and on the strength of his first recording there is little doubt that he will add laurels to a venerable tradition.

SEATTLE. WASH.
POST-INTELLIGENCER
D. 203,663 S. 249,008

MAY 5 1963

ANOTHER RECORDING of a work recently performed here is the Boston Symphony's recording of Bartok's Concerto for Orchestra (LSC-2643), conducted by Erich Leinsdorf. The awe-inspiring clarity with which the work is played and recorded is nothing short of sensational. But, as in the orchestra's live performance here recently, I prefer other conductors' more dramatic interpretations (although this recorded version exhibits a great deal more drama and excitement than the live performance did).

SCHOOL MUSICIAN
JOLIET, ILL.
MONTHLY 14,000

MAY 1963

Bartók: "Concerto for Orchestra" (1943). *Boston Symphony Orchestra conducted by Erich Leinsdorf. One* 12 *inch disc. Victor monaural #LM* 2643 *at* $4.98 *or stereo LSC* 2643 *at* $5.98.

I recommend this disc as one of great beauty, truly magnificent in every respect and every detail. The spirit and discipline of the orchestra shines through forcefully. The tone is especially good. Leinsdorf's reading of the Bartók is convincing and exciting. The sounds of this disc and the free bonus disc are most praiseworthy. This then, is a great recording, highly recommended. The bonus disc is "Golden Years of the Boston Symphony," the Boston Symphony Orchestra with various conductors. One 12 inch disc Victor Sp 33-181. Four conductors, predecessors of Leinsdorf, are represented.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC.N.AVAIL.

MAR 1963

Bartok by Boston

BARTOK: Concerto for Orchestra. Boston Symphony. Erich Leinsdorf, conductor (RCA Victor LM-2634*).

This is the first Victor release of the Boston Symphony under its new conductor, Erich Leinsdorf. It is superb in every way. Leinsdorf's interpretation of this masterpiece by one of the great composers of the 20th century leaves one breathless by virtue of its dramatic (*not* melodramatic) quality, the magnificent ebb and flow of the work's inner movement, the formal and psychological continuity and the deep understanding brought to bear. The orchestral playing is flawless: disciplined yet spontaneous.

A pickaback record came along with the Bartok. It contains recordings from 1917 (Muck), 1947 and 1949 (Koussevitzky), 1955 (Monteux) and 1954 (Munch). This disc proves nothing so clearly as that the Boston Symphony has since 1917 (and certainly earlier as well) been, and remains, one of the world's great orchestras. —EVERETT HELM

246

AKRON, OHIO
BEACON JOURNAL
D. 165,464 S. 682

FEB 10 1963

Music Notes

A Lesson In Record Progress

By OSCAR SMITH

The next time you hear someone speak glowingly about the good old days, just ask him if he would like to get his phonograph records from a factory that was turning them out about a half-century ago.

RCA Victor has done a real service to record buyers in its release of two recordings by the Boston Symphony Orchestra—"the aristocrat of orchestras in its golden years."

One of the recordings (RCA Victor SP-33-181) is a look into the orchestra's past and you hear it play music under four conductors. The other (RCA Victor LM-2643) is as modern as today's newspaper, with the Bostonians under their new conductor, Erich Leinsdorf, playing Bartok's Concerto for Orchestra.

It's the historical recording that makes you think of the good old days and how silly one would be to yearn for their return. For instance, Karl Muck conducts the orchestra in a recording of the Prelude to Act II of Wagner's "Lohengrin."

Recording difficulties were great at that time, and the record, made Nov 3, 1917, tells you that the old acoustical method of recording left much to be desired. It isn't quite fair to Muck.

★

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LEINSDORF . . . newest sound

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The orchestra's recorded sound keeps getting better.

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Charles Munch's contribution is his brilliant conducting of the three closing scenes of Berlioz' "The Damnation of Faust." Singers are David Poleri, Martial Singher, McHenry Boatwright, Harvard Glee Club and the Radcliffe Choral Society. The recording was made in 1954.

Leinsdorf and the Boston Symphony burst upon record listeners' ears with Bartok's Concerto for Orchestra. The effect is startling. The orchestra's magnificent sound, the authoritative conducting, and the steadily improving recording techniques, all are there.

DENVER, COLO.
REGISTER (C)
NATIONAL EDITION
SUN. 325,681

FEB 3 1963

FIRST RECORDING in his new post as music director of the Boston Symphony Orchestra was made by Erich Leinsdorf for RCA Victor Red Seal release.

Lemsdorf chose the compelling "Concerto for Orchestra" by Bartok, originally commissioned by Serge Koussevitzky in the early 1940's. This concerto is a true orchestral showpiece, luminous and clear, with strong passages of virtuoso orchestral work.

Hard to record, it was the subject of much experimentation. The results are worth it. On RCA Victor Red Seal (LSC-2643, $4.95.

COLUMBUS, OHIO
DISPATCH
D. 208,913 S. 287,442

JUN 16 1963

RECORDED NOTES

Victor Surveys History of BSO

By TILDEN WELLS

Erich Leinsdorf's first recording as permanent conductor of the Boston Orchestra was Bartok's Concerto for Orchestra (LSC-2643), a tour de force that brings to light all the iridescent colors of this refulgent score. Packaged with it is a bonus record tracing the history of the orchestra through representative performances of its past conductors.

Karl Muck, first in line, is represented by the third act Prelude from "Lohengrin" recorded in 1917 and, despite its antiquated sound, it is indicative of the greatness of both conductor and orchestra. Monteux, who succeeded Muck, was not recorded during his tenure with Boston; hence, his contribution consists of Debussy's "Nuages" and "Fetes" pressed in 1955, still resplendent in sound and typical examples of a distinguished leader at the helm of a great orchestra.

From the fulsome legacy of Koussevitsky, longest in tenure with the BSO, Vicotr includes the "Gymnopedies", Nos. 1 and 2 of Satie, and Prokofieff's Classical Symphony, the later being one of the several specialties of the conductor. Transferred from 78s, both performances illustrate the kind of feathery-light virtuosity the orchestra developed under Koussevitsky and a quality of orchestral sound, perfectly balanced, that brought the BSO to a status of international eminence.

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INSTRUMENTALIST
EVANSTON, ILL.
MONTHLY 15,900

APR 1963

Bartók, Concerto for Orchestra, Boston Symphony Orchestra, Erich Leinsdorf, conductor, RCA Victor LM-2643; and Golden Years of the Boston Symphony, LM-2631; both records, $4.98.

The first release of the Boston Symphony under its new director, Erich Leinsdorf, is a marvelous two-for-one bargain. The Bartok *Concerto for Orchestra* is a mature and brilliant work, originally commissioned by Koussevitsky for the Boston Orchestra. Leinsdorf gives it a subtle and sensitive interpretation underlying its luminosity.

SEATTLE. WASH.
POST-INTELLIGENCER
D. 203,663 S. 249,008

MAY 5 1963

ANOTHER RECORDING of a work recently performed here is the Boston Symphony's recording of Bartok's Concerto for Orchestra (LSC-2643), conducted by Erich Leinsdorf. The awe-inspring clarity with which the work is played and recorded is nothing short of sensational. But, as in the orchestra's live performance here recently, I prefer other conductors' more dramatic interpretations (although this recorded version exhibits a great deal more drama and excitement than the live performance did).

SCHOOL MUSICIAN
JOLIET, ILL.
MONTHLY 14,000

MAY 1963

Bartók: "Concerto for Orchestra" (1943). *Boston Symphony Orchestra conducted by Erich Leinsdorf. One 12 inch disc. Victor monaural #LM 2643 at $4.98 or stereo LSC 2643 at $5.98.* "Recordings"

I recommend this disc as one of great beauty, truly magnificent in every respect and every detail. The spirit and discipline of the orchestra shines through forcefully. The tone is especially good. Leinsdorf's reading of the Bartók is convincing and exciting. The sounds of this disc and the free bonus disc are most praiseworthy. This then, is a great recording, highly recommended. The bonus disc is "Golden Years of the Boston Symphony," the Boston Symphony Orchestra with various conductors. One 12 inch disc Victor Sp 33-181. Four conductors, predecessors of Leinsdorf, are represented.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC.N.AVAIL.

MAR 1963

Bartok by Boston

BARTOK: Concerto for Orchestra. Boston Symphony. Erich Leinsdorf, conductor (RCA Victor LM-2634*).

This is the first Victor release of the Boston Symphony under its new conductor, Erich Leinsdorf. It is superb in every way. Leinsdorf's interpretation of this masterpiece by one of the great composers of the 20th century leaves one breathless by virtue of its dramatic (*not* melodramatic) quality, the magnificent ebb and flow of the work's inner movement, the formal and psychological continuity and the deep understanding brought to bear. The orchestral playing is flawless: disciplined yet spontaneous.

A pickaback record came along with the Bartok. It contains recordings from 1917 (Muck), 1947 and 1949 (Koussevitzky), 1955 (Monteux) and 1954 (Munch). This disc proves nothing so clearly as that the Boston Symphony has since 1917 (and certainly earlier as well) been, and remains, one of the world's great orchestras. —EVERETT HELM

MUSIC VENDOR
NEWARK, N.J.
W C RC N.AVAIL.
JAN 12 1963 Buffalo

Leinsdorf, new Music Director
phony Orchestra, is shown at
cording of his disk debut in
Bartok "Concerto For Orches-
ed Seal release.

CONSUMER REPORTS
MOUNT VERNON, N.Y.
MONTHLY 883,000
MAY 1963 Buffalo

BARTOK: Concerto for Orchestra. Boston Symphony Orchestra conducted by Erich Leinsdorf. Victor LM-2648 (mono) LSC2643 (stereo). $5.98.

At the beginning of this music season Erich Leinsdorf took command of the Boston Symphony, succeeding Charles Munch. This is his first recording with his new orchestra, and he has selected a big showpiece in the Bartók *Concerto for Orchestra* (a very frequently recorded work, incidentally). He comes through very well. Leinsdorf is a fine technician and an equally fine musician. He conducts the Bartók "straight," letting the music speak for itself. And the orchestra really plays for him. Some of the first-desk work is dazzling. Victor has given him a very brilliant recording, and a good one. (Brilliance and quality do not always go together.) The big climax at the end of the second side has no trace of distortion; surfaces are clear; and the Boston Symphony shines.

Victor has packaged the disc with another one, at no extra price, named "The Golden Years of the Boston Symphony Orchestra." It contains the work of four previous conductors: Karl Muck, in a 1917 recording of the prelude to Act III of Wagner's *Lohengrin;* Serge Koussevitzky's 1947 recording of Prokofieff's *Classical Symphony* and his 1949 recording of the Satie *Gymnopédies* Nos. 1 & 2; Charles Munch in three excerpts from the Berlioz *The Damnation of Faust* (1954); and Pierre Monteux in Debussy's *Nocturnes: Nuages* and *Fêtes* (1955).

FORT WORTH, TEXAS
STAR-TELEGRAM
D. 106,809 S. 208,048
MAR 17 1963 Buffalo

NEWS ON THE TURNTABLE

BARTOK: "Concerto for Orchestra." Boston Symphony Orchestra, Erich Leinsdorf, conductor. RCA Victor LM-2643.

The first recording of the Boston orchestra under the leadership of Leinsdorf appropriately is of the Bartok concerto, which was commissioned by Serge Kousevitzky for this orchestra, and first performed in 1944. Though Bartok, then living in this country, was harassed by poverty and ill health, he was able to write a work sparkling with confidence and good spirits. There is no doubt that it will hold a permanent place in the orchestral repertory. This playing is brilliant in virtuosity and sensitive to the poesy and the deft instrumental felicities conjured by Bartok. Orchestral sound and clarity are exceptional.

Along with this recording there is offered as a bonus a documentary recording called "Golden Years of the Boston Symphony." It carries a recording from each of the conductors of the orchestra since recording was introduced on a symphonic scale. The conductors remembered are Karl Muck, Pierre and Charles Munch.

ROCHESTER, N.Y.
DEMOCRAT & CHRONICLE
D. 127,955 S. 188,329
JAN 27 1963 Buffalo

RECORDS R

CONCERTO FOR ORCHESTRA by Bela Bartok, with Boston Symphony Orchestra, Erich Leinsdorf conductor. (Victor. LM 2643.

For sheer interest-holding power, Bela Bartok's Concerto for Orchestra is something for a free eveing with the doors closed against all distractions. As most people know, the Hungarian Bartok undertook to write the piece at the request of his friend Serge Koussevitkzky, who played it with immense success. Bartok, however, died less than a year after the performance, in September, 1945.

The concerto, which had an especially exciting performance in Rochester under Theodore Bloomfield a few years ago, is a great mass of gorgeous sound, not of course, in the melodic sense, but with a pulsation of rhythms and instruments that actually make a new sort of demands on an orchestra.

Our old friend Erich Leinsdorf, who made this recording with the Boston Symphony, is said to have spent three months in laying the technical groundwork. Yet this is not difficult music to understand, at least no more so than the work of other moderns, like Stravinsky or Shostakovitch, but it has a power that takes hold of one when it is faithfully performed, with all the subtleties of instrument sand rhythms in place. Leinsdorf and the Boston Symphony put it all there.

Disc Data

Boston Symphony Looks Back

Former Conductors Heard Again

By NELL LAWSON

The Boston Symphony was conceived and brought into being in 1881 by one man, Maj. Henry Lee Higginson, "a New England gentleman, an officer of the Civil War, a banker by inheritance and a lover of music by choice . . ."

He is honored by RCA Victor with a beautiful recording of **"Bartok's Concerto for Orchestra"** with the orchestra's new conductor, Erich Leinsdorf. Stereo and mono sound.

As a "bonus" with this recording there is a mono recording called **"The Golden Years of the Boston Symphony"** with some of its famous conductors.

Karl Muck conducts Wagner's Prelude to "Lohengrin" (recorded in 1917); Act III; Serge Koussevitzky, Prokofief's "Classical Symphony" (1947) and Satie's "Gymnopedies" Nos. 1 and 2 (1949).

Side two has Debussy's "Nocturnes"; Nuages, Fetes (1955) by Pierre Monteux (1942-1949), and finally, from Beriolz' "The Damnation of Faust," the Ride to the Abyss, Pandemonium and In Heaven, with soloists, the Harvard Glee Club and the Radcliffe Choral Society recorded in 1954 by Charles Munch.

Naturally the "bonus" selections are not hi-fi but the greatness of orchestra, conductors and performances shine like a star on a dark night.

* * *

NORTH HOLLYWOOD, CAL.
VALLEY TIMES TODAY
D. 52,216
MAR 30 1963 Buffalo

The aristocrat of orchestras, the Boston Symphony, is presented in an unusual historical perspective in an RCA-Victor bonus two-record set.

The primary recording is the Bartok Concert for Orchestra, a whirlwind tour of the sounds of the orchestra built around a sturdy piece of musical architecture. It is, in short, a show piece.

It marks the first recording by the orchestra under its new conductor, Erich Leinsdorf, and this performance alone is enough to recommend the set.

Additionally, however, a second record in the same package presents the orchestra in these performances:

1917—Wagner, Prelude to Act III of 'Lohengrin," Karl Muck conducting.

1947—Prokofiev, Classical Symphony, Serge Koussevitzky conducting.

1949—Satie, Gymnopedies Nos. 1 and 2, Koussevitzky conducting.

1955—Debussy, Nocturnes: Nuages, Fetes, Pierre Monteaux.

1954—Berlioz, "The Damnation of Faust": The Ride to the Abyss, Pandemonium, In Heaven.

Monteaux was conductor from 1919 to 1924, but recorded with them only in recent years as a guest conductor.

ERICH LEINSDORF

MUSIC JOURNAL
NEW YORK, N.Y.
8 TI. a YR.-CIRC.N.AVAIL.
MAR 1963 Buffalo

BARTOK: Concerto for Orchestra; Erich Leinsdorf conducting the Boston Symphony Orchestra; RCA Victor, LSC 2643 (Stereo).

The five-movement *Concerto for Orchestra* by Bela Bartok is probably one of the greatest commissioned symphonic works in the past two decades. Koussevitzky conducted the first performance in the winter of 1944 in Symphony Hall, Boston. It was he who asked Bartok to write a virtuosic work for the Boston Symphony.

And a virtuoso piece it is! It is difficult in every way. Technically and musically, it is a masterpiece of humor, sadness, joy, frenzied dance-like moments, sudden contracts of mood, and, in fact, probably the most fickle work in contemporary orchestral literature. Solo instruments peep out of an orchestral labyrinth and blend right back into it; at times they seem to poke fun at Shostakovich, smile at Stravinsky, lean on a Romantic 19th-Century melody and skip away from it in a light-hearted manner. The brasses announce a chorale while the drums laugh at them in the background. Before having a chance to explain themselves, another group of instruments interrupt with a contrasting tale. It's almost a case of everyone trying to outdo the other, and everyone has so much to say that only a few have a chance to make their point. The minute someone tries to get too serious or dramatic, somewhere, one of the instruments cuts in with a nervous wit.

But it's more than a difficult joke. It is a great work of art and conductor Erich Leinsdorf and the Boston Symphony Orchestra have carefully worked out each detail. It is a beautiful recording in every way. Words will not explain it all; I recommend running out and buying the RCA recording immediately to hear a truly inspired performance.

—*Zorin*

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Courant
HARTFORD, Conn.
Circ. 155,682
FEB 24 1963

BARTOK: Concerto for Orchestra, with the Boston Symphony under **Erich Leinsdorf (Victor).** For his first recording with the Boston Symphony Leinsdorf has wisely chosen a work for which he was undoubted temperamental affinity. His concern for precise orchestra balances and clarity of detail are employed to excellent advantage here. It is difficult to choose between this and the older **Fritz Reiner** recording; the improved tonal spectrum of the later effort might be the deciding factor. An interesting bonus record containing Boston Symphony performances by Leinsdorf's predecessors—**Karl Muck, Koussevitsky, Monteux, and Munch**—is part of this package.

BALLET: Highlights from the French Opera, with the Detroit Symphony under **Paul Paray** (Mercury). There is no denying

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Post
BRIDGEPORT, Conn.
Circ. 73,269
JAN 3 1963

And while we're in Boston, the first recording of the Boston Symphony under its new music director, Erich Leinsdorf, is Bartok's "Concerto for Orchestra."

Packaged with it, as a bonus album, comes "Golden Years of the Boston Symphony," with selections conducted by Leinsdorf's four predecessors—Karl Muck, Pierre Monteaux, Serge Koussevitzky and Charles Munch, who retired in 1962.

Allan Sherman starts the year with a second record, "My Son the Celebrity." (Warner Bros.) The final medley is great, but this album isn't as uniformly funny as that pre-celebrity son, the folksinger.

Sherman is best when he sings punny, impossible comedy lyrics

CASH BOX
NEW YORK, N.Y.
W. CIRC.N.AVAIL.
JAN 5 1963 Buffalo

RCA Victor's New Debut New "Our M

NEW YORK—Twenty albums, including 11 pop entries tied-in with a "Our Man . . . ." theme, have just been released by RCA Victor Records.

Among the eight classical entries is Victor's first album with the new conductor of the Boston Symphony Orchestra, Erich Leinsdorf, who conducts Bartok's "Concerto for Orchestra" (customer also gets a free LP, "The Golden Years of the Boston Symphony Orch.") (see separate story for other details on the Leinsdorf set).

MUSIC VENDOR
NEWARK, N.J.
W. - CIRC.N.AVAIL.
JAN 12 1963

h Leinsdorf, new Music Director mphony Orchestra, is shown at ecording of his disk debut in Bartok "Concerto For Orches- Red Seal release.

CONSUMER REPORTS
MOUNT VERNON, N.Y.
MONTHLY 883,000
MAY 1963

...TOK: Concerto for Orchestra...
...Orchestra conducted ...
...(LM-2643 (stereo) ...
...$5.98. ...
...the beginning of this ...
...Leinsdorf's command of the ...
...proceeding Charles Munch. This is his ...
...recording with his new orchestra, and he ...
...has selected a big showpiece in the Bartók ...
Concerto for Orchestra (a very frequently ...
recorded work, incidentally). He comes ...
through fully as well Leinsdorf as the tech- ...
nicians and (adequately fine ... He con- ...
ducts the Bartók straight, without ... to ...
speak (but what ...). And the orchestra ...
plays for him. Some of the ... is ...
dazzling. Victor has given him a ... bril- ...
liant recording, and a good one. (Brilliance ... and quality do not always go together.) The ... big climax at the end of the second side has ... no trace of distortion; surfaces are clear; ... and the Boston Symphony ...

Victor has packaged the disk with another ... one, at no extra price, named "The Golden ... Years of the Boston Symphony Orchestra." ... It contains the work of four previous con- ... ductors: Karl Muck, in a 1917 recording of ... the prelude to Act III of Wagner's *Lohen- ... grin*; Serge Koussevitsky's 1947 ... of ... Prokofieff's *Classical Symphony*; ... his ... and two ... Satie's "Gymnopedies" Nos. ... 1 and 2 (1949). ...

Side two has Debussy's "Nocturnes": Nuages, Fetes (1955) by Pierre Monteux (1942-1949), and finally, from Berlioz' "The Damnation of Faust," the Ride to the Abyss, Pandemonium and In Heaven, with soloists, the Harvard Glee Club and the Radcliffe Choral Society recorded in 1954 by Charles Munch.

Naturally the sound selections are not hi-fi but the greatness of orchestra, conductors and performances shine like a star on a dark night.

* * *

FORT WORTH, TEXAS
STAR-TELEGRAM
D. 106,809 S. 208,048
MAR. 17 1963

NEWS ON THE TURNTABLE

BARTOK: "Concerto for Orchestra." Boston Symphony Orchestra, Erich Leinsdorf, conductor. RCA Victor LM-2643.

The first recording of the Boston orchestra under the leadership of Leinsdorf appropriately is of the Bartok concerto, which was commissioned by Serge Koussevitzky for this orchestra, and first performed in 1944.

Though Bartok, then living in this country, was harassed by poverty and ill health, he was able to write a work sparkling with confidence and good spirits. There is no doubt that it will hold a permanent place in the orchestral repertory. This playing is brilliant in virtuosity and sensitive to the poesy and the deft instrumental felicities conjured by Bartok. Orchestral sound and clarity are exceptional.

Along with this recording there is offered as a bonus a documentary recording called "Golden Years of the Boston Symphony." It carries a recording from each of the conductors of the orchestra since recording was introduced on a symphonic scale. The conductors remembered are Karl Muck, Pierre and Charles Munch.

...recording of the ... Nos. 1 & 2; Charles Munch in three excerpts from the Berlioz *The Damnation of Faust* (1954); and Pierre Monteux in Debussy's *Nocturnes: Nuages* and *Fêtes* (1955).

ROCHESTER, N.Y.
DEMOCRAT & CHRONICLE
D. 127,955 S. 188,329
JAN 27 1963

RECORDS R...

CONCERTO FOR ORCHESTRA by Bela Bartok, with Boston Symphony Orchestra. Erich Leinsdorf conductor. (Victor. LM 2643.

For sheer interest-holding power, Bela Bartok's Concerto for Orchestra is something for a free evening with the doors closed against all distractions. As most people know, the Hungarian Bartok undertook to write the piece at the request of his friend Serge Koussevitzky, who played it with immense success. Bartok, however, died less than a year after the performance, in September, 1945.

The concerto, which had an especially exciting performance in Rochester under Theodore Bloomfield a few years ago, is a great mass of gorgeous sound, not of course, in the melodic sense, but with a pulsation of rhythms and instruments that actually make a new sort of demands on an orchestra.

Our old friend Erich Leinsdorf, who made this recording with the Boston Symphony, is said to have spent three months in laying the technical groundwork. Yet this is not difficult music to understand, at least no more so than the work of other moderns like Stravinsky or Shostakovitch, but it has a power that takes hold of one when it is faithfully performed with all the subtleties of instrument sand rhythms in place. Leinsdorf and the Boston Symphony put it all there.

...NEWSPAPER
...CLIPPINGS
...YORK
...VICE
...ING NEWS
...y 16, 1963

Disc Data

Boston Symphony Looks Back

Former Conductors Heard Again

By NELL LAWSON

The Boston Symphony was conceived and brought into being in 1881 by one man, Maj. Henry Lee Higginson, "a New England gentleman, an officer of the Civil War, a banker by inheritance and a lover of music by choice."

He is honored by RCA Victor with a beautiful recording of **"Bartok's Concerto for Orchestra"** with the orchestra's new conductor, Erich Leinsdorf. Stereo and mono sound.

As a "bonus" with this recording there is a mono recording called **"The Golden Years of the Boston Symphony"** with some of its famous conductors.

Karl Muck conducts Wagner's Prelude to "Lohengrin" (recorded in 1917) Act III; Serge Koussevitzky, Prokofief's "Classical Symphony" (1947) and Satie's "Gymnopedies" Nos. 1 and 2 (1949).

Side two has Debussy's "Nocturnes"; Nuages, Fetes (1955) by Pierre Monteux (1942-1949), and finally, from Beriolz' "The Damnation of Faust," the Ride to the Abyss, Pandemonium and In Heaven, with soloists, the Harvard Glee Club and the Radcliffe Choral Society recorded in 1954 by Charles Munch.

Naturally the sound selections are not hi-fi but the greatness of orchestra, conductors and performances shine like a star on a dark night.

* * *

NORTH HOLLYWOOD, CAL.
VALLEY TIMES TODAY
D. 52,216
MAR 30 1963

The aristocrat of orchestras, the Boston Symphony, is presented in an unusual historical perspective in an RCA-Victor bonus two-record set.

The primary recording is the Bartok Concert for Orchestra, a whirlwind tour of the sounds of the orchestra built around a sturdy piece of musical architecture. It is, in short, a show piece.

It marks the first recording by the orchestra under its new conductor, Erich Leinsdorf, and this performance alone is enough to recommend the set.

Additionally, however, a second record in the same package presents the orchestra in these performances:

1917—Wagner, Prelude to Act III of 'Lohengrin,' Karl Muck conducting.

1947—Prokofiev, Classical Symphony, Serge Koussevitzky conducting.

1949—Satie, Gymnopedies Nos. 1 and 2, Koussevitzky conducting.

1955—Debussy, Nocturnes: Nuages, Fetes, Pierre Monteaux.

1954—Berlioz, "The Damnation of Faust": The Ride to the Abyss, Pandemonium, In Heaven.

Monteaux was conductor from 1919 to 1924, but recorded with them only in recent years as a guest conductor.

ERICH LEINSDORF

MUSIC JOURNAL
NEW YORK, N.Y.
8 YI. a YR.-CIRC.N.AVAIL.
MAR 1963

BARTOK: Concerto for Orchestra; Erich Leinsdorf conducting the Boston Symphony Orchestra; RCA Victor, LSC 2643 (Stereo)

The five-movement *Concerto for Orchestra* by Bela Bartok is probably one of the greatest commissioned symphonic works in the past two decades. Koussevitzky conducted the first performance in the winter of 1944 in Symphony Hall, Boston. It was he who asked Bartok to write a virtuosic work for the Boston Symphony.

And a virtuoso piece it is! It is difficult in every way. Technically and musically, it is a masterpiece of humor, sadness, joy, frenzied dance-like movements, sudden contracts of mood, and, in fact, probably the most fickle work in contemporary orchestral literature. Solo instruments peep out of an orchestral labyrinth and blend right back into it; at times they seem to poke fun at Shostakovich, smile at Stravinsky, lean on a Romantic 19th-Century melody and step away from it in a light-hearted manner. The brasses announce a chorale while the drums laugh at them in the background. Before having a chance to explain themselves, another group of instruments interrupt with a contrasting tale. It's all ...

...the ... has ... to say that only a few have a chance to make their points. The soloists ... get ... series of ... somewhere, one of the instruments cuts in with a nervous wit.

But it's more than a difficult joke. It is a great work of art and conductor Erich Leinsdorf and the Boston Symphony Orchestra have carefully worked out each detail. It is a beautiful recording in every way. Words will not explain it all; I recommend running out and buying the RCA recording immediately to hear a truly inspired performance.

—*Zorin*

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Sunday Courant
HARTFORD, Conn.
Circ. 155,682
FEB 24 1963

BARTOK: Concerto for Orchestra, with the Boston Symphony under Erich Leinsdorf (Victor). For his first recording with the Boston Symphony Leinsdorf has wisely chosen a work for which he was undoubted temperamental affinity. His concern for precise orchestra balances and clarity of detail are employed to excellent advantage here. It is difficult to choose between this and the older Fritz Reiner recording; the improved tonal spectrum of the later effort might be the deciding factor. An interesting bonus record containing Boston Symphony performances by Leinsdorf's predecessors—Karl Muck, Koussevitsky, Monteux, and Munch—is part of this package.

BALLET: Highlights from the French Opera, with the Detroit Symphony under Paul Paray (Mercury). There is no denying

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Post
BRIDGEPORT, Conn.
Circ. 73,269
JAN 3 1963

And while we're in Boston, the first recording of the Boston Symphony under its new music director, Erich Leinsdorf, is Bartok's "Concerto for Orchestra."

Packaged with it, as a bonus album, comes "Golden Years of the Boston Symphony," with selections conducted by Leinsdorf's four predecessors—Karl Muck, Pierre Monteaux, Serge Koussevitzky and Charles Munch, who retired in 1962.

Allan Sherman starts the year with a second record, "My Son the Celebrity." (Warner Bros.) The final medley is great, but this album isn't as uniformly funny as that pre-celebrity son, the folksinger.

Sherman is best when he sings punny, impossible comedy lyrics

CASH BOX
NEW YORK, N.Y.
W. CIRC.N.AVAIL.
JAN 5 1963

RCA Victor's ...ew Debut New "Our M...

NEW YORK—Twenty albums, including 11 pop entries tied in with a "Our Man . . . ." theme, have just been released by RCA Victor Records.

Among the eight classical entries is Victor's first album with the new conductor of the Boston Symphony Orchestra, Erich Leinsdorf, who conducts Bartok's "Concerto for Orchestra" (customer also gets a free LP, "The Golden Years of the Boston Symphony Orch.") (see separate story for other details on the Leins-

248

LOS ANGELES, CALIF.
HERALD EXAMINER
D. 384,760 S. 678,280

JAN 20 1963 Byfieller

46 'Golden Years' From Boston

Records

By Art Ronnie

An opportunity to hear the "sound" of the Boston Symphony Orchestra through 46 years and under five conductors is offered by RCA Victor in two separate albums released as a single package.

"Golden Years of the Boston Symphony" (SP-33-181) features Karl Muck (1900-1916) conducting the Prelude to Act III of Wagner's "Lohengrin," Serge Koussevitzky (1924-1949) conducting Prokofieff's "Classical Symphony" and Satie's "Gymnopedies Nos. 1 and 2," Pierre Monteux (1919-1924) conducting Debussy's "Nocturne's" and Charles Munch (1949-1962) conducting excerpts from Berlioz' "The Damnation of Faust."

Eric Leinsdorff, who accepted the baton of the "Aristocrat of Orchestras" last year, conducts Bartok's "Concerto for Orchestra" on the second album (LM-2643).

Except for Monteux's selections, all pieces were recorded during the tenure of each conductor. "Papa" Monteux's was made in 1955 when he was guest conducting. Of interest, the "Golden Years" covers the whole gamut of recording processes from the acoustical to the electrical and to stereo.

BILLBOARD MUSIC WEEK
NEW YORK, N.Y.
W. 50,000

JAN 12 1963 Byfieller

NEWEST BRAHMIN, Boston Symphony Orchestra, under baton of its new music director, Erich Leinsdorf, will be heard in Bartok's "Concerto for Orchestra" on RCA Victor's Red Seal this month. Leinsdorf succeeds Charles Munch, whose last work with the Bostonians, recorded in Symphony Hall, has been hailed by critics for both Capitol and RCA Victor.

AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,096

FEB 1963 Byfieller

Castle" are en route. . .Incidentally, I find it fascinating that Erich Leinsdorf's first RCA Victor recording with the Boston Symphony is Bartók's Concerto for Orchestra rather than one of the safe standards from the 19th-century repertoire. Not that this piece is not itself a semi-standard, and certainly the BSO of all orchestras ought to have done it because it was a Koussevitzky commission to start with. But perhaps it is something of an augury that Leinsdorf and his old friend George Marek (No. 1 man at RCA Victor) agreed on this work with which to launch the new regime at Symphony Hall. All credit to both of them for mingling courage and commercialism so handsomely. .

On the Record: Suave

The sound of the Boston Symphony has been one of the most valuable and famous commodities in recording history, so the first disk by the orchestra under its new musical director, Erich Leinsdorf, is certain to command interest. The initial release, a fascinating study of the art of reproducing a great orchestra's distinctive sound, unfortunately does not contain an equally important interpretation of the music in question, Bartok's "Concerto for Orchestra."

Leinsdorf already has refined the tone of the Bostonians somewhat over what it was in the last few years of Charles Munch's regime. But polish is not all Bartok's showpiece demands from a conductor. Direct comparison of this RCA version with RCA's Reiner - Chicago Symphony achievement reveals the difference between performing Bartok ably, and grasping the pulsating fever that underlies this score.

Packaged along with the Leinsdorf disk (LM-2643) is a bonus record, "Golden Years of the Boston Symphony,"

ERICH LEINSDORF

CHICAGO, ILL.
NEWS
D. 537,792 SAT. 526,176

JAN 26 1963 Byfieller

BALTIMORE, MD.
AMERICAN
SUN. 312,266

FEB 3 1963 Byfieller

Sound Advice

Leinsdorf Appears To Miss Excitement

By ROBERT E. BENSON
WBAL-FM Program Director

AS THE FIRST in a new series of recordings by the Boston Symphony Orchestra under its new music director, Erich Leinsdorf, RCA Victor has released Bartok's "Concerto for Orchestra" (RCA LSC 2643, $5.98). As a bonus, a second disc is included without charge, containing performances by Karl Muck, Serge Koussevitzky, Pierre Monteux and Charles Munch, the four previous music directors of the Boston Symphony. Karl Muck's contribution is the Prelude to Act III of "Lohengrin," recorded in 1917; Koussevitzky conducts Prokofiev's "Classical Symphony" and "Gymnopedies 1 and 2" of Satie; Monteux conducts two of Debussy's "Nocturnes" recorded in 1955, and Munch is represented by excerpts from "The Damnation of Faust" of Berlioz, recorded in 1954.

BENSON

The Boston Symphony has a heavier sound under Leinsdorf than it did under Munch, at least judging by the sound of this new record. This performance of Bartok's orchestral showpiece is sophisticated and elegant. There is no question that the orchestra plays superbly, but the excitement other conductors find in this score seems to elude Leinsdorf.

LEINSDORF
Conducts Boston.

ACCORDING TO the notes accompanying this new record, the sound quality heard on this release is the kind we will have on all future releases of the Boston Symphony. This is the sound of the Boston Symphony, as determined by RCA Victor and representatives of the orchestra. What we have here is an extraordinarily transparent sound, with a pleasing stereo spread. Fine though this is, to me the sound lacks body; it never really sounds like a large orchestra is playing.

RCA has in its own catalog a superior performance and recording, that by Fritz Reiner and the Chicago Symphony

CHICAGO HEIGHTS, ILL.
STAR
TW. 17,639

JAN 9 1963 Byfieller

Music In The Groove

By PAUL H. LITTLE

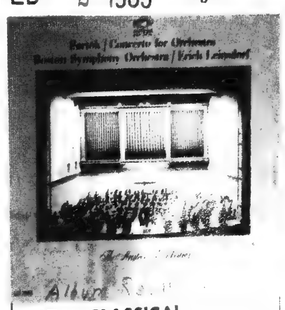
Victor's first 1963 release in both classics and "pops" is lavish and attractive for every musical taste, so without more ado let's start talking about as many as space permits!

To celebrate the golden anniversary of the great Boston Symphony as well as the appointment of Erich Leinsdorf as that orchestra's new musical director, Victor has issued a specially bargain-priced two-disc set.

One record programs interpretations by the orchestra's first conductor Karl Muck (a Wagner operatic prelude), Pierre Monteux (Debussy's "Nuages et Fetes"), Serge Koussevitzky, and Leinsdorf's eminent predecessor Charles Munch. The other disc is devoted entirely to Leinsdorf's brilliant and fiery reading of Bartok's dramatic Concerto for Orchestra. We enthusiastically recommend that all music lovers acquire this set; it is a musical treasure!

BILLBOARD
NEW YORK, N.Y.
W. 50,000

FEB 2 1963 Byfieller



CLASSICAL SPOTLIGHT
BARTOK: CONCERTO FOR ORCHESTRA
Boston Symphony Orchestra, Erich Leinsdorf, Cond.). RCA Victor [illegible] 2643 (M); LSC 2643 (S
This classical package [illegible] great deal going for it. [illegible] brates the first and brilliant [illegible] of the Boston under [illegible] ductor, Erich Leinsdorff. [illegible] cidently, that has drawn [illegible] acclaim. In addition, the [illegible] vividly alive work is vi[illegible] duced. Then, too, an [illegible] pler called "The Golden [illegible] Boston Symphony" is ava[illegible] bonus with the set at no

MUSIC VENDOR
NEWARK, N.J.
W. CIRC.N.AVAIL.

JAN 5 1963 Byfieller

RCA Intros 1st Leinsdorf Album

RCA Victor will introduce its first Boston Symphony Orchestra recording conducted by its new musical director, Erich Leinsdorf, on a special, hour-long program to be aired by 43 stations by the QXR network Sunday, Jan. 6.

The show, titled "RCA Victor Premiere Showcase," will highlight the first performance of Bartok's "Concerto for Orchestra," a January release, and will feature a conversation between Leinsdorf and host Martin Bookspan, QXR director of recorded music.

RCA will launch a national advertising and promotion campaign for its inaugural Leinsdorf BSO recording. The campaign includes a special free offer for participating dealers of "Golden Years of The Boston Symphony," featuring works by Leinsdorf predecessors Karl Muck, Serge Koussevitzky, Pierre Monteux and Charles Munch. This album is packaged with the Bartok concerto for use as a free bonus gift to dealers.

248

LOS ANGELES, CALIF.
HERALD EXAMINER
D. 384,760 S. 878,280

JAN 20 1963

46 'Golden Years' From Boston

Records

By Arf Ronnie

An opportunity to hear the "sound" of the Boston Symphony Orchestra through 46 years and under five conductors is offered by RCA Victor in two separate albums released as a single package.

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Except for Monteux's selections, all pieces were recorded during the tenure of each conductor. "Papa" Monteux's was made in 1955 when he was guest conducting. Of interest, the "Golden Years" covers the whole gamut of recording processes from the acoustical to the electrical and to stereo.

CHICAGO, ILL.
NEWS
D. 537,782 SAT. 526,178

JAN 26 1963

On the Record: Suave

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Packaged along with the Leinsdorf disk (LM-2643) is a bonus record, "Golden Years of the Boston Symphony."

ERICH LEINSDORF

CHICAGO HEIGHTS, ILL.
STAR
TW. 17,639

JAN 20 1963

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BILLBOARD MUSIC WEEK
NEW YORK, N.Y.
W. 50,000

JAN 12 1963

NEWEST BRAHM
phony Orchestra
its new music
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"Concerto for
Victor's
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Charles
work
has
both

BILLBOARD
NEW YORK, N.Y.
W. 50,000

FEB 2 1963

CLASSICAL SPOTLIGHT
BARTOK: CONCERTO FOR ORCHESTRA

Boston Symphony Orchestra (Erich Leinsdorf, Cond.). RCA Victor LM 2643 (M); LSC 2643 (S)

This classical package certainly has a great deal going for it. The LP celebrates the first and brilliant recording of the Boston under its new conductor, Erich Leinsdorff; a union, incidently, that has drawn great critical acclaim. In addition, the Bartok, a vividly alive work is vibrantly reproduced. Then, too, an extra LP sampler called "The Golden Years of the Boston Symphony" is available as a bonus with the set at no extra cost.

AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,000

FEB 1963

Castle" are en route. . .Incidentally, I find it fascinating that Erich Leinsdorf's first RCA Victor recording with the Boston Symphony is Bartók's Concerto for Orchestra rather than one of the safe standards from the 19th-century repertoire. Not that this piece is not itself a semi-standard, and certainly the BSO of all orchestras ought to have done it because it was a Koussevitzky commission to start with. But perhaps it is something of an augury that Leinsdorf and his old friend George Marek (No. 1 man at RCA Victor) agreed on this work with which to launch the new regime at Symphony Hall. All credit to both of them for mingling courage and commercialism so handsomely. .

BALTIMORE, MD.
AMERICAN
SUN. 312,266

FEB 3 1963

Sound Advice

Leinsdorf Appears To Miss Excitement

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WBAL-FM Program Director

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The Boston Symphony has a heavier sound under Leinsdorf than it did under Munch, at least judging by the sound of this new record. This performance of Bartok's orchestral showpiece is sophisticated and elegant. There is no question that the orchestra plays superbly, but the excitement other conductors find in this score seems to elude Leinsdorf.

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RCA has in its own catalog a superior performance and recording, that by Fritz Reiner and the Chicago Symphony

LEINSDORF
Conducts Boston.

MUSIC VENDOR
NEWARK, N.J.
W. - CIRC.N.AVAIL.

JAN 5 1963

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RCA will launch a national advertising and promotion campaign for its inaugural Leinsdorf BSO recording. The campaign includes a special free offer for participating dealers of "Golden Years of The Boston Symphony," featuring works by Leinsdorf predecessors Karl Muck, Serge Koussevitzky, Pierre Monteux and Charles Munch. This album is packaged with the Bartok concerto for use as a free bonus gift to dealers.

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 854,085 S. 1,157,232
JAN 20 1963

Boston's Bartok

UNDER the label "The Aristocrat of Orchestras" RCA-Victor launches its new association with Erich Leinsdorf and the Boston Symphony orchestra with Bartok's Concerto for Orchestra, packaged with an album called "The Golden Years of the Boston Symphony," holding recordings by Karl Muck, Pierre Monteux, Serge Koussevitzky and Charles Munch [2643].

The Bartok is a curious choice. It emerges rather blurred and elephantine and no great credit to a good conductor who has just taken over one of our great orchestras. Eugene Ormandy's recording with the Philadelphia is better, and so is Bernard Haitink's with the Concertgebouw. But it is no secret to record fans that the kingpin of the lot is Fritz Reiner's with the Chicago Symphony Orchestra. Reiner is Bartok's spokesman in the realms of pain and dusk. The flayed nerves of our time are exposed in dark, brilliant, deeply probing performance. He knows its savage burlesque, its strange poetry, its clairvoyant requiem.

P. S. For another aristocrat among orchestras, try the Koussevitzky Prokofieff and Satie.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
The Pilot
BOSTON, Mass.
Weekly Circ. 88,877
FEB 1963

BARTOK: Concerto for Orchestra. Boston Symphony, Erich Leinsdorf (Victor stereo and mono 2643 stereo tape FTC 2130).

If any composition can claim to be a "modern classic," this is it—a brilliant, tense, overpowering yet easily enjoyable masterpiece. I don't think it is quite the best of Bartok's compositions, but it is certainly the best introduction to him for most listeners.

One might wonder why RCA, which already has the definitive Reiner recording of this work, should choose to introduce the Boston Symphony's new conductor with the Concerto for Orchestra. The answer soon becomes evident on listening. This performance is even better than Reiner's—a feat that I would have thought quite impossible. The most notable difference is in the sound—rich, spacious and detailed, but in the performance, too, there are moments when Leinsdorf accents more precisely or reaches an even higher peak of intensity. Only those who know the Reiner performance can realize what a tremendous accomplishment that is.

The tape sound is even better than the excellent disc, natural and free of strain at the most demanding climaxes.

GOLDEN YEARS OF THE BOSTON SYMPHONY: WAGNER: Lohengrin Act 3 Prelude, Karl Muck cond. PROKOFIEV: Classical Symphony; SATIE: Gymnopedies 1 & 2, Koussevitzky cond. DEBUSSY: Fetes, Pierre Monteux cond. Damnation of Faust excerpts, Charles Munch cond. (Victor LM 6131).

Music is being given free with the above for a limited time. The selection, ranging from 1917 to 1954, presents the orchestra under four different conductors, each playing music with which he is closely identified. In addition to documentary value, this is especially welcome because it adds to the catalogue Koussevitzky's brilliant, whirlwind performance of the Prokofieff Symphony.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 191,554
MAR 24 1963

New Clarity in Records

By RUTH TRIPP

TWO RECENT releases from RCA are notable for a new recording process called Dynagroove. The music is played by the Boston Symphony Orchestra with Erich Leinsdorf conducting. LM-2643 is Bartok's Concerto for Orchestra and LM-2642 is Mahler's Symphony No. 1. Both records are amazingly realistic. To read a description of the care with which the engineers have perfected the process of recording for this new sound is to be impressed even more by this miracle of magnetic tape.

There is an informative article, written by Hans H. Fantel, with each recording. A professional listening test is suggested which presents the criteria for judging what you hear. The topics are clarity of texture, fidelity of musical tone, presence, fidelity of reflected sound, dynamics of various playback levels, consistent sound quality over entire record surface, and absence of stylus noise.

It is perfectly true that the music comes over with a sound which is hard to describe, other than to say that it is the nearest thing to being in Symphony Hall that can be imagined. Great delicacy, no blasting, and absolute realism are its constant quality.

Needless to say, the interpretations are rewarding and artistic. The musicianship of this group continues at the highest level.

The contrast between these two recordings and the first band on a bonus disc (RCA SP-33-181) called "Golden Years of the Boston Symphony" is astonishing. This opening band, Wagner's "Prelude to Lohengrin," is played by the Boston Symphony Orchestra conducted by Karl Muck. It was made Nov. 3, 1907 at the Camden, N.J., soundproof studio of the Victor Talking Machine Company. The entire orchestra was transported to New Jersey where the recording was done with an acoustical horn. Electrical methods of recording were not yet invented. When you play this band, you realize how far dynagroove has brought us.

Other bands on this reminiscent record have Serge Koussevitzky's conducting of Prokofieff's Classical Symphony and Satie's Gymnopedies, Nos. 1 and 2, as orchestrated by Debussy. These recordings were made in 1947 and 1949. Pierre Monteux is featured conducting the Debussy Nocturnes: Nuages and Fetes, as recorded in 1955. To include Charles Munch in the "Golden Years" the choice is three sections of Berlioz' "The Damnation of Faust," "The Ride to the Abyss," "Pandemonium" and "In Heaven." This recording was made in 1954 and includes David Roleri, Martial Singher and McHenry Boatwright. The Harvard Glee Club and Radcliffe Choral Society added to the ensemble for this rich score.

Records Reviewed

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK CLIPPING SERVICE
ALBANY TIMES UNION
Sunday, February 10, 1963

Leinsdorf B
In Bartok W

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* * *

SAN FRANCISCO, CALIF.
NEWS-CALL BULLETIN
D. 201,422 SAT. 171,738
JAN 26 1963

* * *

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When Erich Leinsdorf took command of the Boston Symphony last autumn he decided, very wisely, that the orchestra should make its recordings on the stage of Symphony Hall in the same basic formation used for concerts.

This decision, which hardly sounds radical on the face of it, was quite a departure from Boston recording practices of recent years in which the orchestra was moved to the floor of the hall and the whole auditorium was used as a sort of super echo chamber to enhance (or, if you are of my opinion, destroy) the distinctive qualities of the ensemble.

LEINSDORF'S first Boston release is the Bartok Concerto for Orchestra, a score commissioned by Serge Koussevitzky 20 years ago. There is no doubt that it is one of the most durable of 20th Century compositions, largely because it is also one of the most enjoyable.

Its strong points are fully evident in Leinsdorf's performance, which is beautifully played and beautifully recorded.

To make the set particularly attractive, the Bartok (RCA-Victor LSC 2643) has been packaged with a second record which comes free with this first edition. Featuring the Bostonians under Karl Muck, Pierre Monteux, Koussevitzky and Charles Munch, it revives some of the most desirable of the many deleted BSO disks. Together the two records make up the best buy of the month.

CHICAGO, ILL.
SUN-TIMES
D. 551,529 S. 643,232
FEB 2 1963

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 854,085 S. 1,157,232
JAN 20 1963

Boston's Bartok

UNDER the label "The Aristocrat of Orchestras" RCA-Victor launches its new association with Erich Leinsdorf and the Boston Symphony orchestra with Bartok's Concerto for Orchestra, packaged with an album called "The Golden Years of the Boston Symphony," holding recordings by Karl Muck, Pierre Monteux, Serge Koussevitzky and Charles Munch [2643].

The Bartok is a curious choice. It emerges rather blurred and elephantine and a great credit to a good conductor who has just taken over one of our great orchestras. Eugene Ormandy's recording with the Philadelphia is better, and so is Bernard Haitink's with the Concertgebouw. But it is no secret to record fans that the kingpin of the lot is Fritz Reiner's with the Chicago Symphony Orchestra. Reiner is Bartok's spokesman in the realms of pain and dust. The flayed nerves of our time are exposed in dark, brilliant, deeply probing performance. He knows its savage burlesque, its strange poetry, its clairvoyant requiem.

P. S. For another aristocrat among orchestras, try the Koussevitzky Prokofieff and Satie.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
The Pilot
BOSTON, Mass.
Weekly Circ. 88,877
FEB 2 1963

BARTOK: Concerto for Orchestra. Boston Symphony, Erich Leinsdorf (Victor stereo and mono 2643 stereo tape FTC 2130).

If any composition can claim to be a "modern classic," this is it—a brilliant, tense, overpowering yet easily enjoyable masterpiece. I don't think it is quite the best of Bartok's compositions, but it is certainly the best introduction to him for most listeners.

One might wonder why RCA, which already has the definitive Reiner recording of this work, should choose to introduce the Boston Symphony's new conductor with the Concerto for Orchestra. The answer soon becomes evident on listening. This performance is even better than Reiner's—a feat that I would have thought quite impossible. The most notable difference is in the sound—rich, spacious and detailed, but in the performance, too, there are moments when Leinsdorf accents more precisely or reaches an even higher peak of intensity. Only those who know the Reiner performance can realize what a tremendous accomplishment that is.

The tape sound is even better than the excellent disc, natural and free of strain at the most demanding climaxes.

GOLDEN YEARS OF THE BOSTON SYMPHONY: WAGNER: Lohengrin Act 3 Prelude, Karl Muck cond. PROKOFIEV: Classical Symphony; SATIE: Gymnopedies 1 & 2, Serge Koussevitzky cond. DEBUSSY: Nuages, Fetes, Pierre Monteux cond. BERLIOZ: Damnation of Faust excerpts, Charles Munch cond. (Victor SP 33-181).

This disc is being given free with the one above for a limited time. The selection, ranging in date from 1917 to 1954, presents the orchestra under four of its greatest conductors, each playing music with which he was closely identified. In addition to its documentary value, it is especially welcome because it adds to the catalogue Koussevitzky's brilliant, whirlwind performance of the Prokofieff symphony.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 191,554
MAR 24 1963

New Clarity in Records

By RUTH TRIPP

TWO RECENT releases from RCA are notable for a new recording process called Dynagroove. The music is played by the Boston Symphony Orchestra with Erich Leinsdorf conducting. LM-2645 is Bartok's Concerto for Orchestra and LM-2642 is Mahler's Symphony No. 1. Both records are amazingly realistic. To read a description of the care with which the engineers have perfected the process of recording for this new sound is to be impressed even more by this miracle of magnetic tape.

There is an informative article, written by Hans H. Fantel, with each recording. A professional listening test is suggested which presents the criteria for judging what you hear. The topics are clarity of texture, fidelity of musical tone, presence, fidelity of reflected sound, dynamics of various playback levels, consistent sound quality over entire record surface, and absence of stylus noise.

It is perfectly true that the music comes over with a sound, which is not always desirable, but in the case of Symphony Hall is, and RCA captures a reasonable approximation of the Hall's resonance, eschewing souped-up, supra sound. In 1900 when the newly built hall replaced old Music Hall as the home of the Boston Sym. Orch., a news critic lamented "Musical Boston has lost its real music hall forever and Symphony Hall is its la-di-da substitute." 62 years later the substitute can embarrass some of its recent competitors and their expert acoustical designers.

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• • •

which is hard to describe, other than to say that it is the nearest thing to being in Symphony Hall that can be imagined. Great delicacy, no blasting, and absolute realism are its constant quality.

Needless to say, the interpretations are rewarding and artistic. The musicianship of this group continues at the highest level.

The contrast between these two recordings and the third, found on a bonus disc (RCA SP-33-181) called "Golden Years of the Boston Symphony" is astonishing. This opening band, Wagner's "Prelude to Lohengrin," is played by the Boston Symphony Orchestra conducted by Karl Muck. It was made Nov. 3, 1907 at the Camden, N.J., soundproof studio of the Victor Talking Machine Company. The entire orchestra was transported to New Jersey where the recording was done with an acoustical horn. Electrical methods of recording were not yet invented. When you play this band, you realize how far dynagroove has brought us.

Other bands on this reminiscent record have Serge Koussevitzky's conducting of Prokofieff's Classical Symphony and Satie's Gymnopedies, Nos. 1 and 2, as orchestrated by Debussy. These recordings were made in 1947 and 1949. Pierre Monteux is featured conducting the Debussy Nocturnes: Nuages and Fetes, as recorded in 1955. To include Charles Munch in the "Golden Years" the choice is three sections of Berlioz' "The Damnation of Faust," "The Ride to the Abyss," "Pande-

Records Reviewed

monium" and "In Heaven." This recording was made in 1954 and includes David Roleri, Martial Singher and McHenry Boatwright. The Harvard Glee Club and Radcliffe Choral Society added to the ensemble for this rich score.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
ALBANY TIMES UNION
Sunday, February 10, 1963

Sue Y

Leinsdorf B
In Bartok W

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SAN FRANCISCO, CALIF.
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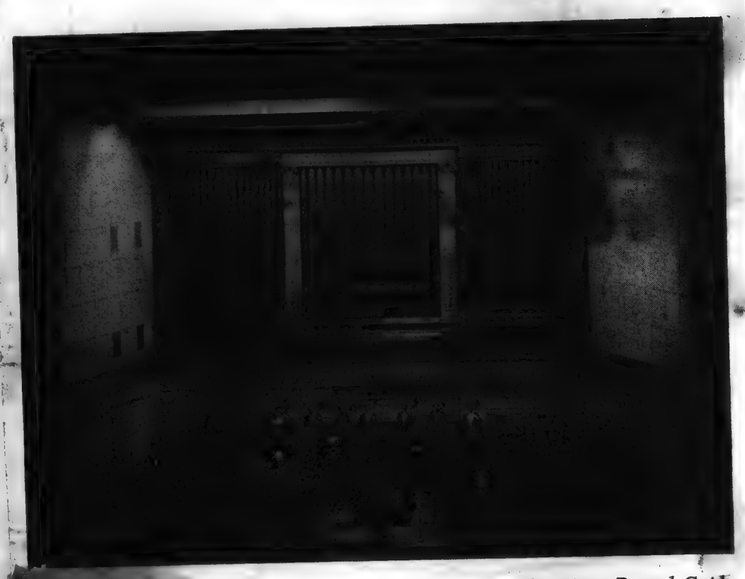
CHICAGO, ILL.
SUN-TIMES
D. 551,528 S. 643,232
FEB 2 1963

250

AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,098

MAR 1963

A new wheel for the old Hub



EIGHTEEN YEARS have not dimmed the memory of that first Friday afternoon in December, 1944, when I sat surrounded by khaki in Symphony Hall and heard Serge Koussevitzky conduct the world première of Béla Bartók's Concerto for Orchestra. The next day my friend and first boss Cyrus Durgin, late music editor of The Boston *Globe*, concluded his perceptively enthusiastic review with this unusual departure from critical protocol: "Let's hear it again this season." To our surprise and delight, Koussevitzky obliged. And so we heard the Concerto for Orchestra again four Fridays later, and I was convinced anew that it was, in its arch, antic, way, a masterwork. Nowadays it is a staple, liked even by those who prefer their favorite composers to be at least a half-century dead. In short it is one of those very few "safe" modern numbers, which is perhaps enough to cast suspicion on its merits and one day it may, indeed, fall from favor, because in the final analysis it is a great big "gimmick" calculated to show off orchestral virtuosity. It does this, however, extremely well. Also, it is structurally perfect and it has lovely tunes. Myself, I think even more of the piece than I did at the first performance, and by now its future would seem to be secure whether or not other of Bartók's works better deserve this honor.

I have heard, I think, every recording of the Concerto for Orchestra. Reiner's first one, made in Pittsburgh for Columbia, was my favorite for a long time; his second, made in Chicago for RCA Victor, probably will be supplanted in that company's listings by this latest version, which is sonically superior to them all (excepting only Dorati's on Mercury, which has glorious sound but in mono only). Of the others currently available I like best Bernstein's. Koussevitzky never recorded the work, but Bernstein was his protégé and his performance is (whatever else it is) more like Koussevitzky's than any other, which is no left-handed compliment.

With all due respect for the New York Philharmonic, however, it is not the BSO. To state the matter more accurately, the two orchestras are as unlike as the two cities; they have always had and they will always have different sounds and different temperaments and a different sense of discipline. The New Yorkers have virtuosity in their ranks but the BSO is a more virtuosic orchestra. And Bartók did, after all, compose this score expressly for the Boston Symphony. Leinsdorf conducts it "straight"; his is a musical performance, as the saying goes; he lets the [illegible] unfold but he is not carried away by the high-jinks—all of which augurs well for subsequent BSO recordings. Bernstein pulls out all the stops and the score becomes a kind of Concerto for Conductor; this is his piece and he knows it. But the BSO is Leinsdorf's orchestra, not Bernstein's. And this music is historically and quintessentially a *tour de force* for that orchestra, which now bids fair to recapture the glory and the grace that it lost in the fifties. On past performance, and present evidence, The Hub's new "wheel" surely will do a better job with a bigger repertoire than did its predecessor but wildly erratic predecessor. The [illegible] Munch did do best (and [illegible] Monteux, and Koussevitzky [illegible] on the promotional disc that goes with this release. —J.L.

BARTÓK: *Concerto for Orchestra;* Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Victor LM-2643, $4.98, or Stereo LSC-2643, $5.98.

The Golden Years of the Boston Symphony—The Aristocrat of Orchestras. WAGNER: *"Lohengrin"—Act III Prelude;* conducted by Karl Muck; **PROKOFIEV:** *Classical Symphony;* **SATIE-DEBUSSY:** *Gymnopédies I, II;* conducted by Serge Koussevitzky; **DEBUSSY:** *Nuages; Fêtes;* conducted by Pierre Monteux; **BERLIOZ:** *"La damnation de Faust"—Scènes 18-20;* conducted by Charles Munch, with David Poleri (tenor), Martial Singher (baritone), McHenry Boatwright (bass), and the Harvard Glee Club and Radcliffe Choral Society. RCA Victor SP-33-181; included free with LM-2643 for a limited time only.

END OF BARTOK

LIBRARY JOURNAL
NEW YORK, N.Y.
SEMI-MONTHLY 20,570

SEP 15 1963

MAHLER: *Symphony no. 1.* Boston Sym. O.; Leinsdorf, cond. Victor (S) LSC 2642 $5.98; (M) LM 2642 $4.98

Here is the strange case of a performance being ruined by sound that is "too good." Victor's new Dynagroove process presents a recorded sound that is brilliant to the point of being brittle and forward to the point of being oppressive. It appears to have been engineered chiefly to make their records sound good on inexpensive machines and, as a result, gives horrid results on fine equipment. Perhaps time will dull this unfavorable impression, but for the present one is compelled to cast a strong vote of disapproval. It is a great shame that this is the case since the present recording is a magnificently conceived reading of Mahler's first symphony. Let us hope that Victor can do the justice to Mr. Leinsdorf that he is doing to the masterpieces of Western music.

AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,100

SEP 1963

DELLO JOIO: *Fantasy and Variations;* **RAVEL:** *Concerto in G;* Lorin Hollander (piano); Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Victor LM-2667, $4.98, or Stereo LSC-2667, $5.98.

⑧IN the past season two new works for keyboard and orchestra by American composers made news—Samuel Barber's Piano Concerto, Op. 38, and Norman Dello Joio's "Fantasy and Variations". Both were the outcome of commissions, Barber's for the 100th anniversary of the publishing firm of G. Schirmer and Dello Joio's for the Baldwin Piano Company. Barber's Concerto was given its baptism by the Bostonians (John Browning was the soloist); Dello Joio's was introduced by Lorin Hollander with the Cincinnati Symphony with Max Rudolf conducting, and now we have the latter in its recorded première with the same soloist (it would be a nice switch if Barber's piece were put on disc by the Cincinnatians).

Dello Joio is one of America's most expert composers. He belongs to the conservative wing (meaning: no serialism, no gimmicks, no preliminary polemics to prove his points). The music of his "Fantasy and Variations" works along the very intelligible channels of specific tonality, derived from a compact motive (four-pronged and basically a pair of minor seconds). This pithy pivot is allowed to swing in all directions but the essential quality of its tight construction is quite evident in all parts of the work. This generator is basic to the give-and-take, the play and development of the "Fantasy". But after its conclusion little remains in the memory. The set of variations have more profile because of their divisionary objectives. Some may argue that without a thematic argument to begin with one should not expect to recall principal subjects in a work of this type. However, the counterargument is that individuality makes itself known regardless of the working material. Dello Joio is a 20th-century composer using the well-sharpened tools of the nineteenth. While his piece has the healthy, assertive qualities of the present time the transfer does not result in any new, fertile, frank opinions. It gives the soloist a satisfactory bill-of-fare; the listener may find it otherwise.

Young Hollander is a facile technician [illegible] there is no doubt that he confirms [illegible] should be confirmed in the Dello Joio composition [illegible] much more is required in Ravel's work. Hollander's type of musculariy defines all the passages but it removes much of the glittered color and witty wisdom at the same time. Further, I found the slow movement much too slow, with no inner pace whatsoever. This aria-like music's charm also depends on an attractive, minuscule rubato, plus a light pinch of dynamic color. Without these it falls flat. —A.C.

SCHOLASTIC TEACHER
NEW YORK, N.Y.
WORLD WEEK EDITION
W. 2,683,758

SEP 20 1963

★★★★ Dello Joio: **Fantasy for Piano & Orch.**; Ravel: **Piano Concerto in G** [*RCA Victor*]. Not only is this one of the most engaging works yet composed by New York-born Norman Dello Joio, but its performance by 18-year-old pianist Lorin Hollander is absolutely a stunner. This is a "showpiece" concerto, filled with all sorts of virtuoso tricks, and Hollander (with Leinsdorf and the Boston Symphony) makes the most of it. There are even times when it seems incredible that human fingers are moving that fleetly over the keyboard. Overside, Hollander and Leinsdorf toss off the jazz-tipped Ravel concerto with great flair and sparkle.

HI FI STEREO REVIEW
NEW YORK, N.Y.
MONTHLY 163,380

1963

Ⓢ Ⓜ DELLO JOIO: *Fantasy and Variations for Piano and Orchestra.* RAVEL: *Concerto, in G, for Piano and Orchestra.* Lorin Hollander (piano); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2667 $5.98, LM 2667* $4.98.

Interest: Dello Joio's new direction
Performance: Odd
Recording: Sonorous
Stereo Quality: Helpful

Norman Dello Joio's *Fantasy and Variations* is quite clearly the strongest work this oddly undisciplined but gifted composer has produced in a long, long time. Though I concede my admiration for Dello Joio's firmly maintained independence of musical cults and stylistic fashions, I also suspect that, in the name of this independence, he has produced a number of pieces that are facile, self-repeating, and quite indistinguishable each from the other.

The *Fantasy and Variations*, however, is a somber, poised, severe work—quite without the facile lushness of texture and the fatuous lyricism that characterize this composer at his worst. A new seriousness, perhaps even a new intent, is indicated by the piece, which was first performed in 1962. I will watch Dello Joio's coming work with renewed interest.

Young Lorin Hollander performs the *Fantasy* with striking vigor and genuine elegance. But both his and Erich Leinsdorf's work in the Ravel concerto is deeply disturbing to me. The performance lacks a good deal of the light and air that we look for in this exquisite work. This in itself need not have been disastrous, but the heavy, Germanic pulse that has been forced onto the beautiful, near-Mozartian slow movement all but destroys it. The lovely top line of this second-movement melody is not in any sense sung, but almost punched out. The recording of both works is brilliant and sonorous, to be sure, but whether it be the performance or the recording, I miss the wide dynamic range the Ravel in particular requires.

W. F.

ST. PETERSBURG, FLA.
INDEPENDENT
D. 37,752

AUG 26 1963

"Premiere Recording of Dello Joio," Lorin Hollander, piano; Boston Symphony, Erich Leinsdorf, musical director (RCA Victor dynagroove stereo). Dello Joio's Fantasy and Variations, and Ravel's Concerto in G are given definitive readings by soloist and orchestra.

Souther-

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,110

SEP 1963

DELLO JOIO: *Fantasy and Variations for Piano and Orchestra*
†**Ravel:** *Concerto for Piano and Orchestra, in G*

Lorin Hollander, piano; Boston Symphony Orchestra, Erich Leinsdorf, cond. • • RCA VICTOR FTC 2138. 43 min. $8.95.

Another young American pianist makes an effective debut here in the premiere recording of Dello Joio's skillfully contrived if somewhat grim and bombastic showpiece, and in a welcome tape first of the divertingly slapstick Ravel concerto (in which, however, Hollander is rather too serious to convey the music's essential sauciness). The eighteen-year-old pianist's amazing digital skill and bravura are just what are demanded for the Fantasy and Variations, and the Dynagroove recording makes the most of its powerful sonorities and grandiloquence. For the Ravel the miking seems less excessively close, and this side is also free from the overamplification background "roar" evident in the Dello Joio. In both, the tape processing is excellent; both have minimal surface noise, and in frequency response and dynamic range they are a match for the Dynagroove disc editions.

HI FI STEREO REVIEW
NEW YORK, N.Y.
MONTHLY 163,380

SEP 1963

State of the Recording Art

● In the June issue David Hall criticizes the excessive high-frequency pre-emphasis used by Columbia in their tape of *Messiah*. Through the Columbia Stereo Tape Club, to which I belong, I have been trying for more than a year to get them to put a stop to this. About half of their tapes have such pre-emphasis, particularly those of the Philadelphia Orchestra, and many Epic tapes as well. Perhaps if Mr. Hall and other influential music critics combine forces, they can get something done about this deplorable situation. Other Columbia tapes similarly afflicted are *Ein Heldenleben*, Beethoven's Violin Concerto, Mozart's "Jupiter" Symphony, Shostakovich's Fifth Symphony, and *The Seasons* (on Epic).

I was also interested to note Mr. Hall's reviews of two Dynagroove discs, Mahler's First Symphony and the Munch Ravel package. I have heard both and was extremely disappointed. I am surprised that Mr. Hall failed to mention the complete lack of highs on the Mahler First. The suppression of frequency extremes and the use of dynamic compression are techniques that all record companies employ, but usually only on their pop and mood-music releases. RCA has sunk to a new low in the race toward mediocrity by using such techniques on classical discs. Perhaps they are trying to boost sales of their excellent tapes!

WILLIAM W. KIRKNESS
Oaklyn, New Jersey

HI FI STEREO REVIEW
NEW YORK, N.Y.
MONTHLY 163,380

SEP 1963

Ⓢ Ⓜ **DEBUSSY:** *Afternoon of a Faun; Nuages; Fêtes; Printemps.* Boston Symphony Orchestra, Charles Munch cond. RCA-VICTOR LSC 2668 $5.98, LM 2668 $4.98.

Interest: Classic Impressionism
Performance: Fine and mellow
Recording: Very good
Stereo Quality: Very good

Printemps, composed in 1886, was Debussy's first orchestral work and, if my memory serves me, the first of two pieces submitted as progress reports during the young composer's *Prix de Rome* residence. Written five years before *L'Après-midi d'un faune*, it promises far more than it fulfills. A Massenet-like sentimentality mars some of its pages, and the composer had not yet hit upon the marvelously intuitive formal continuity that was to make his mature work so revolutionary. Whatever one's feeling about the music *per se*, it provides here a sumptuous vehicle for the special gifts of the Boston Symphony Orchestra.

It is perhaps late in the day to belabor Munch's eccentricities with the repertoire staples that complete this superbly recorded disc. His tempos in *Fêtes* are less than consistent, and, in my mind, the result is to do the piece out of an effective climax. But these readings represent one of the great living exponents of French music in his last days as conductor of one of the world's great orchestras. For this we should be grateful.

W. F.

ATLANTA, GA.
JOURNAL
D. 257,695

JAN 26 1963

OFF THE RECORD

New Hand Holds Baton in Boston

By DURWOOD McALISTER

When Erich Leinsdorf took the baton from Charles Munch as director of the Boston Symphony Orchestra no programs were twisted in nervous anxiety. It was a natural blend of two of the world's finest,—a virtuoso orchestra and a total musician.

The resulting performances have been acclaimed by audiences and critics alike.

The rest of us have rather impatiently awaited the first album from this new team.

The long wait is explained by a note accompanying the first release, Bartok's "Concerto for Orchestra." The note recounts the three months of preparation which went into this recording.

Engineering teams from RCA Victor met with Leinsdorf to explore the sonic possibilities of the Boston concert hall. From these meetings came a decision to extend the stage area an additional 18 feet.

With the stage enlarged, the orchestra made more than 30 test tapes. These tapes were analyzed by RCA teams in New York and by Leinsdorf and his colleagues in Boston. The choice of the setting plan and microphone placement was unanimous.

Finally, after three months of study and planning, the choice of the debut performance was made — a concerto which demands virtuoso talent throughout the orchestra under tight discipline.

The result was worth the effort, both in the performance itself and in the quality of the recording.

The exquisite buoyancy of Bartok's music is given a brilliant, gay reading by Leinsdorf and the luminous tonal complexities are revealed in almost startling clarity and detail by RCA Victor's recording.

And RCA promises that the sound setup devised for this recording will continue to be heard in further Boston releases.

While the Leinsdorf debut recording in Boston is, in itself, one of the most important recording events of the year, RCA Victor has enhanced it with the inclusion of a bonus record which should, itself, be a collector's item.

The bonus record offers the Boston Symphony Orchestra under the baton of the four giants who preceded Leinsdorf — Karl Muck (1881-1919), Pierre Monteux (1919-1924), Serge Koussevitsky (1924-1949) and Charles Munch (1949-1962).

Each director is presented in a performance peculiarly associated with his tenure with the orchestra.

The two records together make what will undoubtedly be one of the finest releases of 1963.

CUE
NEW YORK, N.Y.
W. 161,388

JAN 26 1963

disc data

LEINSDORF AND THE BSO

THE FIRST RECORDING by the Boston Symphony and its new conductor is at hand (Victor LM-2643 mono, LSC-2643 stereo), and a fine one it is. The conductor is Erich Leinsdorf, and his vehicle, a work he conducted at Philharmonic Hall earlier this season, is Bela Bartok's Concerto for Orchestra—an especially appropriate choice. This modern classic was originally commissioned by the late Serge Koussevitzky in 1943, when he was the orchestra's conductor, and first performed in Boston the following year.

Some space in the liner notes is given to a description, by Victor's Red Seal music director Richard Mohr, of the preparation preceding the first recording sessions at Symphony Hall. Apparently in an effort to comply fully with Mr. Leinsdorf's wishes and to get from the orchestra exactly the sound he wanted, tests were made to explore the hall's sonic possibilities, using works of varying orchestral weight. These tests were subsequently evaluated (it is very fashionable right now to study the acoustical properties of halls and to discuss them at length) and resulted in an extension of the stage by some eleven feet and the use of risers in each section. The latter is one of Leinsdorf's major innovations. You will notice in this recording that the orchestra's brass has more heft and sounds more open than it did before, and that the timpani, now dead center and approximately two feet off the stage floor, is considerably sharper in focus. Thus the objective, to "reproduce for records the unique sound of the Boston Symphony Orchestra," is admirably realized. It is a slightly different sound, but the engineering itself makes no attempt to suggest anything more than a live performance heard from a good seat.

The Bartok Concerto, of course, is the perfect piece to illustrate the sound of an orchestra, and the BSO has both the ensemble and solo virtuosity to play it as it should be played—a virtuosity that Leinsdorf exploits to the hilt. His performance is lucid and taut, yet lyrical. It is perhaps less subtle in coloring than some I have heard, but its total impact is great.

Accompanying the album at no extra charge is an LP honoring "The Golden Years of the Boston Symphony" (LM-2651, mono only), which includes one track recorded during the orchestra's first year with RCA Victor. That year was 1917, and the conductor was Karl Muck. Pierre Monteux is represented by two Debussy "Nocturnes," Koussevitzky by Prokofiev's "Classical" Symphony, Charles Munch by excerpts from Berlioz's "Damnation of Faust."

—CHRISTIE BARTER

SCHOLASTIC TEACHER
NEW YORK, N.Y.
WORLD WEEK EDITION
W. 2,683,758

SEP 20 1963

★★★★ Dello Joio: **Fantasy for Piano & Orch.**; Ravel: **Piano Concerto in G** [*RCA Victor*]. Not only is this one of the most engaging works yet composed by New York-born Norman Dello Joio, but its performance by 18-year-old pianist Lorin Hollander is absolutely a stunner. This is a "showpiece" concerto, filled with all sorts of virtuoso tricks, and Hollander (with Leinsdorf and the Boston Symphony) makes the most of it. There are even times when it seems incredible that human fingers are moving that fleetly over the keyboard. Overside, Hollander and Leinsdorf toss off the jazz-tipped Ravel concerto with great flair and sparkle.

HI FI STEREO REVIEW
NEW YORK, N.Y.
MONTHLY 163,380

SEP 1963

Ⓢ Ⓜ DELLO JOIO: *Fantasy and Variations for Piano and Orchestra.* RAVEL: *Concerto, in G, for Piano and Orchestra.* Lorin Hollander (piano); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA Victor LSC 2667 $5.98, LM 2667* $4.98.

Interest: **Dello Joio's new direction**
Performance: **Odd**
Recording: **Sonorous**
Stereo Quality: **Helpful**

Norman Dello Joio's *Fantasy and Variations* is quite clearly the strongest work this oddly undisciplined but gifted composer has produced in a long, long time. Though I concede my admiration for Dello Joio's firmly maintained independence of musical cults and stylistic fashions, I also suspect that, in the name of this independence, he has produced a number of pieces that are facile, self-repeating, and quite indistinguishable each from the other.

The *Fantasy and Variations,* however, is a somber, poised, severe work—quite without the facile lushness of texture and the fatuous lyricism that characterize this composer at his worst. A new seriousness, perhaps even a new intent, is indicated by the piece, which was first performed in 1962. I will watch Dello Joio's coming work with renewed interest.

Young Lorin Hollander performs the *Fantasy* with striking vigor and genuine elegance. But both his and Erich Leinsdorf's work in the Ravel concerto is deeply disturbing to me. The performance lacks a good deal of the light and air that we look for in this exquisite work. This in itself need not have been disastrous, but the heavy, Germanic pulse that has been forced onto the beautiful, near-Mozartian slow movement all but destroys it. The lovely top line of this second-movement melody is not in any sense sung, but almost punched out.

The recording of both works is brilliant and sonorous, to be sure, but whether it be the performance or the recording, I miss the delicate range that the Ravel in particular requires.

W. F.

ST. PETERSBURG, FLA.
INDEPENDENT
D. 37,752

AUG 26 1963

Premiere Recording of Dello Joio's by Lorin Hollander, piano; Boston Symphony, Erich Leinsdorf, musical director (RCA Victor dynagroove stereo). Dello Joio's Fantasy and Variations and Ravel's Concerto in G are given definitive readings by soloist and orchestra.

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,110

SEP 1963

DELLO JOIO: *Fantasy and Variations for Piano and Orchestra*
Ravel: *Concerto for Piano and Orchestra, in G*

Lorin Hollander, piano; Boston Symphony Orchestra, Erich Leinsdorf, cond. • • RCA VICTOR FTC 2138. 43 min. $8.95.

Another young American pianist makes an effective debut here in the premiere recording of Dello Joio's skillfully contrived if somewhat grim and bombastic showpiece, and in a welcome tape first of the divertingly slapstick Ravel concerto (in which, however, Hollander is rather too serious to convey the music's essential saucines). The eighteen-year-old pianist's amazing digital skill and bravura are just what are demanded for the Fantasy and Variations, and the Dynagroove recording makes the most of its powerful sonorities and grandiloquence. For the Ravel the miking seems less excessively close, and this side is also free from the overamplification background "roar" evident in the Dello Joio. In both, the tape processing is excellent; both have minimal surface noise, and in frequency response and dynamic range they are a match for the Dynagroove disc editions.

HI FI STEREO REVIEW
NEW YORK, N.Y.
MONTHLY 163,380

SEP 1963

State of the Recording Art

● In the June issue David Hall criticizes the excessive high-frequency pre-emphasis used by Columbia in their tape of *Messiah.* Through the Columbia Stereo Tape Club, to which I belong, I have been trying for more than a year to get them to put a stop to this. About half of their tapes have such pre-emphasis, particularly those of the Philadelphia Orchestra, and many Epic tapes as well. Perhaps if Mr. Hall and other influential music critics combine forces, they can get something done about this deplorable situation. Other [illegible] similarly afflicted are *Ein Heldenleben,* Beethoven's Violin Concerto, Mozart's "Jupiter" Symphony, Shostakovich's Fifth Symphony and [illegible] (on Epic).

I was also interested to see Mr. Hall's reviews of two Dynagroove discs, Mahler's First Symphony and the Munch Ravel package. I have heard both and was extremely disappointed. I am surprised that Mr. Hall failed to mention the complete lack of highs on the Mahler First. The suppression of frequency extremes and the use of dynamic compression are techniques that all record companies employ, but usually only on their pop and mood-music releases. RCA has sunk to a new low in the race toward mediocrity by using such techniques on classical discs. Perhaps they are trying to bolster sales of their excellent tapes!

WILLIAM W. KIRKNESS
Oakly[illegible], New Jersey

HI FI STEREO REVIEW
NEW YORK, N.Y.
MONTHLY 163,380

SEP 1963

Ⓢ Ⓜ **DEBUSSY:** *Afternoon of a Faun; Nuages; Fêtes; Printemps.* Boston Symphony Orchestra, Charles Munch cond. RCA VICTOR LSC 2668 $5.98, LM 2668 $4.98.

Interest: **Classic Impressionism**
Performance: **Fine and mellow**
Recording: **Very good**
Stereo Quality: **Very good**

Printemps, composed in 1886, was Debussy's first orchestral work and, if my memory serves me, the first of two pieces submitted as progress reports during the young composer's *Prix de Rome* residence. Written five years before *L'Après-midi d'un faune,* it promises far more than it fulfills. A Massenet-like sentimentality mars some of its pages, and the composer had not yet hit upon the marvelously intuitive formal continuity that was to make his mature work so revolutionary. Whatever one's feeling about the music *per se,* it provides here a sumptuous vehicle for the special gifts of the Boston Symphony Orchestra.

It is perhaps late in the day to belabor Munch's eccentricities with the repertoire staples that complete this superbly recorded disc. His tempos in *Fêtes* are less than consistent and, in my mind, the result is to [illegible] piece out of an effective climax. [illegible] readings represent one of the [illegible] exponents of French [illegible] days as conductor of [illegible] world's great orchestras. For this we should be grateful.

W. F.

ATLANTA, GA.
JOURNAL
D. 257,085

JAN 26 1963

OFF THE RECORD

New Hand Holds Baton in Boston

By [illegible] McALISTER

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The resulting performances [illegible] have been acclaimed by audi[illegible] ences and critics alike.

The rest of us have rather impatiently awaited the first album from this new team.

The long wait is explained by a note accompanying the first release, Bartok's "Concerto for Orchestra." The note recounts the three months of preparation which went into this recording.

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With the stage enlarged, the orchestra made more than 30 test tapes. These tapes were analyzed by RCA teams in New York and by Leinsdorf and his [illegible]. The choice of [illegible] and microphone placement was unanimous.

Finally, after three months of study and recording, the choice of the debut performance was made — a concerto which demands virtuoso talent throughout the orchestra under strict discipline.

The result was worth the effort, both in the performance itself and in the quality of the recording.

The exquisite bravura of Bartok's music is given a brilliant, fiery reading by Leinsdorf and the luminous tonal complexities are revealed in almost startling clarity and detail by RCA Victor's recording.

And RCA promises that the [illegible] leases.

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Each conductor is presented in a performance peculiarly associated with his tenure with the orchestra.

The two records together make what will undoubtedly be one of the finest releases of 1963.

CUE
NEW YORK, N.Y.
W. 181,388

JAN 26 1963

disc data

LEINSDORF AND THE BSO

THE FIRST RECORDING by the Boston Symphony and its new conductor is at hand (Victor LM-2643 mono, LSC-2643 stereo), and a fine one it is. The conductor is Erich Leinsdorf, and his vehicle, a work he conducted at Philharmonic Hall earlier this season, is Bela Bartok's Concerto for Orchestra—an especially appropriate choice. This modern classic was originally commissioned by the late Serge Koussevitzky in 1943, when he was the orchestra's conductor, and first performed in Boston the following year.

Some space in the liner notes is given to a description, by Victor's Red Seal music director Richard Mohr, of the preparation preceding the first recording sessions at Symphony Hall. Apparently in an effort to comply fully with Mr. Leinsdorf's wishes and to get from the orchestra exactly the sound he wanted, tests were made to explore the hall's sonic possibilities, using works of varying orchestral weight. These tests were subsequently evaluated (it is very fashionable right now to study the acoustical properties of halls and to discuss them at length) and resulted in an extension of the stage by some eleven feet and the use of risers in each section. The latter is one of Leinsdorf's major innovations. You will notice in this recording that the orchestra's brass has more body and sounds more open than heretofore, and that the timpani, now located center and approximately two feet from the stage floor, is considerably sharper in focus. Thus the objective, to "reproduce for records the unique sound of the Boston Symphony Orchestra," is admirably realized. It is a slightly different sound, but the engineering itself makes no attempt to suggest anything more than a live performance heard from a good seat.

The Bartok Concerto, of course, is the perfect piece to illustrate the sound of the orchestra, and the BSO has both the ensemble and solo virtuosity to play it as it should be played—a virtuosity that Leinsdorf exploits to the hilt. His performance is lucid and taut, yet lyrical. It is perhaps less subtle in coloring than some I have heard, but its total impact is great.

Accompanying the album at no extra charge is an LP bonoring "The Golden Years of the Boston Symphony" (LM-2654 mono only), which includes one track recorded during the orchestra's first year with RCA Victor. That year was 1917, and the conductor was Karl Muck. Pierre Monteux is represented by two Debussy "Nocturnes," Koussevitzky by Prokofiev "Classical" Symphony, Charles Munch by excerpts from Berlioz's "Damnation of Faust."

—CHRISTIE BARTER

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,439
JAN 2 0 1963

Classical Recordings

Erich Leinsdorf's Bartok Is Brilliant

By ROBERT TAYLOR

Erich Leinsdorf's first recording with the Boston Symphony Orchestra has now been released by RCA Victor. It seem somehow appropriate that Bartok's Concerto for Orchestra should be the historic benchmark, for the Bartok has served many a memorable recording.

Reiner's version, with the Chicago Symphony, was one of the most celebrated of the first stereo releases. Then, too, there was Ormandy; and Stokowski and Von Karajan and Bernstein and Dorati. Indeed, Bartok's Concerto, long since acclaimed a revolutionary contemporary score, has been associated with inaugurations and beginnings throughout the majority of its relatively short existence.

Brilliant Start

According to the notes, "three months of preparation" preceded the recording; and advance discussions and ideas were exchanged with Mr. Leinsdorf long before the opening of the regular Symphony season. "Over 30 different tests of sound" were transcribed from such diverse orchestral styles as those of Beethover Strauss and Walter Piston.

These were submitted to a New York panel, later to a Boston group including Richard Burgin, Joseph Silverstein, Ralph Gomberg, Thomas Perry, Leonard Burkat and Rosario Mazzeo, and the choice of sound pick-up was identical.

The painstaking preparation has been triumphantly vindicated. One can confidently report that Mr. Leinsdorf's first record conveys first the new sound of The Boston Symphony, and second, his identity as a conductor.

Clarity and Poise

From the darkling lower strings of the introduction to the long breathed line, the conception is Leinsdorfian in its clarity, poise and brilliance. The lushness of the orchestral detail, also, is genuinely virtuosic. One can only hark back to the effect it had 'live' last October, captured so authoritatively here:

"Mr. Leinsdorf tends to mellow and romantic ideas; one hears in the Concerto the Strauss to whom Bartok paid tribute in his youth. But while this maturity floods the music, it retains the strong balance of its outline, the eloquence of a mightly shape. The audience greeted the performance with cheers, and Mr. Leinsdorf shared applause with the choirs who had contributed so much to the coloristic texture."

This is a splendid album, worthy of the event. And can it be forgotten that Mr. Leinsdorf, with an exquisite sense of tact, also refers us to Serge Koussevitsky, whose commissioning of the Bartok represents one of the noblest gestures of his dedicated career?

Special Package

The Bartok, incidentally, comes packaged with a different kind of historic bonus, "Golden Years of the Boston Symphony," including Karl Muck in the Prelude to Act 3 of 'Lohengrin' (Nov. 3, 1917); Koussevitzky's 'Classical' Symphony of Prokofieff (Nov. 25, 1947) and Satie 'Gymnopedies' 1 and 2 (April, 1949); Monteux doing Debussy's 'Nocturnes: Nuages and Fetes' (August 15, 1955); and selections from 'The Damnations of Faust' under Munch (Feb. 21 and 22, 1954), with the Harvard-Radcliffe Choral Society.

In short, a chance to savor and compare in practice the BSO Conductors of nearly a half century.

SAN FRANCISCO, CALIF.
EXAMINER
D. 277,978 S. 450,991
JAN 27 1963

MUSIC AND RECO

Bartok's Boston Bequest

By Alexander Fried

BARTOK "CONCERTO FOR ORCHESTRA." Boston Symphony, conducted by Erich Leinsdorf. Packaged with "GOLDEN YEARS OF THE BOSTON SYMPHONY," historical series of recordings conducted by Muck, Monteux, Koussevitzky and Munch. RCA Victor, two records.

"ARISTOCRAT of Orchestras" is the billing the RCA Victor promotion department gives to the venerable Boston Symphony. Here is one promotion billing that can safely be taken without a grain of salt.

For 82 years, the Bostonians have held prime status in American symphonic life. The orchestra, of which Leinsdorf this year became the new regular director, has no superior in the world. And its Leinsdorf performance of the brilliant, at times gay and playful Bartok concerto verifies its beautiful quality in every instrumental section.

Bartok wrote the piece specifically for the Boston Symphony, on commission of its late leader, Koussevitzky. It is a score in which he lightened his style, without playing down his genius, and produced music that has a totally individual, thrilling popular appeal.

One part of it is a sly takeoff on a raucous Shostakovich march.

Among the orchestra's long series of renowned conductors, only Gericke and Nikisch are missing from the extra gift disc that is packaged with the new Bartok release. They preceded the days of practical recording.

Dating to 1917, Muck's performance of the "Lohengrin" Prelude to Act III sounds primitive and pipey, of course. But it is lusty and interesting. As between the Koussevitzky recording of Prokofieff's "Classical Symphony" (1947) and of the two Satie "Gymnopedies" (1949), the Satie pieces are especially lovely.

There's no need to say more about Monteux's familiar Debussy "Clouds" and "Festivals" interpretations. And Munch's recording of three seldom excerpted Berlioz "Damnation of Faust" passages, with solo singers and chorus, brings the cycle of amazing progress in record techniques another step up to date.

Incidentally, the Boston Symphony is a matter of immediate interest to San Francisco this season. It will give an Opera House concert here on April 22.

BALTIMORE, MD.
SUN (MORNING)
D. 191,090 S. 318,537
JAN 27 1963

New Records

Bartok Under Leinsdorf

By FLORESTAN CROCHE

IN 1881, Maj. Henry Lee Higginson, a New England banker by inheritance, decided to organize and subsidize in Boston a symphony orchestra modeled after that of the great concert organization he had heard in Vienna. He thus brought to this country the best musicians available and invited the forembst conductors of the time to direct the group. Eventually Symphony Hall was built to become the orchestra's permanent home.

For 37 years this orchestra was the personal property of Major Higginson, who guided its destiny with a firm hand and a sound musical awareness. During these years the Boston Symphony Orchestra was developed in proficiency and style to become one of the outstanding symphonic groups in this country.

At the end of the 1962 season, the Boston Symphony Orchestra received a new conductor, Erich Leinsdorf, the fourth musical director of the group since Karl Muck, the distinguished German leader who had developed the orchestra under Higginson.

Occasion Marked

To commemorate the occasion RCA Victor has released the results of the first recording session of the orchestra under its new maestro (LSC 2643). Featuring the Bartok Concerto for Orchestra, this is an extraordinary opulent recording, filled with tightly controlled tension and passion and a powerful massed sonority which is at the same time unusual for its clarity and detail.

Packaged with the Leinsdorf release is an unusual disk entitled "The Aristocrat of Orchestras, Golden Years of the Boston Symphony" (SP 33-181), which presents the group under Karl Muck as well as his three successors before Leinsdorf: Serge Koussevitsky, Pierre Monteux and Charles Munch.

The first is heard in a 1917 recording of Wagner's Prelude to the Third Act of "Lohengrin." Made before the era of electrical methods of recording, this example of Muck's style of interpretation reveals a director of firm and precise control as well as an organization already sensitive and disciplined. The sound, even in spite of the limitations of the recording technique, is a robust and dynamic one.

In The French Style

With the advent of Koussevitzky, the Boston Symphony Orchestra became America's greatest symphonic organization in the French style, a tradition which was to be preserved by Monteux and Munch. The typical Boston sound, shimmering elegant strings, light floating woodwinds and finely focused brass, may be heard on the disk as Koussevitzky conducts Prokofieff's Classical Symphony (recorded in 1947) and Satie's Gymnopedies Nos. 1 and 2 (1949).

Monteux is heard in Debussy's Nuages and Fetes (1955) and Munch conducts extracts from Berlioz's "Damnation of Faust" with David Poleri, Martial Singher, McHenry Boatwright, the Harvard Glee Club and the Radcliffe Choral Society (1954).

Change Under Leinsdorf

Leinsdorf's concept of orchestral balance, however, is different from that shared by his three French-oriented predecessors. The texture of the group in the Bartok Concerto is already a different one from that heard in the earlier interpretations. The vibrato in the strings has become more pronounced and consistently intense, the woodwinds play with more solidity and less of a floating quality than before, and the brass sonority is more massive. The Boston Symphony Orchestra is becoming, as it was in its early years, an orchestra in the middle-European and German tradition. Even the rhythmic articulations and phrasings are reminiscent of the great German orchestras.

Interpretively this is a powerful concept of the concerto. Leinsdorf's tempi are brisk, but seem to have about them a feeling of solidity and power. His is a dramatic reading, filled with operatic overtones of solo virtuosity displaying the extraordinary technical proficiency of the various sections of the orchestra.

SAN ANTONIO, TEXAS
EXPRESS AND NEWS
SAT. 110,220 SUN. 106,893
FEB 2 1963

Records: Eric Leinsdorf's premiere recording as music director of the Boston Symphony Orchestra, Bartok's "Concerto for Orchestra," is a spellbinding performance which might win many new concerts to "modern" music. A bonus record, packaged with the Bartok at no extra charge, is "Golden Years of the Boston Symphony," featuring performances directed by Karl Muck, Pierre Monteux, Serge Koussevitzky and Charles Munch. Though these older recordings are not up to present-day quality, they are good enough to serve their present historical and nostalgic purposes . . .

MILWAUKEE, WIS.
JOURNAL
D. 372,276 S. 513,696
FEB 3 1963

Classical Record

Leinsdorf

ERICH LEINSDORF conducts the Boston symphony orchestra in Bartok's concerto for orchestra in a Victor album (LM-2643)—his first recording with the orchestra since he became its musical director.

It's an interesting choice for a recording premiere, because it indicates Leinsdorf's intention to lift the orchestra back to the supremacy it held in the Koussevitzky era. The concerto is a virtuoso work for orchestra, requiring dash, brilliance and the sharpest discipline. It was commissioned by Koussevitzky in 1943, and has been played more often by the Boston orchestra than any other.

The performance here is all one could desire, and the sound has both clarity and opulence, aided, perhaps, by a new seating plan for recording sessions, included as a "bonus" with the Bartok album is another long play record, "Golden Years of the Boston Symphony," with performances by four of the orchestra's permanent conductors in this century.

Karl Muck conducts the third act prelude to "Lohengrin," recorded in 1917. Koussevitzky is the conductor in Prokofiev's "Classical Symphony" (1947) and Satie's "Gymnopedies Nos. 1 and 2" (1949). Pierre Monteux conducts two Debussy nocturnes, "Nuages" and "Fetes" 1955), and Charles Munch leads the orchestra, chorus and soloists in three excerpts from Berlioz's "The Damnation of Faust" (1954).

MISCELLANEOUS

253

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Circ. 45,001
1963

Seymour Shifrin Given BSO Award

The Boston Symphony Orchestra 1963 Mark Horblit Award has been made to the American composer Seymour Shifrin of the music department of the University of California.

The award, established by Mark Horblit and now held as a trust by the Boston Symphony Orchestra is "to foster and promote the writing of symphonic compositions by composers resident in the United States."

In previous years the award committee, consisting of the conductor of the Boston Symphony Orchestra, the president of the orchestra's trustees, and the head of the department of music at Harvard University, has granted the Horblit Award to Aaron Copland, Walter Piston, Leonard Bernstein, Lukas Foss, Leo Smit, Andrew Imbrie, Ross Lee Finney, Easley Blackwood and Alexei Haieff.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 178,553
1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 177,889
APR 30 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 164,299
APR 30 1963

Tribute Paid Erich Leinsdorf By Symphony

The board of trustees of the Boston Symphony Orchestra last night honored Erich Leinsdorf at a private dinner at the Somerset Club for the success of his first season as music director.

Leinsdorf, in turn, paid tribute to Henry B. Cabot, president of the trustees and other board members for their "wisdom and unselfishness."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Boston
BOSTON, Mass.
Monthly Circ. 6,000
1962

THE NEW BOSTON SYMPHONY
Thomas D. Perry, Jr., et al. The Boston Symphony Orchestra, one of the world's finest musical organizations, is in its 82nd season. Mr. Perry and others describe the Orchestra, its travels, its personnel and new Music Director Erich Leinsdorf. Page 70

CASH BOX
NEW YORK, N.Y.
W. - CIRC.N.AVAIL.
MAR 9 1963

Col. Names Chapin Creative Veep, Leonard Burkat As Masterworks A&R Head

SCHUYLER G. CHAPIN

LEONARD BURKAT

NEW YORK—Columbia Records has promoted Schuyler G. Chapin as veep of creative services, according to Goddard Lieberson, president of the label.

Lieberson also announced that Chapin's previous post of director of Masterworks A&R had gone to Leonard Burkat, who joins Columbia after 16 years as music administrator of the Boston Symphony Orchestra and administrator of the Berkshire Music Center.

Chapin will be responsible to Lieberson for the "visual and literary image" of the label as produced by the creative services sections. Reporting directly to Chapin will be Robert Cato, creative director of art and design; Morris Baumstein, director of advertising and sales promotion, and the literary services dept. Public relations and information services will continue to report directly to Lieberson. Chapin joined Columbia in Oct., 1959, as executive coordinator of Masterworks. Prior to coming to Columbia, he was on the staff of Columbia Artists Management, where he was associated in the management of many Columbia disk artists, including Robert Casadesus, Eileen Farrell, Zino Francescatti and Rudolf Serkin, among others. He was also associated with various divisions of the National Broadcasting Co.

In the Masterwork's dept.'s new organization, Burkat will direct a staff which includes John T. McClure, exec music director; producers James Fogelsong, Tom Frost, Paul Myers and Tom Shepard; associate producers Amada Frances and Elizabeth Lauer; special projects coordinator Charles Burr; coordinator Carita Bernsohn and Epic director Jane Friedmann.

Burkat, who has written many articles on music, will report directly to Lieberson.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
FEB 26 1963

Burkat Quits Boston Symphony Job To Head Columbia Records Section

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Classical, Shows

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Leonard Burkat

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC.N.AVAIL.
APR 1963

MASSACHUSETTS
Balancing Accounts

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It has long been established that if the performing artist is objective about his music making, his listeners will share the same experience. If a conductor wishes to bring his audience subjectively into the music, then he must be the first to enter in. What he does, his listeners will do also. They cannot help themselves.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,084
AUG 13 1963

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Clambake Set

MISCELLANEOUS

253

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Circ. 45,001
MAY 7 1963

Seymour Shifrin Given BSO Award

The Boston Symphony Orchestra 1963 Mark Horblit Award has been made to the American composer Seymour Shifrin of the music department of the University of California.

The award, established by Mark Horblit and now held as a trust by the Boston Symphony Orchestra is "to foster and promote the writing of symphonic compositions by composers resident in the United States."

In previous years the award committee, consisting of the conductor of the Boston Symphony Orchestra, the president of the orchestra's trustees and the head of the department of music at Harvard University, has granted the Horblit Award to Aaron Copland, Walter Piston, Leonard Bernstein, Lukas Foss, Leo Smit, Andrew Imbrie, Ross Lee Finney, Easley Blackwood and Alexei Haieff.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 178,553
MAY 7 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 177,889
APR 30 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 164,299
APR 30 1963

Tribute Paid Erich Leinsdorf By Symphony

The board of trustees of the Boston Symphony Orchestra last night honored Erich Leinsdorf at a private dinner at the Somerset Club for the success of his first season as music director.

Leinsdorf, in turn, paid tribute to Henry B. Cabot, president of the trustees and other board members for their "wisdom and unselfishness."

NewEnglandNewsclipAgency,Inc.
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Boston
BOSTON, Mass.
Monthly Circ. 6,000
OCT 1962

THE NEW BOSTON SYMPHONY by Thomas D. Perry, Jr., et al. The Boston Symphony Orchestra, one of the world's finest musical organizations, is in its 82nd season. Mr. Perry and others describe the Orchestra, its travels, its personnel and new Music Director Erich Leinsdorf. Page 70

CASH BOX
NEW YORK, N.Y.
W. - CIRC.N.AVAIL.
MAR 9 1963

Col. Names Chapin Creative Veep, Leonard Burkat As Masterworks A&R Head

SCHUYLER G. CHAPIN

LEONARD BURKAT

NEW YORK—Columbia Records has promoted Schuyler G. Chapin as veep of creative services, according to Goddard Lieberson, president of the label.

Lieberson also announced that Chapin's previous post of director of Masterworks A&R had gone to Leonard Burkat, who joins Columbia after 16 years as music administrator of the Boston Symphony Orchestra and administrator of the Berkshire Music Center.

Chapin will be responsible to Lieberson for the "visual and literary image" of the label as produced by the creative services sections. Reporting directly to Chapin will be Robert Cato, creative director of art and design; Morris Baumstein, director of advertising and sales promotion, and the literary services dept. Public relations and information services will continue to report directly to Lieberson. Chapin joined Columbia in Oct., 1959, as executive coordinator of Masterworks. Prior to coming to Columbia, he was on the staff of Columbia Artists Management, where he was associated in the management of many Columbia disk artists, including Robert Casadesus, Eileen Farrell, Zino Francescatti and Rudolf Serkin, among others. He was also associated with various divisions of the National Broadcasting Co.

In the Masterwork's dept.'s new organization, Burkat will direct a staff which includes John T. McClure, exec. music director; producers James Fogelsong, Tom Frost, Paul Myers and Tom Shepard; associate producers Amada Frances and Elizabeth Lauer; special projects coordinator Charles Burr; coordinator Carita Bernsohn and Epic director Jane Friedmann.

Burkat, who has written many articles on music, will report directly to Lieberson.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 26,717
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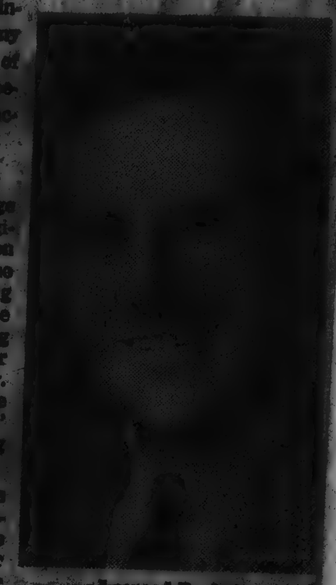

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,084
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Clambake Set

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
FEB 5 1963

BSO Pay Highest for U.S. Groups

Members of the Boston Symphony Orchestra receive the highest average pay of any symphony orchestra in the country, according to an article by Paul Affelder in the National Observer.

According to the writer, in the Boston Symphony the average weekly salary is around $235 for a 49-week season, winter and summer, and is augmented by around $1,000 in annual recording fees. Performers also have a pension plan, life insurance, and other extras.

The players don't have to do outside work, says orchestra manager Thomas D. Perry Jr., "since the minimum salary is somewhat over $8,500 and with extras runs to $10,000, more or less. It is correspondingly more for 80 per cent of the players who are paid above the minimum."

There are three other orchestras whose members do fairly well, according to Affelder. They are the Chicago, Philadelphia and New York Philharmonic groups.

For most orchestral musicians, however, the Boston situation is little more than a dream. Says Joseph Levine, conductor of the Omaha Symphony Orchestra, in a recent issue of Music Journal magazine: "The music profession holds out a bleak prospect to the budding musician of tomorrow. . .

"The very, very few, the geniuses, will hit the big time and as America's favorites, the winners, will be offered rich rewards. The rest will fit into a backdrop of discouragement and frustration in a society which treats them with indifference, and often contempt."

Faulkner's 'Reivers' Awarded Pulitzer

Globe 5/7/63

NEW YORK (AP)—William Faulkner's last work, "The Reivers," a lighthearted novel of his native South, Monday won him posthumously the 1963 Pultizer Prize for fiction.

There was no award this year for drama.

Faulkner, who died of a heart attack last July 6 at the age of 64, previously had won a Pulitzer Prize in 1955.

President Kennedy said of him in eulogy:

Since Henry James, no writer has left behind such a vast and enduring monument to the strength of American literature."

Top prize in the newspaper category, the Meritorious Public Service award of a gold medal, went to the Chicago Daily News, for its series presenting all points of view on the controversial subject of birth control services in the public health programs of its circulation area.

It was the third Pulitzer Prize for the Daily News. Cited specifically by Columbia University trustees who announced the awards were staff writer Lois Willie, reporter Horton Trautman, and state capital correspondent Henry M. Hanson.

Favored in advance for the drama award had been Edward Albee's Broadway hit, "Who's Afraid of Virginia Woolf?", a caustic drama on faculty, sex and politics at a small New England University. It had won citations from the New York Drama Critics Circle, the American Theater Wing, and the American National Theater and Academy.

A member of the Pulitzer Prize Advisory Committee, who declined to be quoted by name, said:

"There was no row, no hint of one. The committee simply felt that no play was worthy of an award. This was a poor year."

The Boston Symphony Orchestra commissioned and premiered the Samuel Barber piano concerto that won its composer a Pulitzer Prize. **Story on Page 29.**

Music—Samuel Barber for his "Piano Concerto No. 1," which had its world premiere by the Boston Symphony Sept. 24 during the opening week of the new Philharmonic Hall at New York's Lincoln Center. He won a Pulitzer Prize in 1958 for his opera "Vanessa."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Abington Advertiser
ROCKLAND, Mass.
Weekly
Comb. Circ. 1,810
DEC 13 1962

Father and Son Play In Boston Symphony Orchestra

It was a red letter day in the Minot A. Beale family of Abington this week when father and son played together as members of the Boston Symphony Orchestra.

Everett Beale of 35 North Ave., North Abington, realized a life long ambition when he assisted in the percussion section of the Boston Symphony Orchestra.

His father, Minot Beale, a regular member of the Symphony played nearby in the first violin section of the orchestra.

The necessity of an augmented percussion section in this week's program resulted in Everett Beal's temporary assignment bringing about a rare opportunity for father and son.

The younger Beale is a member of the Portland Maine Symphoony Orchestra and attended the New England Conservatory of Music. He is a graduate of Abington High School, Class of 1958. He is a grandson of the late Prof. Everett Beale of Rockland and his paternal grandmother resides at 237 Central St., in that town.

Toledo June. March 1963

Sir:

Regarding degrees of orchestral discipline, Charles Munch would say to his men, "*Messieurs, je vous en prie . . .*"

Men of the Boston Symphony have said, "He was such a gentleman that many times we gave him much more than he asked for or really deserved."

ROBERT D. SAWYER

Boston

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819
APR 21 1963

SYMPHONY SEASON IN REVIEW

Erich Leinsdorf Bridges the Gap

By ROBERT TAYLOR

The Boston Symphony Orchestra has issued its annual statistical summaries for the season of 1962 and 1963. They are instructive, not only because they reveal the shape of the 82nd season, but the viewpoints of our new maestro, Erich Leinsdorf, toward music in general.

For of all events that have transpired this year at Symphony Hall, the emergence of Mr. Leinsdorf as a commanding figure, a total musician whose years here may well comprise a historic engagement, looms foremost. He took hold from the first. His approach to the diverse and complex problems of his new role has been no less than resolute.

Through his art he has expressed himself, and through a fusion of personality and the intellect and musical instinct, he has given us a remarkable inagural season.

Before it began, Mr. Leinsdorf announced that he was abjuring the cult of the soloist. Save for the rare and legitimate exceptions, he has kept this resolve, and such occasions as those in which Samuel Mayes of the orchestra presented Prokofiev's Cello Symphony - Concert, or Joseph Silverstein the Stravinsky Violin Concerto, have demonstrated the ability of the BSO to produce solo musicians lacking the dimension of the theatrical, which surrounds even the most dedicated well-known talent, but on a par with these peers.

Creative Power

In this way it filled a need similar to that of the art museum. The workshop ensemble, the conservatory orchestra and the community orchestra should be the mediums for the presentation of experimental or advanced forms.

But where did this leave the Boston Symphony as a creative power? And are the smaller enterprises with their coterie audiences sufficiently influential to assist new reputations? Mr. Leinsdorf answered this at the first concert of the Boston Symphony in Lincoln Center, the night after the opening, when he offered the world premiere of Samuel Barber's Piano Concerto.

Mr. Leinsdorf also declared his ideas concerning the function of the symphony orchestra. By and large it should be a repository of music commonly accepted as "great," the so-called standard reportory.

Later that week the Concerto came to Symphony Hall, John Browning again the soloist, and established itself as a captivating, brilliant piece that should endure in the contemporary repertoire for decades.

This did not mean that Mr. was simply this: Mr. Leinsdorf did not intend to program contemporary music just because it is contemporary. The premieres and first Boston performances on his list each reveal some aspect of distinction that implies a standard of excellence, a musical standard.

The Premieres

Alvin Etler's Concerto for Wind Quintet, Benjamin Lees' Violin Concerto, the Barber Concerto, Norman Dello Joio's Fantasy and Variations for Piano and Orchestra, each had something to say in a vivid modern idiom.

Leon Kirchner's Piano Concerto was not as successful (the composer serving as soloist), but still revealed tensions and urgency that disclosed why it merited consideration. Irving Fine's Notturno for Leinsdorf was going back on his word, it seemed to me, for Samuel Barber is not precisely a struggling unknown. What it indicated, as the season evolved, Harp and Strings really acted as a memorial tribute to that fine composer untimely dead, and belongs in a category of its own here.

The list of new works was restrictive and yet each exhibited memorable qualities. The talents involved had a statement to make; and to one who has heard a myriad of new work in which techincal fabrication substitutes for this, Mr. Leinsdorf's approach was refreshing.

Similarly, the classical repertory benefitted from a striking originality. If Mr. Leinsdorf gave us the Brahms Requiem, he also provided the Third Symphony, so seldom done. The Bruckner Ninth, Haydn's Symphony No. 52, Mahler's Fourth, the Mozart Piano Concerto No. 24 in C Minor, Schoenberg's orchestral arrangment of the Brahms Quartet for Piano and Strings in G Minor, Prokofiev's Symphony No. 6, all declared that gaps exist in the supposedly rigid classical area.

Erich Leinsdorf filled these gaps, and when it came to the Sibelius Second or Tchaikowsky Fifth, he demonstrated how they challenge fresh interpretation in richness and breadth. This was a memorable season, the gift of a master musician.

BUFFALO, N.Y.
COURIER EXPRESS
D. 159,283 S. 302,060

DEC 29 1962 Byfkeller

David J. Laub — Lukas Foss

... new conductor signs his contract with the Philharmonic

Foss Will Succeed Krips At Philharmonic Helm

Lukas Foss, conductor, composer and pianist of international repute, Friday was named to conduct the Buffalo Philharmonic Orchestra next season.

Foss, who now lives in Greenwich Villege, signed a two-year contract in the Philharmonic House, 26 Richmond Ave., after 42 directors of the Orchestra Society unanimously approved his appointment.

The 40-year-old musician succeeds Josef Krips, 60, who is resigning the post after nearly 10 years to become conductor of the San Francisco Symphony Orchestra next fall. Foss will begin conducting here next October.

Foss has been on a leave of absence for the last year as a professor of composition at the University of California in Los Angeles. He had been a professor there since 1953, succeeding the noted Arnold Schoenberg.

Foss moved to New York City in November, 1961, after his home was leveled by a grass fire in Los Angeles. He recently returned from a guest-conducting tour of Europe, directing the Athens, Berlin and Hamburg Symphony orchestras.

The self-assured music director said Friday he was moved to take the position because he is familiar with the Buffalo Symphony and with its growth. He was a guest conductor and pianist with the orchestra two years ago.

This is the first time that Foss has taken a full-time conducting position. He said he received other offers, "but this is the first time I've really been tempted."

Foss said he based his decision on the "excellence" of the orchestra and "the fact that I like the community."

Foss was prominently mentioned as a replacement for Joseph Wincenc when the latter resigned as associate conductor of the Buffalo Philharmonic in March, 1961.

David J. Laub, society president, said Foss was one of six considered for the conductor's post. A committee of three, comprising Laub, Clarence Obletz and Robert I. Millonzi, decided on Foss and presented his name to the directors.

Have Two Children

Laub said Foss and his wife had visited at the Laub home last month. Mr. and Mrs. Foss are the parents of a five-year-old son and a seven-month-old daughter.

Foss was the first American to conduct the Leningrad Symphony Orchestra. In the United States, he has conducted the Boston Symphony, the St. Louis Symphony, New York City Center Orchestra, the New York Symphony of the Air, the Los Angeles Philharmonic, Pittsburgh Orchestra and the Chicago Symphony.

He was the official pianist for the Boston Symphony from 1944 to 1950, and appeared as soloist with a score of other orchestras.

The new director said he intends to continue as a composer when he moves here. "No matter what I do and no matter where I go, I always compose," he said.

He has received wide acclaim for his works. These include: "The Prairie," an oratorio based on Carl Sandburg's poem; "The Jumping Frog of Calaveras County," a one-act comic opera, and "Piano Concerto No. 2."

Foss said he plans to move here as soon as he can find a home to buy or rent. He is committed to conduct the Cincinnati Symphony Orchestra next month and to appear at the Ojai Music Festival next summer.

Curtis Graduate

A native of Berlin, Foss is a naturalized citizen. He is a graduate of the Curtis Institute in Philadelphia.

Several directors of the society indicated Friday that they wanted the masters stressed, rather than contemporary music. When questioned on this, Foss said he has a "wide" interest in music. "I like to do all good music," he said.

ST. LOUIS, MO.
GLOBE-DEMOCRAT
D. 341,503 S. 352,715

MAR 7 1963 Byfkeller

Brazilian Appointed Symphony Conductor

Eleazar de Carvalho, regular conductor of the Brazilian National Symphony in Rio de Janeiro, has been engaged as musical director and regular conductor of the St. Louis Symphony for the 1963-64 season.

The appointment of the 47-year-old native Brazilian, who will be the seventh regular conductor in the Symphony's 84-year history, was made Wednesday by Orrin S. Wightman Jr., president of the St. Louis Symphony Society.

GUEST CONDUCTOR

Mr. De Carvalho is well-known to St. Louis audiences, having served as guest conductor here on four occasions. His most recent appearance was in the opening pair of subscription concerts of the current season.

Mr. Wightman said that Mr. De Carvalho will come to St. Louis within the next several weeks to arrange programs for the eighty-fourth season, which will begin in October. He will move to St. Louis with his wife and son prior to the opening of the season.

The St. Louis Symphony's last regular conductor was Edouard Van Remoortel, who held the post from 1958 through the 1960-61 season. His predecessor was Vladimir Golschmann, whose 27 successive seasons as conductor stand as a record among the nation's major concert orchestras.

SUCCESSFUL TOUR

The post here will be Mr. De Carvalho's first regular conductorship outside Brazil, although he is well-known in Europe, where he has just completed a successful concert tour, and in this country through his many guest appearances and his work at the Berkshire Music Center, Tanglewood, Mass.

Mr. De Carvalho was born in Iguatu, Ceara, Brazil, the son of farm laborers. While serving in the Brazilian Navy, he studied at night at the Institute Rio Branco and the National School of Music of the University of Brazil, from which he was graduated in 1934.

For six years he studied with Professor Paulo Silva, a distinguished professor of counterpoint and fugue at the university, and received a doctor's degree with honors in 1940. He also received the diploma of conductor-composer conferred by the University of Brazil.

FIRST OPERA

His first opera, "The Discovery of Brazil," was written in 1939.

His second opera, "Tiradentes," won a $4000 award and is included in the permanent repertoire of the Teatro Municipal. Mr. De Carvalho has also written a symphony, three overtures, two string quartets, two piano trios and a violin sonata.

In 1952 he founded the Juventude Musical de Brasiliera, a society of 75,000 Brazilian youngsters devoted to music education.

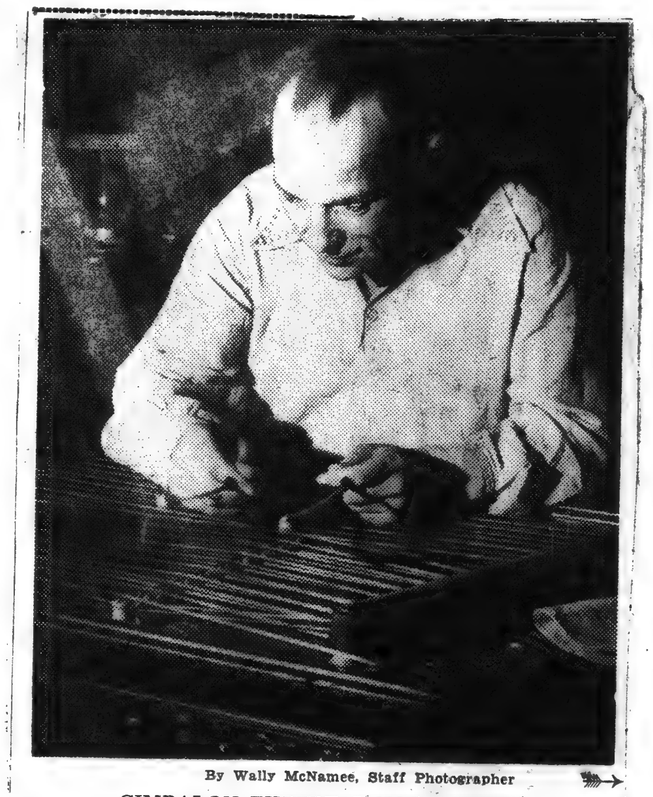
At Tanglewood in 1946, Mr. De Carvalho became a protege of the late Serge Koussevitsky, whose students also included Leonard Bernstein, musical-conductor-director of the New York Philharmonic.

Mr. Wightman, in making the announcement of Mr. De Carvalho's appointment, said he is "recognized as a conductor of the finest training and as one who has been widely acclaimed in the two Americas and throughout Europe. He is known as a superb disciplinarian and a hard-working orchestra builder. These two qualifications, added to his better-known abilities as conductor and musician, and his dynamic Latin personality, combine to give Mr. De Carvalho the credentials we believe are necessary for our regular conductor at this stage of the orchestra's existence."

ELEAZAR DE CARVALHO

The Washington Post
WASHINGTON, D.C.
D. 407,089 S. 474,073

MAR 17 1963 Byfkeller



By Wally McNamee, Staff Photographer

CIMBALON EXPERT JANOS HOSSZU
"... father had an ear for it . . . I had to like it."

Symphony Finds Plucker Of Cimbalon in D. C. Cafe

Janos Hosszu, whose last name sounds like President Kennedy trying to say "horseshoe," is the biggest thing in cimbalons.

This puts Hosszu in pretty much the same position as a haberdasher with a forlorn inventory of two-piece bathing suits for men. Hosszu has only one cimbalon, but he's already too big for the market.

In Hungary, where he faihfmfwy hrd mfw g b gbaa hails from, it's different, said Hosszu. Scratch a Hungarian, and you've got a good chance of injuring a cimbalon player. But here, if it weren't for Hosszu, the Boston Symphony would look pretty silly out there on the Constitution Hall stage this Monday and Tuesday.

The Boston Symphony loked everywhere for a cimbalon player and the National Symphony found one. Hosszu was found playing the unusual instrument in Michel's Restaurant, 1020 Vermnot ave. nw.

Boston needed him to play the cimbalon in its performance of a suite from Hungarian composer Zoltan Kodaly's opera "Hary Janos" last month and he'll appear here with the Boston Symphony playing the same composition.

The cimbalon, for the great majority who don't know, is a Hungarian instrument consisting of a box over which are stretched wire strings. The player uses two wooden hammers and his fingers, and the thing sounds something like the piano backgrounds in silent movies.

Hosszu, who has been playing the thing for 45 of his 53 years, says it's something of a piano and zither, and he wishes he had studied the piano more, even if he is considered a great cimbalon player.

Hosszu came here after the Hungarian Revolution and played the cimbalon all over the world and taught it for many years before coming to the United tSates, but it was all his father's idea.

Father ran a delicatessen and had an ear for thecombalon. "Everywhere, in the cafes and restaurants in Budapest, there is the cambalon," explained Hosszu. "My father wanted it. I had to like it."

Father Hosszu knew his place—the head of the family. When young Hosszu took some time off the cimbalon and won a boxing championship, his father found out what he had done and slapped him.

"Father was a strong man," sighed Hosszu.

21

BILLBOARD
NEW YORK, N.Y.
W. 22,000

APR 20 1963

Erich Leinsdorf and Boston Symphony Made for Each Other

By BARRY KITTLESON

BOSTON—In Boston there is a subway stop named "Symphony," which is a pretty good indication of the way Bostonians take to their world-famous orchestra. And with the appointment of Erich Leinsdorf as its musical director and conductor this season, the general consensus is that both Leinsdorf and the Boston Symphony have entered one of the most distinguished eras of their respective careers.

Maestro on Job

BOSTON SYMPHONY music director Erich Leinsdorf between takes with the 19-year-old pianist Lorin Hollander. Orchestra led in two divisions of Billboard special survey. (See chart.)

Vienna born, Leinsdorf was in his mid 20's when he was hailed as a boy wonder of the baton at the Metropolitan Opera and soon assumed the role of chief conductor of the German repertory in what is considered the Met's "golden age" of German opera. The young conductor was in the pit for such legendary figures as Kirstad Flagstad and Lauritz Melchior.

Since the, Leinsdorf has held a variety of conductorial posts which include nine years with the Rochester Philharmonic (1947-1956), director of the New York City Opera (1956), and from 1957 to 1962 he returned to the Metropolitan in a post created expressively for him by Rudolf Bing as music consultant and conductor.

Leinsdorf's meticulous precise approach to a composition has earned him the respect and acclaim of critics, musicians and composers themselves. Recently, following a performance of Walter Piston's "Symphony No. 7," the composer, himself, remarked: "I wasn't prepared for a man to know my score better than I did." "In the Boston Symphony," said a national magazine, "Leinsdorf has at last found an instrument worthy of his great skills."

As a recording artist, Leinsdorf has had an impressive career. He has recorded many of the orchestral staples for Capitol and is now recording exclusively for RCA Victor Red Seal. He has already distinguished himself as the conductor of such acclaimed recordings as Wagner's "Die Walkure," which received both the Saturday Review's 1962 critics poll as the top operatic recording of the year and the Grand Prix du Disque, and Puccini's "Turandot," which has become one of the best selling opera albums in many years.

The first positions on both current Classical charts, and the following discography speak for themselves.

Beginning April 15, the Boston Symphony with Maestro Leinsdorf embarks on a 14-day

(Continued on page 51)

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 34,490

SEP 27 1962

PERSONAL MESSAGE: To Erich Leinsdorf

* * * *

MAC LAMPKE,
MARTINI CARL
BOYLSTON AT ARLINGTON, BOSTON, MASS.

Dear Mac:

Please send one of your fabulous Martini Carl Neckties to:

ERICH LEINSDORF
Symphony Hall
251 Huntington Avenue
Boston, Mass.

who made his magnificent debut as music director and conductor of the world renowned Boston Symphony Orchestra last week-end. Long regarded as one of the leading conductors of Opera, he now accepts a new challenge, now well begun. He deserves our applause!

From the President of
The Society of Splendid Scarves

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Evening Globe
BOSTON, Mass.
Circ. 141,660

NOV 20 1962

SPEAKING OF PEOPLE

CREMMEN

Leinsdorf Host To BSO Wives

By MARY CREMMEN

Erich Leinsdorf, the new conductor of Boston Symphony, has done a delightful thing that now can be told.

He invited only the wives of the musicians to the last final rehearsal. No other conductor ever has done this.

It was an amazing night. In the vast hall that seats 2631, there were but 96 women, each one sitting exactly where she wished. The majority were in small clusters at either end of the first balcony.

Each one had chosen the side overlooking where her husband sat. A few wives were scattered way up front in the eighth and tenth row.

The lights dimmed, the concert began.

The exclusive audience first heard Bartok's Piano Concerto with soloist Geza Anda and Mendelssohn's Midsummer Night's Dream.

★ ★ ★

Said Sydelle Gomberg, wife of Ralph Gomberg the first oboeist who has been with the orchestra since 1950, wives never felt so important. And during intermission Mrs. Leinsdorf walked around the hallways introducing herself.

After the concert all were invited to cocktails and sandwiches. Leinsdorf was a great success.

"He did not just stand there as if he were at the head of a reception line but walked around speaking to every one of us," said a guest.

Mrs. Gomberg was sure it boosted the men's morale, "to see him make an effort to meet their wives, meant he had a much more personal interest.

"Frankly, I met many of the wives for the first time myself."

She compared the event to Thanksgiving — "when a big family gets together."

NewEnglandNewsclipAgency,Inc.
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City Record
BOSTON, Mass.
Off. Boston Publication
Weekly Circ. 1,800

SYMPHONY HEAD AT CITY HALL—Erich Leinsdorf (left), successor to Charles Munch as conductor of the Boston Symphony, made one of his first duties a call on Mayor Collins at City Hall.

MUSIC MAGAZINE AND
MUSICAL COURIER
EVANSTON, ILL.
MONTHLY 10,000

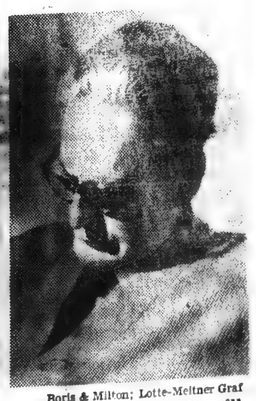
JUL 1962

Harry Redl

THE AMERICAN ACADEMY of Arts and Sciences recently elected new Fellows in Boston: (Left to right) Erich Leinsdorf, successor to Charles Munch, Boston Symphony; Metropolitan Opera soprano Leontyne Price; composer Leon Kirchner, Harvard University. The academy, chartered during the War of Independence, includes 1,800 leaders in the sciences and arts.

The New York Times
D. 680,265 S. 1,306,418

OCT 21 1962



Boris & Milton; Lotte-Meitner Graf

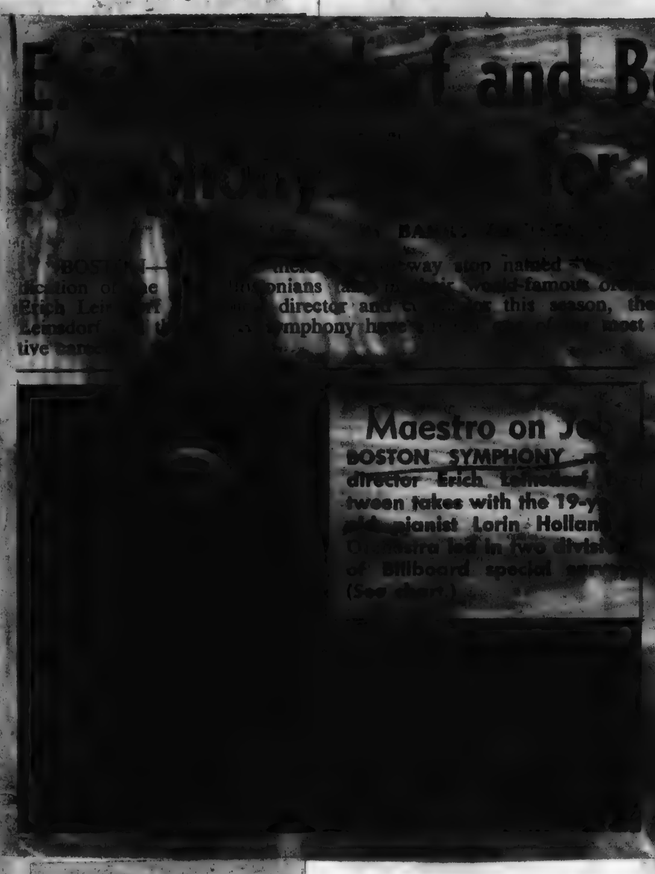
MAESTROS ON A VISIT—Erich Leinsdorf, at left, will lead Boston Symphony in New York and Brooklyn this week, while Otto Klemperer will be guest conductor of the Philadelphia Orchestra at Carnegie Hall on Tuesday.

22

BILLBOARD
NEW YORK, N.Y.
W. 22,000

APR 20 1963

E... f and Boston... S... for Each Othe...



Maestro on J...

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(See chart.)

...Leinsdorf was in... this mid 20's ... he was hailed ... as a boy wo... of the baton ... at the Metropolitan Opera and ... soon assumed the role of chief ... conductor of the German reper... tory in what is considered the ... golden age.

The young conductor was ... set for such legendary ... Kiepura and ... Ponselle, Flagstad and ... Melchior, ... Leinsdorf has held ... the Rochester ... (1947-1956), ... New York City ... from 1957 ...

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(Continued on page 15)

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 34,490

SEP 27 1962

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Evening Globe
BOSTON, Mass.
Circ. 141,660

NOV 9 1962

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City Record
BOSTON, Mass.
Off. Boston Publication
Weekly Circ. 1,800

OCT 27 1962

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MUSIC MAGAZINE AND
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MONTHLY 10,000

JUL 1962

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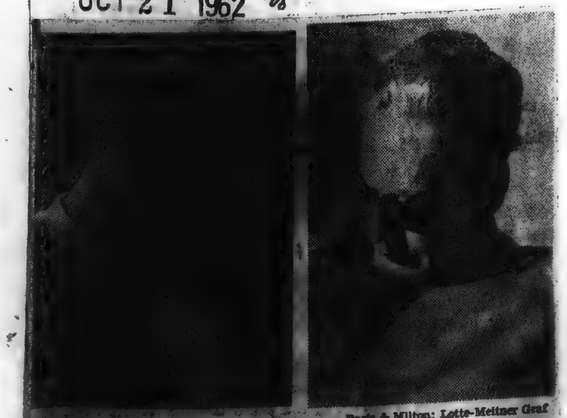
Harry Redl

The New York Times
D. 880,285 S. 1,306,418

OCT 21 1962



Boris & Milton; Lotte-Meitner Graf

MAESTROS ON A VISIT—Erich Leinsdorf, at left, will lead Boston Symphony in New York and Brooklyn this week; while Otto Klemperer will be guest conductor of the Philadelphia Orchestra at Carnegie Hall on Tuesday.

TUCSON, ARIZ.
CITIZEN
D. 36,090

OCT 13 1962

Serving A Need

Of all the conductors and orchestras who participated in the first week's concerts in Lincoln Center, only one was, to some extent, as much on trial as the previously untried surroundings as well.

This was Erich Leinsdorf, lately installed as music director of the Boston Symphony Orchestra and appearing for the first time in New York as its responsible authority.

To the casual observer this might have seemed much the same Boston Symphony as ever, but to the tutored eye there were the signs, if not of a new broom that sweeps clean, at least of a healthy veteran with a new spring in his step.

Leading the strings now as Leinsdorf's lieutenant was the brilliant young violinist Joseph Silverstein who succeeded the long admired Richard Burgin, the orchestra's new associate conductor. And responding to his baton with a snap and celerity that has sometimes been missing of late under Charles Munch, was an alert ensemble determined to play its way back into the top bracket which, for some tastes, it had once occupied alone.

For, in an interesting alteration of pattern, the Boston management has exchanged an improvisor for what, in the theater, might be called a disciple of the method school. "Methodical" is the word for Leinsdorf, who belies his Viennese background in an abhorrence for "Schlamperei" (the Austrian equivalent of "easy does it"), devotion to the letter of the music he conducts as a necessary precedent to honoring its spirit.

A methodical man, too, in his approach to the problems of his craft, Leinsdorf learned Italian at an early age because he deemed it a pre-requisite for a man who aspired to conduct opera, his first love.

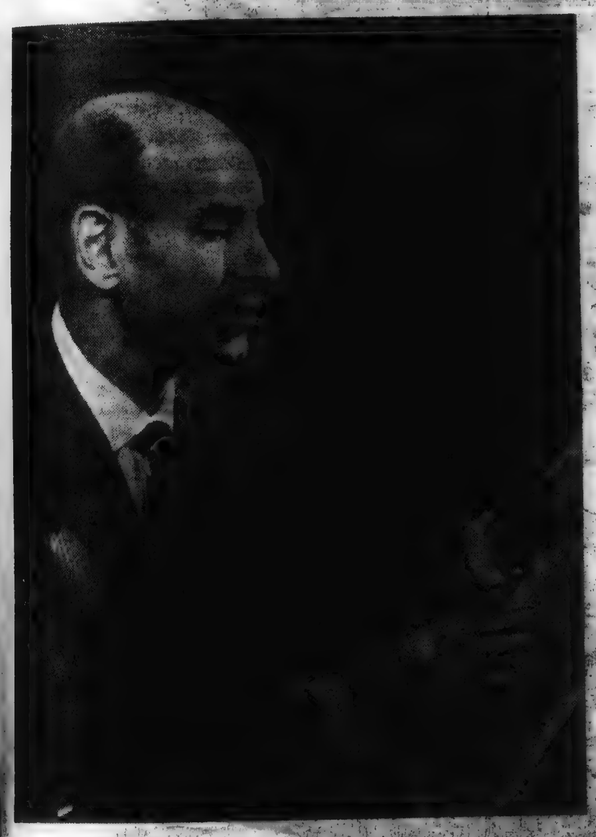
And, as those who believe with Branch Rickey (of the baseball world) that "luck is the residue of design," that knowledge provided him with an access to the favor of Arturo Toscanini when a knotty rehearsal problem arose at a Salzburg Festival of some 25 years ago. The eager Leinsdorf, not much out of his teens, had the linguistic as well as the musical talents to "jump in."

Since that time, Leinsdorf has proved himself adept at the aquatic aspect of music in "jumping in" to many troubled waters and more often swimming than sinking. A prime instance was his succession, at the sudden death of Artur Bodanzky, to primary responsibility for the Metropolitan's German repertory in the days of Flagstad and Melchior, Schorr and Lehmann.

Not all of them welcomed the authority asserted by one barely half their age, but Leinsdorf made it clear that he WAS the authority, and enhanced his stature thereby.

Since then he has weathered storms as director of the Cleveland and Rochester orchestras, and served a term as head of New York City's Center Opera before returning to the Metropolitan as Rudolf Bing's musical administrator.

From these varied qualifications, Leinsdorf has assembled a strong hand to play when a trump card is required to serve his need in Boston.



ERICH LEINSDORF
In Boston

Messenger
AVON, Mass.
Weekly Circ. 1,325

OCT 18 1962

CHAT WITH SYMPHONY DIRECTOR

A thrilling moment for Miss Amy Puffer of Pratt St., Avon, came when she was introduced to and chatted with Erich Leinsdorf, new music director of the Boston Symphony Orchestra, in the Green Room at Symphony Hall following a concert. Amy is president of the senior class at Avon High School and Mr. Leinsdorf expressed great delight when she told him of the students' interest in the orchestra. Amy attended the concert with Atty. and Mrs. Leslie Gold of Avon.

ALBANY, N.Y.
TIMES-UNION
D. 69,446 S. 116,010

MAY 27 1962

Erich Leinsdorf New Boston Symphony Head

By EDGAR S. VAN OLINDA

The musical intelligentsia of the Western hemisphere will shortly be facing east to the Mecca of Tanglewood in the Berkshires for the 28th annual outdoor series of concerts of the Boston Symphony Orchestra. The group opens its season, July 4, marking the final series of concerts under the direction of Dr. Charles Munch, its artistic mentor since 1951.

Dr. Munch will be succeeded by Vienna - born Erich Leinsdorf, former associate in opera and symphonic performances with Toscanini and Bruno Walter. Earlier in the month, the management of the Boston Symphony Orchestra, moderated by Thomas D. Perry Jr., the orchestra's manager, held a press party for Mr. Leinsdorf in Symphony Hall, Boston, in which the new permanent conductor was questioned as to the future of the Bostonians in general and Tanglewood, in particular. A digest of Mr. Leinsdorf's series of questions and answers follows:

"This organization shall always hold music uppermost. You can glory in it. It is one of the greatest things. I have made a point of this particularly when I was asked abroad, because in Europe there is not too much awareness of what goes on musically in the United States, particularly where the center of decision lies and where musical policy is made. Often the general hostility to the United States takes place in little digs; I found it very useful sometimes to allay certain suspicions best by specific examples and the policies of the Boston Symphony Orchestra have been very impressive to a lot of people when they heard about them.

QUESTION: It's a little bit beyond, looking farther ahead, but for your first Tanglewood season, in 1963, have you any plans about the Berkshire Music Center?

LEINSDORF: I have a lot of plans and ideas, I am concerned with this very much. I have thought as much about Tanglewood and the educational aspects of it as I have thought about the Boston Symphony season. I really think about it all the time because it is one of the greatest enterprises and I want to continue its building up, it has been spectacularly successful.

QUESTION: Do you anticipate any great changes in the personnel of the Orchestra?

LEINSDORF: No, at the moment, none. We have some retirements and these retirements of course mean some replacements, but at this moment there are no changes in personnel, other than these retirements, contemplated.

Erich Leinsdorf, Vienna-born conductor who will be the permanent conductor of the Boston Symphony Orchestra succeeding Dr. Charles Munch who is retiring following the 1962 Berkshire Festival, at Tanglewood.

QUESTION: I didn't read the story myself, but I have heard that you were quoted as saying you didn't intend to stay a great length of time with the Symphony because you were more concerned with opera.

LEINSDORF: I want to know where you read that, because it is certainly entirely to the contrary of what I feel. There comes a moment — look, I think every conductor who has had European training wants to do opera and symphony, because this is the way we were trained. I remember when I was 18 at the Academy in Vienna, I conducted in one year 'Mignon' by Ambroise Thomas and the '7th Symphony' of Bruckner. Now, a greater contrast cannot be found. At the moment I can only say that I think that I want nothing more than to conduct the Symphony. I have had a good fill of opera, I have known its shortcomings, and its lovely sensations. I have enjoyed my stay with it. I would say that at this moment my nostalgia for opera is well controlled.

If there is nothing further, I would like to thank you for being so patient with me and please, for these individual conversations, I think Harry S. Beall, press and publicity director, will be the person who would be delighted to have conversations on special problems which you might be interested in exploring. I will be in Boston probably starting just before Labor Day when I take up my residence."

Prior to June 18, ticket orders should be mailed to Festival Ticket Office, Symphony Hall, Boston 15, Mass. After that date, orders should be addressed to Festival Ticket Office, Tanglewood, Lenox, Mass-Telephone Lenox 600.

New England Newsclip Agency, Inc.
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Sun (e)
LOWELL, Mass.
Circ. 44,384

DEC 29 1962

Music

Leinsdorf Appointment Top Musical Happening

By Alfred Burke

LOWELL—The most important musical happening during 1962 was the naming of Erich Leinsdorf to the musical directorship of the Boston Symphony Orchestra.

Mr. Leinsdorf who is expected to create another bright era for the celebrated organization, and rightly so, has enjoyed a splendid career as a conductor long before his coming to Boston. Long and many have been the discussions concerning his forte. Is he greater in opera or symphony? Is he strictly Wagner? Or can he also bring his inner forces to bloom under a diet of creative greats in symphony, a field that embraces more than one school of thought?

Erich Leinsdorf

To us, Mr. Leinsdorf can do anything right when it comes to directing an ensemble of fine instrumentalists, and equally so when working with a cast of singers. Our experience with Mr. Leinsdorf has been mostly in opera, such as the fabulous "Ring" of Wagner, and also by the same composer such thrilling and exacting forces as Parsifal, Tristan and Isolde, Tannhauser and Lohengrin.

His work during such moments as the Pilgrims Chorus, the Good Friday Spell Music, the Love Duet from Tristan, the Fire Music, to mention only a few, have been indeed inspirational. We can remember well the day of a press luncheon in Boston when we were introduced to Mr. Leinsdorf by assistant Metropolitan Opera company manager, Francis Robinson. The symphony's new director had just come from a guest appearance at Symphony hall. He was thrilled at his experience, as though it were his first such assignment, and we were impressed with his gracious modesty.

With this in mind, we turn to other events and individuals that have added to our knowledge and understanding as to just how "big" this world of music is, and just how far all musicians will never go.

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Herald (m)
BOSTON, Mass.
Circ. 177,889
NOV 22 1962

(Herald Staff Photo by Dan Murphy)

RUSSIAN BALLET AT SYMPHONY—Guests of the Boston Symphony Orchestra at a rehearsal yesterday were members of the Bolshoi Ballet. Several of whom are shown with Vladimir Resnikoff and Harry Ellis Dickson, violinists who made Russian trip with orchestra.

New England Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Circ. 192,118
NOV 22 1962

Hub Symphony Best in U.S., Say Bolshoi Dancers

Members of the Bolshoi Ballet told Russian speaking Boston Symphony violinist Vladimir Resnikov Wednesday that Boston's orchestra is the best in the United States.

About sixty members of the Bolshoi company attended the orchestra's afternoon rehearsal of Shoenberg's Verklarte Nacht and Etler's Concerto for Wind Quintet and Orchestra.

Most of the members of the Boston Symphony have already performed for Russians. In 1956 they played in Leningrad at the Hall of Harmony.

During an intermission Wednesday members of the Bolshoi met with some Russian speaking symphony players in the Ancient Instruments Room in Symphony Hall.

One of them was Anastasia Stevens, daughter of Edmund Stevens, Moscow correspondent for the Christian Science Monitor and Time magazine.

When asked if she had any particular difficulties in joining the Bolshoi, Miss Stevens politely moved away to discuss music with a symphony member.

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Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 162,363
JAN 2 1963

PLAYER'S EYE VIEW shows how conductor Erich Leinsdorf looks to the musicians as he conducts the Boston Symphony Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 162,363
NOV 9 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 177,105
NOV 9 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 192,118
NOV 9 1962

Boston Woman Wills $400,000 To Civic Causes

Three $100,000 funds for the benefit of the Boston Symphony Orchestra, New England Conservatory of Music and the South End House are among the charitable bequests provided by the will of Mrs. Laura McG. Stackpole filed Thursday with Suffolk Register of Probate Louis F. Musco.

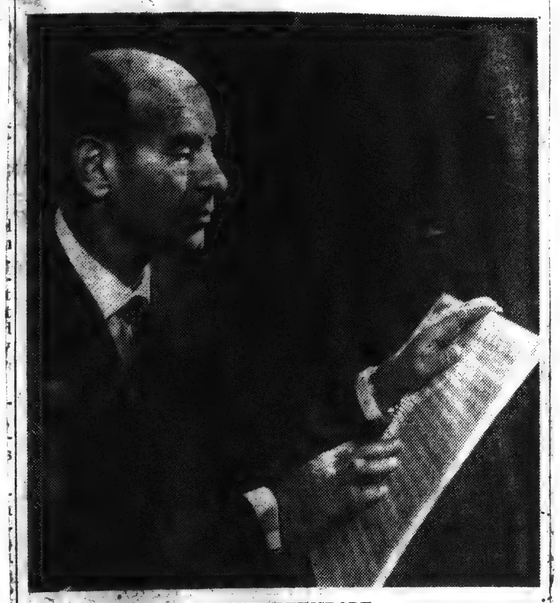
Mrs. Stackpole, widow of Pierpont L. Stackpole, resided at Arlington st., Back Bay. She died Oct. 21. Under her will signed Jan. 18, 1962, she disposed of an estimated $1 million estate.

Among other bequests are $50,000 each to the Boston Society of Natural History which conducts the Museum of Science, and the Boston Evening Clinic. Among bequests provided for her employees are $7500 to chauffeur Sydney P. Stanley, $5000 to Christine Johnson of Brookline, widow of her former chauffeur Sydney P. Stanley, $5000 to Christine Johnson of Brookline, widow of her former chauffeur Joseph Johnson, $20,000 to her maid, Thea Sobstad, $15,000 each to Elizabeth Barrett and Gerald A. Richardson in appreciation of devotion to Mrs. Stackpole.

She left the remainder of her estate to a daughter and grandchild and provided a number of bequests for relatives. Her daughter is Mrs. Sarah Knowles de Coizart of Sutton pl., New York City.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659
OCT 7 1962

Personality Parade



ERICH LEINSDORF

NEW YORK—Of all the conductors and orchestras who participated in the first week's concerts in Lincoln Center, only one was, to some extent, as much on trial as the previously untried surroundings as well. This was Erich Leinsdorf, lately installed as music director of the Boston Symphony Orchestra and appearing for the first time in New York as its responsible authority.

New Broom

To the casual observer, this might have seemed much the same Boston Symphony as ever, but to the tutored eye there were the signs, if not of a new broom that sweeps clean, at least of a healthy veteran with a new spring in his step.

Leading the strings now as Leinsdorf's lieutenant was the brilliant young violinist Joseph Silverstein who has succeeded the long admired Richard Burgin, the orchestra's new associate conductor. And responding to his baton with a snap and celerity that has sometimes been missing of late under Charles Munch, was an alert ensemble determined to play its way back into the top bracket which, for some tastes, it had once occupied alone.

For, in an interesting alteration of pattern, the Boston management has exchanged an improvisor for what, in the theater, might be called a disciple of the method school. "Methodical" is the word for Leinsdorf, who belies his Viennese background in an abhorrence for "Schlamperei" (the Austrian equivalent of "easy does it"), devotion to the letter of the music he conducts as a necessary precedent to honoring its spirit.

Methodical Man

A methodical man, too, in his approach to the problems of his craft, Leinsdorf learned Italian at an early age because he deemed it a pre-requisite for a man who aspired to conduct opera, his first love. And, as those who believe with Branch Rickey (of the baseball world) that "luck is the residue of design," that knowledge provided him with an access to the favor of Arturo Toscanini when a knotty rehearsal problem arose at a Salzburg Festival of some 25 years ago, and the eager Leinsdorf, not much out of his teens, had the linguistic as well as the musical talents to "jump in."

Since that time, Leinsdorf has proved himself adept at the aquatic aspect of music in "jumping in" to many troubled waters and more often swimming than sinking. A prime instance was his succession, at the sudden death of Artur Bo-danzky, to primary responsibility for the Metropolitan's Germany repertory in the days of Flagstad and Molchior, Schorr and Lehmann. Not all of them welcomed the authority asserted by one barely half their age, but Leinsdorf made it clear that he was the authority, and enhanced his stature thereby. Since then he has weathered storms as director of the Cleveland and Rochester orchestras, and served a term as head of New York's City Center Opera before returning to the Metropolitan as Rudolf musical administrator.

From these varied qualifications, Leinsdorf has assembled a strong hand to play when a trump card is required to serve his need in Boston.

BOSTON, MASS.
GLOBE (MORNING)
D. 194,870 S. 465,653

APR 21 1963

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Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
FEB 18 1963

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But to this writer the matter hits a more profound note of warning. If the 442-vibration A, why not an eight-and-one-half-day week or a 500-day year? After all, we long ago tossed the 100-cent dollar to the winds and why attach strings to change (to belabor a pun that could be extended ad infinitum)?

A LITTLE more thought and a little more examination of virtues and defects of a particular change could do us all a great deal of good right now, if for no other reason than the obvious one—that just about as many changes in ways of life have been for the worse as for the better. And vice versa. When did Congress pass a law against reflection?

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NEW YORK, N.Y.
8 TI. a YR. 49,525

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Left, the maestro wears
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lapels, moderate shoulder padding
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The jacket has two buttons, no vent
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and the pleated trousers are cuffed.
The shirt, worn with a black
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Right, for those rare moments
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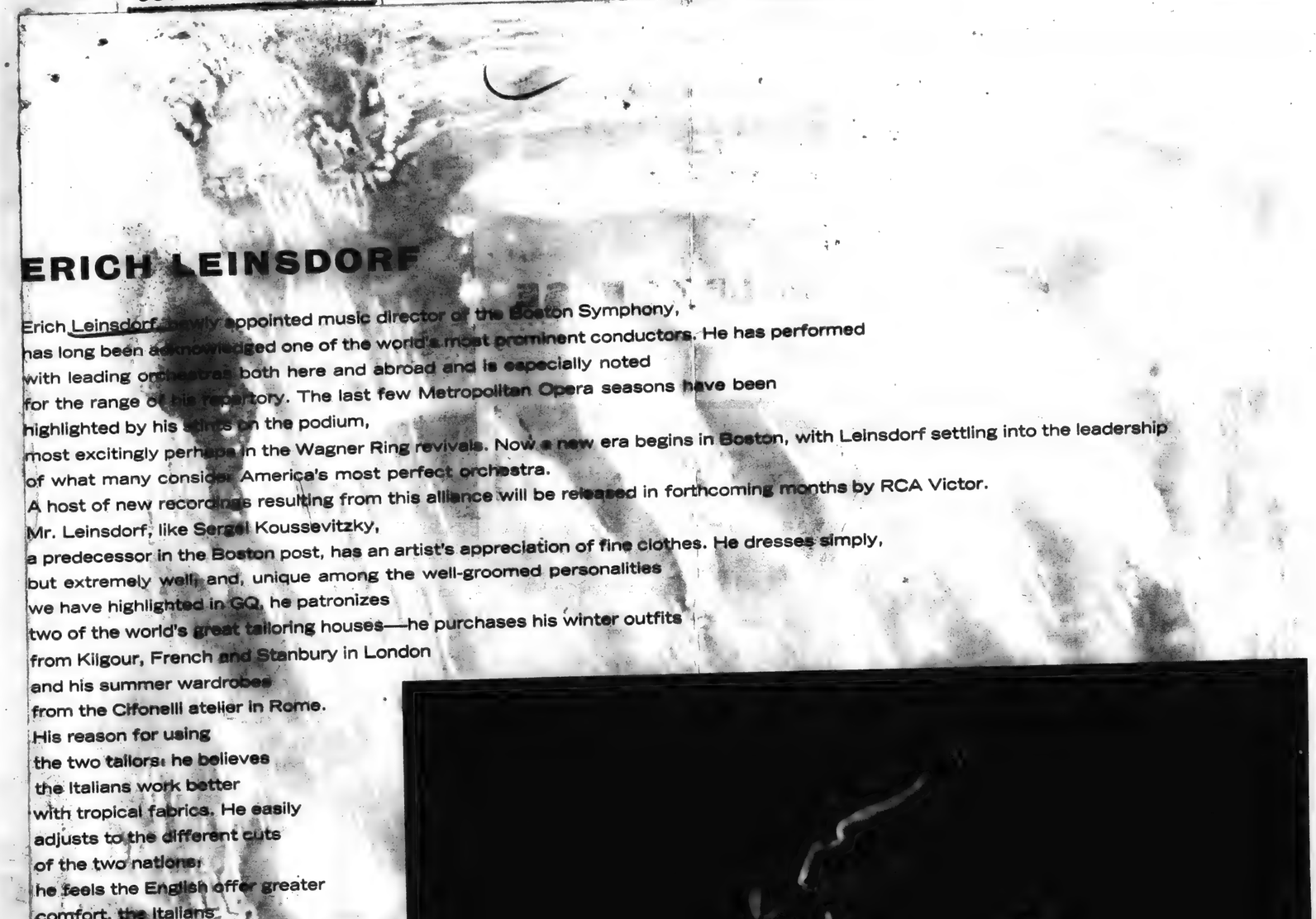

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Morning Globe
BOSTON, Mass.
Circ. 192,118
MAR 25 1960

Satisfying Subscribers Tradition Since 1881

Multitudes of music lovers regularly attend concerts by the world-famous Boston Symphony Orchestra. Today, Globe writer Margo Miller continues her series of articles about the backstage stars who make the concerts possible.

By MARGO MILLER

"We tell subscribers that every seat in Symphony Hall is good. But some are a little better than others."

MILLER

Ethel M. Fallon, head of the Boston Symphony Orchestra's subscription office, made the remark as she sorted the flood of application forms for the Friday-and-Saturday concert series.

The renewal deadline for these 48 concerts is May 1. But, "going to Symphony" (especially on Friday afternoons) has been a tradition since the orchestra's founding in 1881, so the subscription blanks are returned almost as soon as they are mailed out.

At least four subscribers have heard all 11 B.S.O. conductors. So familiar are the Friday faces that a subscriber forgetting her ticket is simply passed in by the man at the door with a friendly nod.

Mrs. Fallon's office also handles seven other series: the six Sunday afternoons, six Monday evenings and 10 Tuesdays, all in Boston; the five Tuesdays in Providence; five Wednesdays and five Fridays in New York's Philharmonic Hall.

Next season the five Tuesday concerts which from 1882 have been in Sanders Theater, Harvard, will be switched to Boston.

"This series will be called 'Cambridge Concerts in Symphony Hall,'" said Mrs. Fallon. "Our subscription blanks are printed in crimson ink, and I even use a red pen to assign seats."

At Sanders, the Harvard faculty had first call on the 1232 seats. Transferring this number to Symphony Hall (capacity 2631) should be no problem. Subscription notices, however, went out to all 6500 names on the faculty.

The demand has been such that "we have to go by the date of the subscriber's first academic degree." The earlier the degree, the better chance of getting the requested seat in the requested price.

All told, the nine series account for 11,000 subscribers representing 20,000 series tickets. Most series are subscribed in pairs, except for the Friday concerts when singles are most in demand.

There are waiting lists for all series. In September, however, the office gives out the names of those wishing to sell part of a Friday-Saturday series.

The B.S.O. encourages subscribers to turn tickets back to the box office when they cannot attend concerts. The resale, says Mrs. Fallon, is a wonderful source of revenue and helps to reduce the orchestra deficit.

Friday afternoons, 251 "rush seats" at 60 cents each are available in the second balcony on a first-come basis. The Huntington av. box office opens at 1:30 p.m.

Until the 1916-17 season, subscriptions for the Friday-Saturday concerts were auctioned off.

A newspaper account of Sept. 19, 1892, when the B.S.O. was still housed in the Boston Music Hall, notes that "Adam House Connelly was on hand as usual to buy for his patrons. He had just returned with some orders he received in Europe" from Bostonians spied in the Milan Cathedral, at the base of Mt. Vesuvius, or on a Venice canal.

★ ★ ★

But the story of the day was clearly the bid by Mrs. Jack Gardner's agent who paid $392 for a single series seat. It seems that by mistake he spoke only for three seats which were knocked down to him at $162 each.

Other agents, knowing that "Mrs. Jack" always took four seats, were determined to bid up the price for the fourth place when her man recovered his wits.

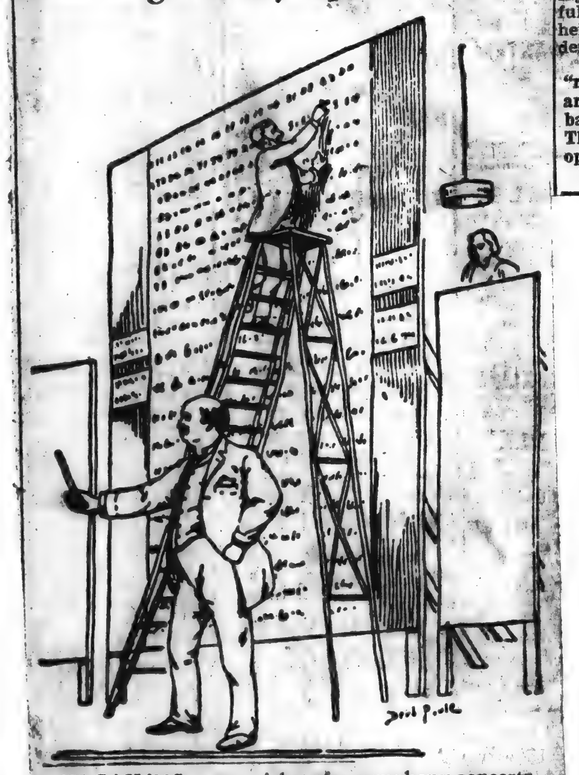
A Globe headline commented: "Her Premiums on Four Seats Will Pay the Symphony Fiddler."

Then, as now, programs for series are not announced much in advance of a particular concert. The B. S. O. advertisement the day before Mrs. Jack's purchase was content in announcing "a select Chorus will participate occasionally in the Concerts, and the best available soloists will appear."

Boston's faith in the conductor's choice of music is unique. No other American orchestra has so many series, and none of the series is so heavily subscribed.

NEXT: Why Symphony-goers enjoy program notes almost as much as the concerts.

Backstage at Symphony--II



IN GAY '90S season tickets for symphony concerts were auctioned. Sketch from Boston Daily Globe of Sept. 20, 1892, shows auctioneer Fred Jackson taking bids. Head usher of old Boston Music Hall, where concerts were held, marks off seats on blackboard.

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Stanley Ballard, International Secretary and String Congress Project Director, and Erich Leinsdorf, Music Director of the Boston Symphony and Berkshire Music Festival, discuss the program for the concert by the String Congress Orchestra directed by the latter on June 21. Left to right: Dr. Walter H. Hodgson, Head of the Music Department, Michigan State University; Mr. Ballard; Mr. Leinsdorf; Dr. Wilson B. Paul, Director Lecture-Concert Series, Michigan State University; Dr. Paul Oberg, Dean of the Congress and Head of the Music and Music Education departments at the University of Minnesota.

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Backstage at the Symphony

The Boston Sunday Globe—March 24, 1963

Manager Is the Unsung Star

Thousands of music lovers regularly see, and millions hear, the men and women who play in the world-famous Boston Symphony Orchestra.

But few know of the many other people who have vital parts in the operation of the orchestra.

Globe reporter Margo Miller today begins a series of articles about their backstage activities which make concerts possible.

MILLER

By MARGO MILLER

The Boston Symphony is the only orchestra in the world to own a seven-gang lawn mower. Seeing that someone takes care of the famous Tanglewood lawns is just one responsibility of the B.S.O. manager, Thomas D. Perry Jr.

"As businesses go, we're small. As a musical undertaking we're enormous, because we operate on so many fronts," says Perry.

As manager he is delegated by the orchestra's board of trustees to put on some 240 concerts a year in Boston, at the Berkshire Festival and on tour.

Under his direction, the staff must buy or rent the musical scores, engage the soloists chosen by the conductor; inform the public about concerts; sell them tickets; hire ushers to seat them; satisfy their thirst for wine and beer during the Pops season; write and print the program books; dress the exhibition areas of Symphony Hall with art shows and musical memorabilia.

Also, broadcast the musical reputation of the orchestra through rentals of radio and television tapes; Fulfill recording contracts with RCA Victor; maintain a center for the advanced study of music at Tanglewood; park the patrons' cars there, sell them souvenirs and box lunches.

And transport 105 players with their musical equipment whenever a concert calls the orchestra out of Symphony Hall, bank income; and pay all salaries and bills.

"Everything this side of the footlights is the manager's business. Everything the other side is in the province of the musical director.

"Of course, I'm sometimes found backstage and Conductor Leinsdorf's out here," says Perry, "and that's how it should be."

One liaison between the front offices and the orchestra is the assistant manager, Norman S. Shirk. He describes himself as "artist greeter and handholder," but he is also to be found on Symphony and Pops nights welcoming the public.

Another of Shirk's duties is the rental of Symphony Hall to organizations with $950 and the need for an auditorium seating 2631.

At the moment, the assistant manager is engaged in the intricacies of arranging transportation for the orchestra on its western tour next month.

He must charter two passenger planes and a cargo plane to carry the B.S.O. to 11 cities. And he'll see the players and instruments through Canadian customs and immigration.

The orchestra's reputation has preceded it partly through radio and television. Harry J. Kraut, assistant to the manager, is in charge of all broadcasting arrangements.

Some 50 radio stations lease tapes of the Boston Symphony and Pops concerts, recorded by WGBH and WCRB, here.

Thirteen one-hour television shows from Sanders Theater, Cambridge, are distributed through the Seven Arts Associated Corp. Receipts from all tapes go to the B.S.O. Transcription Trust which benefits the orchestra's pension fund.

Kraut, who gets around the United States every two years, credits Boston as a university town for the strength of the market.

"Students go to our concerts sometime during their four years in school. When they go back home or on to jobs elsewhere, they keep this tremendous faith in the orchestra.

"They may not agree with the conductor on every performance or like every program, but they'll tune in the next broadcast."

On Kraut's radio and television map showing subscribing stations is an S-shaped band which snakes from the Great Lakes area to the Northeast and down diagonally to the southwest and up the Pacific Coast.

Banks are enthusiastic sponsors, quietly suggesting that their pre-eminence in financial matters is equivalent to the orchestra's in fiddle playing.

Generally speaking, stations in cities with no orchestra, or a short orchestral season, are the B.S.O.'s best customers. Las Vegas and Reno, which import Hollywood shows for night club entertainment, also see the orchestra via video-tape.

NEXT: Satisfying the subscribers who make "going to symphony" a tradition.

MEN BEHIND THE SCENES who make Boston Symphony Orchestra concerts possible are Thomas D. Perry Jr. (left), manager, and James J. Brosnahan, business manager.

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Evening Globe
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MAR 27 1963

Backstage at Symphony--III

Concert Program Writer Best in the Business

By MARGO MILLER

"Audiences should listen to the music, not read about it during the concert"

This observation by the Boston Symphony's John N. Burk is a blockbuster when you consider that the orchestra's program annotator is the best in the business.

Audiences, however, pay no mind to the gentle Burk. The view from his first balcony seat at Symphony is one of heads dipping into the white pages of his program book.

MILLER

Listeners via radio can subscribe at $8.50 a season to the program. At 64 pages an issue, it is the thickest one in the world and has a worldwide circulation to individuals and institutions. Grandmothers have been known to mail out their copies after a concert.

Burk is responsible for filling 14 pages with historical and descriptive notes. Other standard features are listings of future concerts, orchestra personnel and announcements.

For works in the standard repertoire he culls material from his extensive library of biographies and essays.

Thus his article on the Tchaikovsky Violin Concerto is less on musical analysis than on the circumstances of its composition, its reception by the first soloist (Leopold Auer, to whom the work was dedicated, called it "unplayable"), the critics (the Viennese Hanslick said the music "stinks in the ear") and the concerto's subsequent reception.

For contemporary music, Burk always asks the composer to furnish notes. Sometimes the composer's analysis is quite technical and the essay will include staves of music giving the principal themes.

Others will eschew analysis. For instance, Walter Piston, writing on his Sixth Symphony (a B.S.O. commission), told of his intention to craft each orchestral part to the particular section or player. "On several occasions it seemed as though the melodies were being written by the instruments themselves as I followed along."

Another feature of the program book is the "Entre 'acte."

In this section, Burk—an assiduous clipper of newspapers and magazines—reprints current articles on the musical scene. Or he may write something further on a composer being played at that concert.

Despite his modest disclaimer that "any attempt to reconstruct the probable effect of the 'Eroica' Symphony upon its first audiences in Vienna is a challenge to the imagination," Burk comes through with an essay fascinating in its detail and alive in its writing.

The symphony program books go back to the 1889-90 season. The cover drawing, by the way, is substantially the same, although the laurel wreath is now more restrained and the horn-blowing cherubs chubbier.

In those days the Brahms First Symphony was still considered new music and analyzed accordingly by the first annotator, William F. Apthorp.

★ ★ ★

Burk joined the B.S.O. staff in 1918. While still at Harvard he had been a music critic for the Boston Transcript under H. T. Parker.

At Symphony Hall he worked with another renowned critic, Philip Hale, whom he succeeded in 1932. One of his duties was to get the final program from the conductor and relay it to Hale. As Koussevitzky, in his early years, often changed programs at the last moment, telling Hale was no pleasant task.

All told, Burk supplies the notes for the 240 concerts given each year by the orchestra here, on tour and at the Berkshire Festival. He has also written books on Beethoven, Mozart and Clara Schumann, and has edited a collection of Philip Hale's program notes.

Friday afternoons find Burk slipping into the Symphony Hall auditorium to check new thoughts on a piece being played on the stage below.

Observing the figure of Burk at his listening place by one of the statues which decorate the hall, a way observed that the annotator learned his music at Diana's knee. Burk replied: "And at other joints."

GOOD READING to go with good music is provided for concert-goers by John N. Burk. He compiles programs.

NEXT: Orchestra librarians are always on call to provide the right music at the right time.

Backstage at Symphony-IV

3000-Item Repertoire Keeps Library Hopping

By MARGO MILLER

"The Boston Symphony plays more music in one season than most orchestras do in two or three," says Victor Alpert, librarian of the Boston Symphony Orchestra.

MILLER

He and William Shisler, second librarian, are responsible for having the music on stage at every performance and rehearsal exactly the way the conductor wants it.

Significantly, the library—a large room whose shelves hold about 3000 orchestral scores and parts—is next door to the conductor's room. There is constant traffic between Erich Leinsdorf and the library.

If, for instance, the conductor decides in Beethoven's Fifth Symphony to "double" the oboes (use two obes playing simultaneously) in certain pasages, he will so mark the oboe line in his conductor's score. The librarians will then take down the four oboe parts from the Beethoven Fifth folder and make the necessary changes well before rehearsal.

Players also mark music during rehearsals as other changes occur to the conductor. And they pencil in private markings for themselves.

Says timpanist Everett Firth: "I mark tunings, especially in more modern music, that make the music easier for me to play."

★ ★ ★

The conductor also marks in his score the bowings (up and down for the strings) as well as the phrasings for the entire orchestra. All these instructions have to be transferred to the individual parts.

Shisler estimates that for a large work such as the Beethoven Ninth Symphony there are 70 pieces of music, plus the choral parts. String players share desks and music, accounting for 34 parts; all others have separate desks and music.

As each conductor over the years (the B.S.O. has had 11 permanent conductors in its 82 seasons) has his own ideas about phrasings and bowings, librarians are kept busy erasing and amending scores.

Mending is another care. Ragged edges must be scissored off, tears taped.

Since the orchestra's founding in 1881, librarian Alpert says that the B.S.O. has gone through three full sets of the Brahms symphonies.

Even if the music rests unplayed in the shelves for many years, the scores cannot always be used. Conductor Wilhelm Gericke ordered the music for Liszt's Symphonic Poem "Orpheus" in 1885 and it was last played here under Pierre Monteux in 1921. Preparing the parts for rehearsal recently, Alpert discovered that the set had completely disintegrated and new music had to be ordered.

★ ★ ★

What if no scores are available? "Faust's Death" from Schumann's "Scenes from Goethe's Faust" is a good example.

The music was not in the B.S.O. library. Alpert's New York agent searched this country and Europe. Finally each orchestral, vocal soloist and choral part had to be extracted from Leinsdorf's full score and photo-copied.

The B.S.O. owns all the music in the standard repertoire. Music still controlled by a composer's estate or agent is rented.

Parts for Bartok's Concerto for Orchestra, for example, cannot be bought until the copyright expires in 2002 A.D. So the library rents the music.

And, because the B.S.O. has marked its set with Leinsdorf's directions, the publisher will not rent that set out to Eugene Ormandy and the Philadelphia Orchestra (which has a similiar arrangement for its set) or to any other orchestra.

Orchestral sets vary in price. A complete Mozart symphony may be bought for $25, the Tchaikovsky Fifth for $75, but the string parts alone for Mahler's First cost $100.

★ ★ ★

At the moment Alpert and Shisler are preparing the music for Tanglewood.

Ninety-five percent of the Mozart to be played at the Berkshire Festival is new to the orchestra.

Then there's the music for Arthur Fiedler's Boston Pops in 59 consecutive performances not to mention the Esplanade concerts.

In addition to suites from such clasic shows as "My Fair Lady," "Kiss Me Kate" and "Oklahoma," Fiedler plays (in specially commissioned orchestral arrangements) music from the new shows.

And Pops audiences look forward every year to a Fiedler round-up of new songs and novelties.

"I'm not saying just which new music Fiedler will have on his first program," Alpert commented.

"Just say that it probably will be the latest rage."

NEXT: Founder dreamed of Pops, music festival; trustees helped make them reality.

MUSIC LIBRARIAN Victor Alpert (left) and assistant, William Shisler, pore over one of 3000 scores and parts in their custody.

Evening Globe
BOSTON, Mass.
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MAR 29 1963

Backstage at Symphony---V

Trustees Are Fulfilling Founder's Bold Dreams

My MARGO MILLER

MILLER

When Henry Lee Higginson announced his plans to found the Boston Symphony Orchestra, he proposed paying most players $1500 eac ha year, the two concert masters $3000 and $2000, and the conductor, $5000. That was $110,000 for 71 men.

He figured that $1 million "would suffice" to start the orchestra, house it (then in the Music Hall), engage soloists, and insure it against financial worries.

And until early in 1918, Higginson ran the orchestra with the help of a manager, Charles A. Ellis. He hired the conductors, scouring Europe for the best; he set the players' contracts, their weekly duties and the limits on what other employment they might accept; he insisted that Symphony Hall be built (it was, through subscription).

"The Boston Symphony Orchestra," it was written, "is Mr. Henry L. Higginson's yacht, his racing-stable, his library, and his art gallery . . . it takes the place of what these things are to other men of wealth with other tastes."

But at 83 it was time to step down. "The burden"—financial and managerial—was "intolerable."

On Apr. 27, 1918, it was announced that a nine-man board of trustees had applied for incorporation of the orchestra and would henceforth guide it.

In the 45 years since Higginson's retirement, the Boston Symphony trustees have directed the orchestra toward goals the founder once envisioned.

★ ★ ★

"A good, honest school," while intended to supply the orchestra with players, became in 1940 under Serge Koussevitzky's direction the Berkshire Music Center, embracing fields of conducting, composition, and performance.

"Summer music,'" of course, started early; since 1885 the Pops has fulfilled Higginson's wish for "concerts of a lighter kind of music, in which should be included good dance-music.

Arthur Fiedler evolved the idea of the open-air Esplanade concerts in July and August. And in 1936 the annual removal to the Berkshire Festival began.

These various musical activities bear the stamp of the conductor. And the trustees would not have it otherwise.

Since the start of their management, all musical affairs have been in the hands of the conductor.

"We choose the best man available in the world of music and give him complete authority and discretion. The reputation of the orchestra is due to that policy," says Talcott M. Banks, present vice president.

"The orchestra exists to give the public as much music as it wants, without overtaxing the players."

★ ★ ★

The Boston Symphony, in all its activities, has the longest season of any orchestra in the world. Work is available to any player for 50 weeks.

How this time is filled is up to the conductors. The trustees work on the business end to make it all possible.

Banks estimates that total expenses run about $2.5 million, our earned income is about $2 million. The rest comes from gifts—from the Friends of the B.S.O.—and income from investments.

Higginson's deficit hovered around $50,000 a year, and came out of his own pocket.

Careful management of institution finances is, of course, familiar work for board members—15 men and one woman—all of whom serve on the boards of many other institutions.

"This city," observes Banks, "has an excellent tradition of public service.

"You use your extra time for it or you make time.'"

★ ★ ★

So quiet are the trustees about running the orchestra that the general public has little idea of their effect on its success, or the pride they take in serving it and keeping it pre-eminent.

In closing this series of articles on the people backstage Symphony Hall, Banks' anecdote sums up what music would be without them:

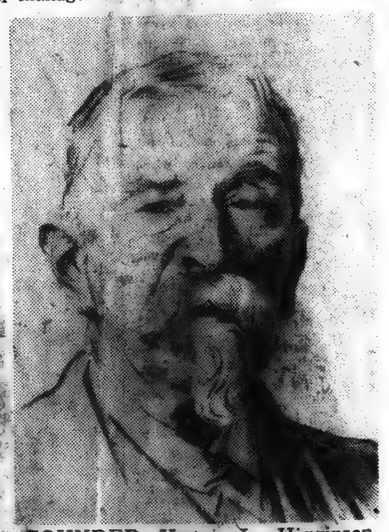
"You remember the story about the conductor who traveled to another orchestra. Beethoven's "Leonore" No. 3 opened the program.

"He signaled for an offstage trumpet to play. Not a sound. Of course, the music on stage went on. He signaled again for the trumpets second entrance. The same silence.

"When the piece was over, he went backstage. There was the trumpet player, red-faced in desperation, and holding him firmly by the arm was the janitor.

"'For the last time,' said the janitor, 'I tell you, you can't play that thing out here. There's a concert going on in there.'"

End of a series.



FOUNDER Henry L. Higginson envisioned great achievements for his Boston Symphony Orchestra. Trustees who have run the orchestra since his death made many of his dreams come true.

CHICAGO, ILL.
NEWS
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Social Gains Boston Symphony Blends Art

Harmony Contrasts With Discord Here

BY ROBERT M. LEWIN
Staff Writer

BOSTON—Symphony orchestra musicians are acting like working men.

But in Boston they are happy, in New York they are satisfied and in Philadelphia the feeling is better.

In Chicago and Cleveland, there is trouble—over musicians' contracts.

* * *

ERICH Leinsdorf, 55-year-old Vienna-born music director of the Boston Symphony Orchestra, says:

"The new attitude among symphony musicians is for year-around employment and security through pensions. They have taken up the general attitude of laboring people.

"This I consider social progress.

"The unsettled conditions in music are not any worse than any other field. But we expect it less in music because we like to have the men looked upon as artists.

"It is disconcerting to look upon the men as having the problems of wages, hours and weeks of work."

* * *

BUT the Boston Symphony and trustees of the orchestra apparently have solved the problems.

"This is a happy orchestra," says George A. Zazofsky, 48, chairman of the Boston Symphony Orchestra Players' Committee and a violinist in the orchestra for 22 years. "We don't have any big problems."

The minimum scale here is $185 a week, plus extra pay for recordings, television and radio performances.

Thomas D. Perry Jr., manager of the orchestra, says that 75 per cent of the members are paid above scale. He adds that the men "basically run" from $10,000 to $12,000 a year.

* * *

BUT orchestra members cite the following conditions as really spelling out their happiness:

— "We have the nearest thing to year-around employment." The fall-winter season (1962-63 is the 82d season) runs 31 weeks—24 weeks in Boston, six on tour and one and two weeks of paid vacation.

Then nine weeks of Boston "Pops" concerts in Boston from April 30 through June 29; concerts on the Esplanade

ERICH LEINSDORF

on the Charles River in Boston from July 4 through July 20, and the Berkshire Festival at Tanglewood from July 4 through Aug. 25.

—"We have an excellent pension—the most liberal in the country among symphony musicians." The musicians contribute $400 to $500 a year into the pension fund—and the orchestra trustees match it dollar for dollar.

* * *

AFTER 10 years, the musicians have a vested interest in a pension. They are eligible then for a pro-rata pension. There is no mandatory retirement age.

If the musician retires after 25 to 30 years of playing—depending upon his age when he joined the symphony—he collects a pension of half of the minimum scale for orchestra members—$4,512.41 for this year.

Whenever the minimum scale goes up, the retired musician's pension goes up, too. "It's the only pension in the country that operates on an escalator," says Rosaria Mazzeo, a bass clarinet player and the orchestra's personnel manager.

—"It's very difficult to get into the orchestra—it's quite rare for a man to be asked to leave."

Mazzeo, a member of the orchestra for 30 years, says that fewer than 15 have failed to have their contracts renewed in that period. Zazofsky adds, "We've not had a problem over non-renewal for over 10 years."

* * *

THE trustees' contract with the union here provides that agreements with not more than six members of the orchestra may not be renewed in any one year.

New members are on probation for a year—and if they are not notified by March 1 that their contract will not be renewed, they become regular members of the orchestra.

In cases of non-renewals, the trustees give the reason for their action—and if the musicians contest it, the five members of the orchestra committee and four others chosen by the musicians meet with a group of the trustees.

Arbitration is the final step — but no case has ever reached arbitration. The music director listens to both sides in the discussions.

—"The orchestra management pays for a major medical plan for the musicians — and they may extend the coverage to members of the family by paying the added cost."

* * *

PERRY says:

"The essential part of having a good orchestra is to have good musicians. The way to have good musicians is to have a good job for them.

"If you want good music, you must have security, reasonable pay and a social atmosphere, so that a member of the orchestra has stature by virtue of the fact that he's a respected man in his community.

Perry explains that it costs more than $2,500,000 a year to operate the Boston Symphony — and its deficit last year was $300,000. Its endowment and other funds total $1,814,212.

Contributions of $1 and up from "Friends of the Boston Symphony" made up nearly all of the deficit. Symphony officials say that not more than $50,000 was contributed as business gifts last year.

* * *

LEINSDORF contends that "the better a symphony orchestra is, the less it's able to earn its way . . . it must be supported generously."

"We don't expect a university to earn its way. We expect the people to give money to the university so it can operate." He continues. "People don't mind a university deficit.

"In symphony orchestra deficits are here to stay and they grow. They are not going to break even. You must get this across, and if you don't, you'll have trouble."

* * *

LEINSDORF believes that the stature of the orchestra and its members depends a great deal on the people in charge of the organization.

"If you have a group who are self-seeking and are out for their own prestige, advancement and power, those people would have a deleterious effect on the orchestra," he says. "Guidance is in the hands of the music director and the board of trustees.

"The real interest in a music organization demands a great deal of community spirit and an enlightenment of attitude. The Boston Symphony has continued to have people as trustees who are enlightened and have used it to the best advantage of music and the musicians."

LEINSDORF operates on the theory that people who work together should understand each other — and he meets with the orchestra committee once a month "without an agenda." He recently entertained orchestra members and their wives and staff members and their wives at a cocktail party and buffet lunch after a rehearsal.

Zazofsky says that Leinsdorf stresses the "importance of the open-door policy."

As to Henry B. Cabot, president of the trustees of the orchestra and a financier—it has been said in jest that the Cabots speak only to God—Zazofsky concludes:

"Mr. Cabot is without question the very best friend a musician could have."

Symphony orchestra members across the country now bargain more like trade unionists, less like the artists and musicians they are, in relationships with orchestra managements. That especially is true in Chicago, where the famed Chicago Symphony Orchestra membership is split in wrangling with the Orchestral Assn. and Local 10, AFL-CIO Musicians' Union. Here is how Robert M. Lewin, Daily News labor writer, saw the situation in Boston.

ROBERT LEWIN

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Tale of Monteux Poodle

By ROBERT TAYLOR

For his 80th birthday they gave him a tree, and on the village green guarded by the granite Civil War veteran, townspeople set about translating the tall Maine pine into a monument of simple beauty.

The story is told by Pierre Monteux's poodle (nee Friponette Blakeen in Woodside, California) who is by human standards, 112, and who has just completed her autobiography. Farrar Straus publishes it tomorrow, and while ordinarily resistant to first-person narrative by animals, being the owner of an illiterate schnauzer, we've made an exception for "Everyone Is Someone," Friponette's intimate domestic view of the maestro.

PIERRE MONTEUX

One-hundred-and-twelve is a good round ripe age for an autobiography, *n'est-ce pas*, and we expect to tell ALL when we arrive there, too. At the moment it is enough to let you know that the elastic cinch on our left sock currently dangles over a scuffed shoe tongue; the rest is silence. Friponette, the Monteux poodle, presumably with the aid of Madame Doris Monteux, is far less reticent.

★ ★ ★

SHE HAS EVERY RIGHT. Compared to our schnauzer, whose singular aim in life seems to be a hamburger in every pot, the Monteux dog displays remarkable breadth. The index indicates a cerebral range incredible for a poodle. Under 'K,' for example, one discovers Kennedy, President John F.; Khrushchev, Nikita; Klemperer, Otto and Kraus, Lili; and it gives pause to brood that our own mutt might only transcribe the words Kenl-Ration, assuming one could guide his ink-stained paw.

But Friponette, or Fifi if you will, enjoys the company of Maestro Monteux, and her portrait of the great man possesses an engaging warmth and gayety. Most of her life has apparently been spent in getting the Maestro and his wife ejected from the best hotels, but no matter, she has a personality: the greatness rubs off.

Fifi was once decorated by an airline and has submitted indignant letters to newspaper editors. (Mr. and Mrs. Monteux and miniature poodle had been banished from the Biltmore in Los Angeles.) George Judd, the former manager of the Boston Symphony Orchestra, even hired a locomotive for her. Barred from the St. Charles Hotel in New Orleans, Fifi was sulking in a railroad compartment, and Mr. Judd persuaded Southern Railroad officials to shunt the car into a permissive place in the station yard.

SO THE MONTEUX household is no stranger to segregation. It makes one cringe to think of the possibilities if a member of an ethnic minority turned up at some restrictive hotel with a hound on a leash; but, maybe that's double jeopardy. Besides affording the Maestro the dubious pleasures of rejection, Fifi has hobnobbed with the likes of Chevalier, Truman(who likes to follow the score during concerts), Schnabel and Heifetz; not bad for a dog, and somewhat more stimulating company than the generality of assistant hotel managers.

But most of her career has been spent in Hancock, Maine, to which some of the most beguiling passages of the autobiography are devoted.

"I lay one summer day on the soft green lawn of the Italo-French garden, watching a humming bee move from petunia to petunia. I am fond of this upper garden. Tall green conical cedars surround it in a beautiful circle. The roses are in profusion . . . the delicious odors of our Maine countryside . . . the wet ditches full of blue flag lilies, white and purple violets, and the mauve wild azalea . . . Along the hedgerows the pale wild rose . . . and the timid bluet in a bed of moss . . ."

★ ★ ★

AND IT WAS to Hancock that the Maestro returned one day to learn of the regard of the town, to the pine tree made into a flagpole, a superb flagpole with a 15-foot American flag and a bronze plaque at the base. "As we drove into the Winterhaven driveway, Maitre spied the great pole and the glorious flag. He did not say one word, but walked toward it and stood silently looking up to its immense height.

Then he saw the bronze plaque . . . "TO PIERRE MONTEUX ON HIS EIGHTIETH BIRTHDAY WITH THE AFFECTION AND ESTEEM OF HIS FELLOW CITIZENS OF HANCOCK, MAINE."

"He turned to Madame Doris and said quietly, 'This is a fine moment in my life; perhaps the finest.'"

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AS BOSTON SYMPHONY PLAYERS SEE THEIR NEW CONDUCTOR

IN CONTRAST to view by audiences, this is how Erich Leinsdorf, successor to Charles Munch, looks as he faces his musicians. Shown in rehearsal at Symphony Hall, the new conductor calls, respectively for "Sostenuto," "Fortissimo," and "Decrescendo."

(Boris & Milton Photos)

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Christian Science Monitor (e)
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Radicals vs. Conservatives at Symphony

Leinsdorf Defends His Programs

By Harold Rogers

In the current concert bulletin of the Boston Symphony is a letter by an anonymous listener who complained to Erich Leinsdorf that he feels "a sense of bitter disappointment" over Mr. Leinsdorf's programming this season. He was especially unhappy over "the cacophonous, discordant, downright incomprehensible character of much modern music," and went on to point out that Wagner, Tchaikovsky, and Liszt have thus far been overlooked.

To this letter Mr. Leinsdorf replied that Wagner, Liszt, and Tchaikovsky will indeed be heard before the season closes. And he went on to say that every generation produces a number of composers whose importance is more or less limited.

"I am not quite as certain in my quick recognition of the composer's importance or lack of importance as you are," Mr. Leinsdorf wrote. And then, specifically answering points raised by his questioner, he said that he "cannot by any stretch of the imagination consider Bartók cacophonous. While parts of Stravinsky are abstract indeed, the 'Symphony of Psalms' done last autumn, and particularly 'Baiser de la Fee' . . . are two of the most pleasing works of that composer. . . . Shostakovitch is tortured indeed, but so is Dostoyevski."

* * *

Back in Wagner's day a cartoon appeared in which a little girl was shown playing the piano while her mother stood by with an agonised expression on her face.

"My dear, but you are playing 'discords!'" the mother exclaims.

"Why, mother," the child answers, "this is 'Tannhäuser.'"

"Oh," says the mother, "then that's all right."

Thus, in every age, the radicalism of youth turns into the conservatism of age; and the conservatives, apparently having learned nothing from the past, rail against the avant garde.

Music critics, of course, should be in the front ranks, searching for ways by which they can help to close the 40-year time lag that generally exists between the avant-garde composer and his slow-to-catch-up listeners.

Yet listeners remain "either a little radical or a little conservative," as Sir William Gilbert would have it, and no amount of explanation seems to pull the two into the center of the musical road.

* * *

Many of us, of course, are sympathetic with the necessity for radicalism in art and music; for without radicalism we would have had no Beethoven, no Berlioz, no Wagner, no Debussy, no Bartók; we would have had no progress whatever. Let us admit that we are not always pleased with the radical viewpoint; it can, in fact, be downright tiresome; yet let us also be willing to give it an ear for the sake of the future.

One need only attend the exhibition of the Barbizon painters at the Boston Museum of Fine Arts to find himself suddenly impatient with the whole lot of abstract expressionism. One revels in the cool, luxuriant landscapes, the radiant skies, the sensible human beings. Yet the Barbizon painters were the radical precursors of the impressionists. And the impressionists were the radical precursors of the expressionists. And of each school, musical or artistic, a distillation of greatness will remain. "Let patience," as James says, "have her perfect work."

At the moment I can imagine nothing more satisfying than to hear Mr. Leinsdorf's traversal of Schubert's "Great" C major Symphony while strolling through the Museum's Barbizon display. Perhaps no one has ever thought of calling Schubert a Barbizon composer, yet he and these painters share the same love of simplicity, the same radiance. The glow that emanates from the canvases also emanated from the Boston Symphony at the Friday afternoon concert when Mr. Leinsdorf spread out the sheer loveliness of the Schubert before us.

Liszt was there, too, with his "Orpheus" poem, another Barbizon canvas, if you will; and William Schuman was represented by his not-too-radical Symphony No. 3, not in the least cacophonous to my ears.

But the Schubert was the masterwork of the day—like a gallery of Corots or Millets, take your pick.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
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MAY 17 1962

Erich Leinsdorf Is Elected to Arts Academy

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Mr. Leinsdorf was one of three musicians elected to the academy from the 110 new fellows and 21 new foreign honorary members honored at the annual meeting. The two other musicians — Leontyne Price and Leon Kirchner — have also been associated with the Boston Symphony Orchestra. Miss Price, now a member of the Metropolitan Opera Association, studied at the orchestra's Berkshire Music Center (Tanglewood), Lenox. Mr. Kirchner, the contemporary American composer now teaching at Harvard University, has had his compositions performed by the Boston Symphony Orchestra. Doctor Munch — a fellow of the academy since 1950 — has invited Mr. Kirchner to be guest conductor of the orchestra this summer at Tanglewood in the performance of his "Sinfonia."

AT SYMPHONY HALL MEETING
(From left) Joseph Silverstein, Andrew Duda and Frank Rivard

WORCESTER TELEGRAM 10/12/62

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By WILLIAM J. MULLER
Telegram Staff Reporter

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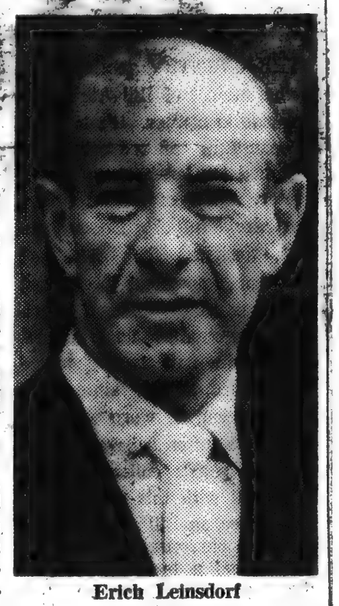

Erich Leinsdorf

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MUSIC EDUCATORS
JOURNAL
WASHINGTON, D.C.
6 TI. a YR. 42,496
NOV DEC 1962

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Christian Science
Monitor (e)
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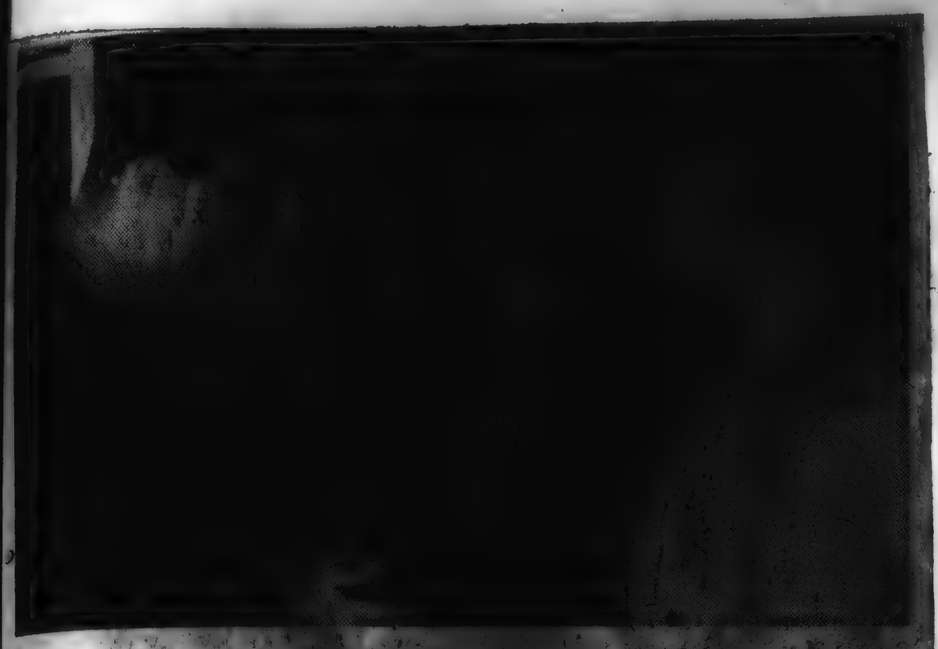

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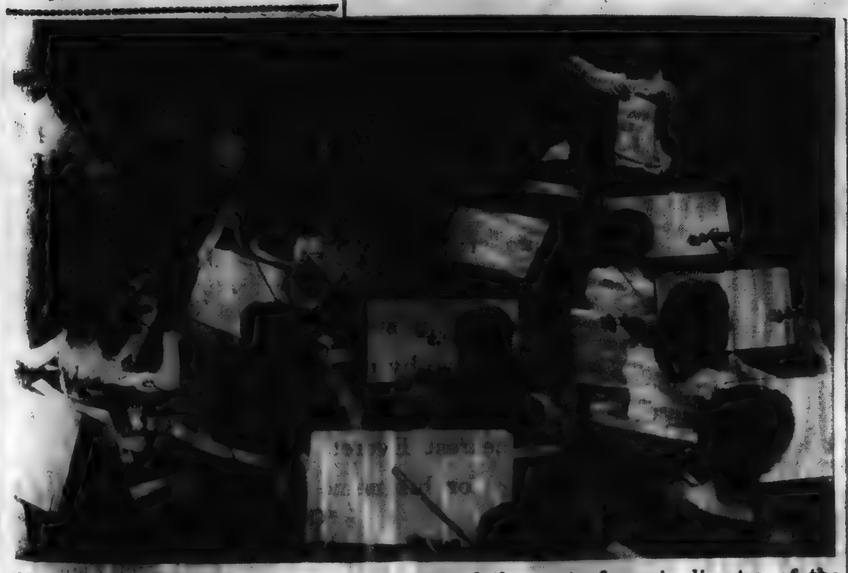

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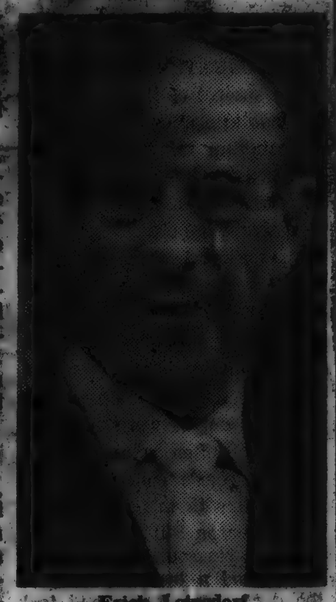

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Traveler (e)
BOSTON, Mass.
Circ. 162,363
OCT 9 1962

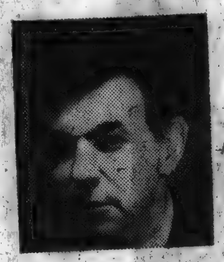
By BLAKE EHRLICH

Ukelele Player Eddie Symphony Hall's VIP

ONE OF THE REALLY important men around Symphony Hall is Eddie, the ukelele player. He is a man of many talents, and one of the greatest of these is invisibility.

He is never onstage. He never plays a note the public hears. In fact, he is not a member of the orchestra. His title is superintendent of Boston Symphony Properties. ("That's an awfully fancy title. Why don't you just say, 'building superintendent'?")

He's been around the hall for more than half of its existence, and he does play the ukelele. The son of a woodcarver, Eddie Charron was born and raised in Roxbury, now lives in Weymouth.



HE WAS HIRED IN 1932 as an electrician, and on the job has acquired skills as a practical engineer, plumber, carpenter, interior designer, furniture designer, mason, plasterer and painter.

Also iron worker, commissary operator, all-around inventor, unofficial curator of the not-quite-established Symphony museum, general inventor and diplomat.

Eddie recently took me on a cellar-to-attic tour of his domain. Although we hurried, it still took more than two hours to complete the trip. If we'd stopped to scrutinize all the treasures and hear all the anecdotes we'd be there yet.

IN EDDIE'S OFFICE is a scale model of the Hall. He was using it that day to plan a Symphony recording session.

"For Mr. Munch we took half the seats out of the auditorium and we played from the floor for recordings.

"For Mr. Leinsdorf I've added two extensions to the stage—see, this and this—pushing it out 18 feet. This means taking out some rows of seats. On Sunday sessions, this means tearing up the Hall and then getting it back to normal again in time for the concert. This year we'll do it five times."

I SAW TINY SCALE MODELS of grand pianos, and learned that there are several sizes used, from 5 feet long to 9 feet long. It depends on whether the piano is used as part of the orchestra or as a special solo instrument.

Eddie's staff—carpenter, electrical and metal worker, painter, upholsterer plus assistants—make many of the things used in the Hall or at Tanglewood. Even make the park benches for the "bleachers" outside the Tanglewood shed. This season they contrived 64 new platforms for the orchestra's new seating arrangement in Symphony Hall.

It was Eddie who designed the special trunks for instruments and uniforms which carry the Symphony's 8½ tons of luggage on tour. He invented the hinged top for the music stands.

WHILE MUSIC SURGES in the auditorium, his staff is below in the huge, clean cellars, hammering, banging, painting and fixing. The tables and chairs for the the Pop Concerts, the program stands for the Esplanade Concerts, are all stored down here in mobile racks Eddie designed.

Here are some of the things I saw and learned in my tour: There are a dozen podiums (podia?) for conductors of varying height. A "Gobo" is a sound-baffle which reflects on one side and absorbs on the other, for recording use. Every player's chair is covered with one pound of gray paint.

Stored in the attics are instruments used for special pieces of music: I saw a fire bell, a 14-inch length of railroad rail, a skin-covered bucket for a lion roar, wind machines, whistle blowers, and a battered old typewriter for use in the Typewriter Song.

THERE'S A LUNCHROOM for those who wait from early morning for unreserved seats. There's an art gallery and a collection of rare musical instruments. Dusty corners are filled with busts and pictures awaiting rediscovery.

All the iron stair rails are monogrammed BMH because the foundry was told the building would be called Boston Music Hall.

And there is—there is, alas, no more space to tell the rest.

RIVERSIDE, CALIF.
PRESS-ENTERPRISE
SUN. 53,952

OCT 14 1962

Music personality

Of all the conductors and orchestras who participated in the first concerts in Lincoln Center, only one was, to some extent, as much on trial as the previously untried surroundings as well.

This was Erich Leinsdorf, lately installed as music director of the Boston Symphony Orchestra and appearing for the first time in New York as its responsible authority. To the casual observer, this might have seemed much the same Boston Symphony as ever, but to the tutored eye there were the signs, if not of a new broom that sweeps clean, at least of a healthy veteran with a new spring in his step.

Leading the strings now as Leinsdorf's lieutenant was the brilliant young violinist Joseph Silverstein who has succeeded the long admired Richard Burgin, the orchestra's new associate conductor. And responding to his baton with a snap and celerity that has sometimes been missing of late under Charles Munch, was an alert ensemble determined to play its way back into the top bracket which, for some tastes, it had once occupied alone.

FOR, IN AN interesting alteration of pattern, the Boston management has exchanged an improvisor for what, in the theatre, might be called a disciple of the method school.

ERICH LEINSDORF

"Methodical" is the word for Leinsdorf, who belies his Viennese background in an abhorrence for "Schlamperei" the Austrian equivalent of "easy does it"), devotion to the letter of the music he conducts as a necessary precedent to honoring its spirit.

A methodical man, too, in his approach to the problems of his craft, Leinsdorf learned Italian at an early age because he deemed it a prerequisite for a man who aspired to conduct opera, his first love. And, as those who believe with Branch Rickey (of the baseball world) that "luck is the residue of design," that knowledge provided him with an access to the favor of Arturo Toscanini when a knotty rehearsal problem arose at a Salzburg Festival of some twenty-five years ago, and the eager Leinsdorf, not much out of his 'teens, had the linguistic as well as the musical talents to "jump in."

SINCE THAT TIME, Leinsdorf has proved himself adept at the aquatic aspect of music in "jumping in" to many troubled waters and more often swimming than sinking.

A prime instance was his succession, at the sudden death of Artur Bodanzky, to primary responsibility for the Metropolitan's Germany repertory in the days of Flagstad and Melchior, Schorr and Lehmann.

Not all of them welcomed the authority asserted by one barely half their age, but Leinsdorf made it clear that he WAS the authority, and enhanced his stature thereby.

Since then he has weathered storms as director of the Cleveland and Rochester orchestras, and served a term as head of New York's City Center Opera before returning to the Metropolitan as Rudolf Bing's musical administrator.

From these varied qualifications, Leindsdorf has assembled a strong hand to play when a trump card is required to serve his need in Boston.

Sunday Herald
BOSTON, Mass.
Circ. 289,439
SEP 23 1962

DO YOU REMEMBER ?

PRESIDENT AND SYMPHONY FOUNDER—Chatting in the Harvard Stadium before the first World War were President William Howard Taft and Maj. Henry Lee Higginson, founder of the Boston Symphony orchestra.

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Sunday Herald
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Sunday Globe
BOSTON, Mass.
Circ. 445,834
OCT 28 1962

267

mphony Policy

Erich Leinsdorf Pledges Against 'Cult of Soloist'

By ROBERT TAYLOR

At his first press conference here as Music Director of The Boston Symphony Orchestra, Erich Leinsdorf made a significant statement of future policy. He will not engage soloists as "names", he said, but only where the demands of the repertoire require the services of the concert performer.

This, I believe, wisely accents the proper function of a symphony orchestra, which acts as a kind of creative guardian in the same sense as a museum or archive. A symphony orchestra serves the outstanding music of all periods, including the present. Since Time is the only ultimate judge, it is often difficult to assess the best of the contemporary period; trial-and error forms the only method here and now. But no individual is greater than the repertoire.

Big Box-Office

The cult of the soloist springs from the attitudes of the romantic period — a period, it seems to me, in which we are still living. So far as the thousand-year history of western music is involved, her represents a relatively recent phenomenon; but the last century or so has witnessed his flowering.

Soloists pay. A living reputation will attract audiences to the concert hall quicker than a classic score. We are all vulnerable to spectacle. True, the soloist has a legitimate and honorable place, and no one would wish to deny employment to the violinists and pianists who comprise the bulk of the virtuosi.

They are, in their own right, artists. Still, their art is of a different order, a re-creative order. One does not expect actors to improvise a play, nor the characters of a novel to write it for the author.

The basic objection, however, to the soloist qua soloist, lies in his restriction of the repertoire. If he is human he may wish to make a large effect. Soloists' time, like that of the actor is now. The creative artist, on the other hand, writes for the present audience and, presumably, the audiences of posterity.

And the soloist, with his concentration on the now, further constricts repertoire by his competitive position among his peers. Unless he is content with obscurity, his career demands that he demonstrate he can play on the level of his contemporaries.

When Richter comes into Symphony Hall with the "Appassionata," say, it is audacious but undeniably tempting to challenge comparison. The composer may be prompted by similar urgings — Wagner comes to mind — but when they dominate him, he will more likely produce only the ephemeral.

Furthermore, the soloist in his improper role as star, distorts and blurs the guardianship of the orchestra over the permanent works of art. He exists as an end in hemself, the orchestra as an adjunct. Indeed, he perhaps glitters only as the nominal star, for a shrewd conductor or management may be using him as a sop. The conductor's reward or sitting through the abstruse or "difficult" music imfediately preceding.

Knowing The Score

In the excellent first chapter of his book "The Musical Life," Irving Kolodin professes to trace the dodge of using a soloist as reward to Leopold Stokowski's Philadelphia Orchestra program of Tuesday evening, Nov. 8, 1932. (Sibelius 4, Stravinsky's "Firebird," an orchestration of Debussy's "La Cathedrale engloutie"—then the new Ravel Piano Concerto in G.)

Whether or not the practice can be pinpointed so accurately is more rguable than the fact that it exists. Mr. Kolodin points to the damage the cult of the soloist can do to the conductor, whose fundamental responsibility is mastering the entire literature, the labor of a lifetime.

"When conductors developed normally," he declares, "prior, say, to 1940, the progression was invariably from the theater to the concert hall. Apprenticeship in an opera house provided the talented European youth of 20 with the techniques of his craft: occasional concerts enabled him to learn the repertory as his experience widened.

"After 15 years or so he might be qualified to have shown orchestra. In another decade he might be ready for international attention."

Erich Leinsdorf's career has followed this pattern. I am glad that he is establishing a policy toward soloists that will not stunt its growth, a move necessary for his art, healthy for Boston and beneficial to usic.

Symphony Trustees Hor

Salute in Verse Read On 30th Anniversary Of Election to Board

By CYRUS DURGIN

At the October, 1932, meeting of the trustees of the Boston Symphony Orchestra, Henry B. Cabot was elected to membership. Thirteen years later he was elected president of the board, which post he has held continuously and with the highest distinction, ever since.

★ ★ ★

October, 1962, accordingly was Mr. Cabot's 30th anniversary as one of that company of citizens without whom there would not be the Boston Symphony Orchestra as we know it. So at the trustees' meeting this month, after business had been cleared away, all hands relaxed while fellow member Francis W. Hatch read in Cabot's honor, one of those lively versifications for which Hatch is recognized as a wit. It will be quoted, but not until I have attempted to point out what musical Boston owes to Henry B. Cabot.

Boston Trustee

Formerly an attorney, until illness precluded that profession, Mr. Cabot became in the early 1930s what is known as "a Boston trustee." Now the term is not just a designation, I am told by those who view Boston trustees objectively and know well their works. It is a mark of high repute. Boston is said to breed a unique type of trustee: shrewd, able, stubborn, practical, tenacious, usually modest and impeccably honest. They also are reported to display a remarkable degree of civic responsibility.

Mr. Cabot, I believe, is the arch-type of all these attributes, and he is quite extraordinarily modest. In his official capacity he will appear in public when required by the well-being of the Orchestra, but he casts an uneasy eye upon the spotlight.

Accomplishments

His years with the Boston Symphony, more especially during those as its chief of policy and financial management, have been marked by devotion and success. Under his leadership, the season of operation and the number of concerts have been increased; the Berkshire Festivals have been expanded; the Orchestra has made three tours out of the United States and one the breath of its continental measure. Further, the Society of Friends of the Boston Symphony, that contributing group whose donations meet the deficits, steadily has been enlarged.

Time may have been when Cabots spoke only to God, but this Cabot, let it be emphasized, speaks to all and sundry with legitimate business in a voice amiable though laconic, and with a manner plain and sincere.

Henry B. Cabot was graduated from Harvard College in 1917. He belongs to the Harvard and Tavern Clubs. A reliable agent close to the household informs me that beyond a voracious desire to hear the music of the Boston Symphony, Mr. Cabot used to "play a bad clarinet" privately, and "unsuccessfully attempted to teach his son, Henry B. Cabot Jr., the piano, beating time on the boy's head with a pencil."

By St. Francis

Now for that verse by Hatch, sometimes known as St. Francis of Castine:

Lines in Praise of "H. B. C."
1932—1962
"Encore, Encore—
We Want More!"

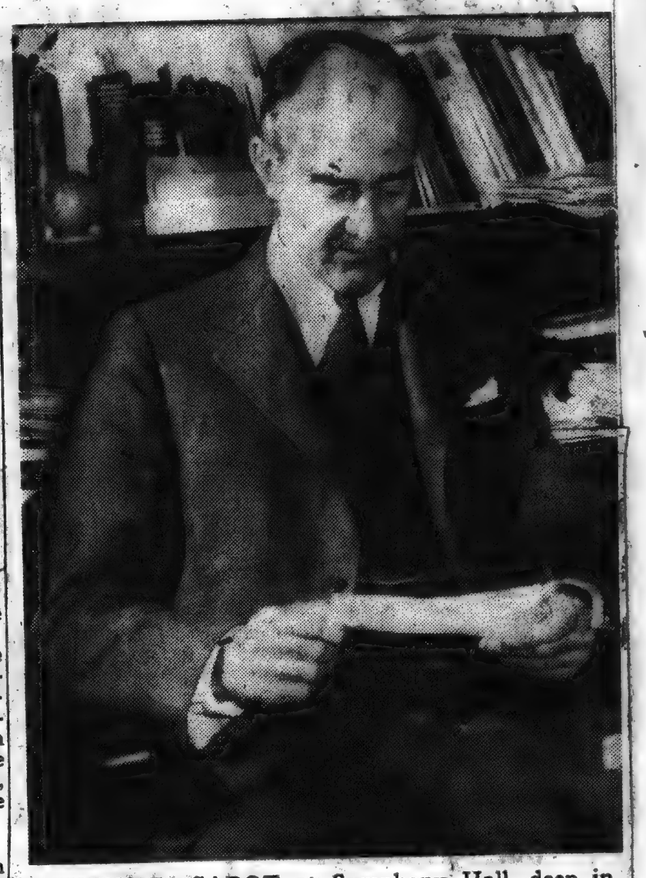
When I was a lad in college,
inhabiting a dream,
Who was the man with the
megaphone in hand,
Exhorting us to bellow, "A
REGULAR CHEER FOR
THE TEAM!"
To fire and inspire Haughton's band?

That man was Harry Cabot,
conductor of the stands,
While we, his willing players,
gave our all
Responding to his baton,
moist putty in his hands,
When Brickley or Mahan advanced the ball.

The playing fields of Eton, the
turf on Soldiers Field,
Sprout leaders of the future—
that we know,
And there by football's
greensward, we clearly
saw revealed
The future Master of the
"B.S.O."

For thirty years, dear Henry,
with old Sebastian's skill
You've steered the ship
through hurricane and
fog,
Now we, your hands before
the mast, permit us if you
will
To write this tender entry
in the log:

"The Orchestra we cherish,
which stands without a
peer,
The brightest gem in Boston's
tarnished crown,
Would not be what it is, sir,
without your hand—
Amen,
Let's pop a cork to Cabot,
drink her down."



HENRY B. CABOT at Symphony Hall, deep in thought, his spectacles hanging by one bow.

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Box 2078, Boston 6 • RIchmond 2-4200
Sunday Register
NEW HAVEN, Conn.
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JAN 6 1963

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By GORDON E. ARMSTRONG

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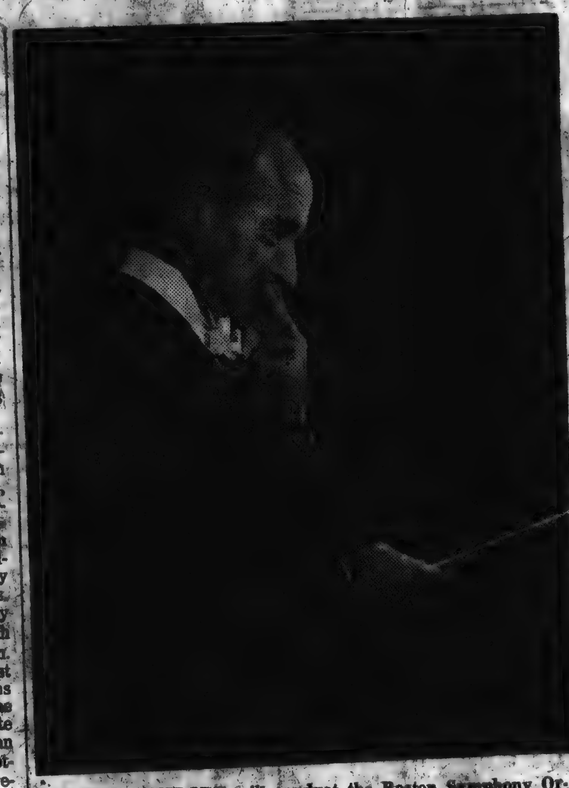

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Music

FOSTORIA, OHIO
REVIEW TIMES
D. 6,196

FEB 16 1963

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NEWSWEEK
NEW YORK, N.Y.
W. 1,529,440

FEB 4 1963

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Tradition: Why does Bernstein use the higher pitch? He does so partly because it makes the sound more brilliant, and partly because he is simply following tradition. "The Philharmonic has used the 'A' of 442 ever since I can remember," Bernstein said last week. "This has been consistent under Mitropoulos, Rodzinski, Walter ... even in Toscanini's time."

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Sunday Register
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JAZZ BEAT

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Erich Leinsdorf

Recollections of 'Capricious Singers' Make Leinsdorf Happy in Present Job

By LORETTA LEONE, Day Staff Writer

Conducting in opera is "a great deal of fun," but "the symphony orchestra enables the conductor to make music without compromise."

Erich Leinsdorf, the new conductor of the Boston Symphony Orchestra, last night mused on his transition from conductor at the Metropolitan Opera Company to the Boston group before his first performance in Connecticut College's concert series.

He said enthusiastically that he is enjoying his work with the symphony orchestra "much better" than as conductor at the Met.

'Capricious Singers'

"There is no musical compromise which is brought about, in opera, from capricious singers," he said.

Opera singers today can be quite independent, Leinsdorf indicated, due to what he referred to as a "new pattern" which has developed.

"Perhaps two crews of singers serve ten opera houses," he said. They travel to opera houses from Chicago to Milan, Italy. "They are quite indispensable," he said.

Of course, Leinsdorf noted, opera singers probably think conductors are capricious.

"It's just a natural result of age-old contrasts in artistic life," he said.

The 50-year old man, who began his career in music as a pianist about 30 years ago in his native Vienna, said the program of a symphony orchestra offers much more to the conductor because of its diversity.

"There are many changes of reportory and many, many rehearsals," Leinsdorf said. "For the conductor, the rehearsal is a pre-condition of a good performance."

Musicians are able and willing to rehearse. And they want to, he said. About the Boston Symphony members their new leader said—

"I admire them greatly — First, their mentality, and also their entire attitude toward the organization."

The unit, he said, is notable for its lack of strife. This is not so in many of the orchestras, he added.

"Everything is open books with the Boston orchestra. I think an important reason is that the people who run the orchestra want fine music first, not to wield unlimited power."

Erich Leinsdorf is a man small in stature and in build. He is bald in monk-like fashion and his roughhewn face is marked by

Please Turn to Page 2

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SPRINGFIELD, Mass.
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JAN 30 1963

Pitched Battle Is Bringing Loud Overtone of Discord

Local piano tuners were in disagreement Tuesday about large orchestras upgrading the note "A."

Is Tuning Guide

The note "A" on a piano has 440 vibrations a second and is to music what the stars are to navigation. Everything else is tuned to it.

A battle over the pitch was started by the New York Philharmonic and Boston Symphony Orchestras. They stepped up "A" to 442 vibrations a second and everything else must go higher because of it.

At a recent meeting of the international Piano Technicians Guild in Louisville, Ky., members adopted a resolution calling for a return to the 440 "A" since, they said, the higher "A" is dangerous to old pianos.

They said that the 440 "A" is a worldwide standard, and that power companies regulate their power output by the 440 tone as broadcast by the U. S. Bureau of Standards.

Measure Output

This means that power companies, knowing that there are 440 frequency cycles a second, can measure their power output by the tone. They also pointed out that the Bureau of Standards adopted the tone as a constant in 1920.

Piano tuners here said that going above 440 is nothing new that orchestras have been doing for years.

Some said they did not see any advantage to the rise in vibrations, since it means retoning of many musical instruments.

George J. Ellsworth, a piano tuner for 40 years, said there would be no problem to the rise in vibrations if the strings of a piano could take it. He said that the rise puts a big strain on pianos, especially old ones.

"A" is an international pitch, but if it keeps going higher "we will have music up on the moon," he said.

A West Springfield piano tuner and former professional musician said it is very common for orchestras to demand a higher pitch because the tone is sharper.

"It is nothing new," he said.

Stanley Ziembienski, a piano tuner for about 20 years, said that he has not received any calls to tune pianos above 440. He said, however, that it is common for pianos to play above 440 during the summer when humidity is high. The humidity causes the instrument to play "A" above 440 vibrations a second, although it is probably out of tune, he said.

Many Can't Tell

A professional music critic said that many persons would not be able to tell easily if an orchestra were playing "A" 440 or 442 vibrations a second because the difference is slight.

He said the reason orchestras will tune themselves to 442 vibrations a second is because they can get a sharper and clearer tone. In the same manner, he said, some orchestras desiring a more mellow sound will tune below 440 vibrations a second.

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WASHINGTON, D.C.
NATIONAL OBSERVER
W. 250,000

JAN 28 1963 Buffalo

440 or Fight: Angry Piano Tuners Organize to Protect A's True Pitch

LOUISVILLE.

The nation's piano tuners are coming unstrung because two symphony orchestras have upgraded the pitch of "A."

"A" is not just another note. To music, it's what par is to golf. The "A" in question is the "A" above middle "C" on the piano keyboard. Everything is tuned to "A." The note never varies. It's a constant 440 vibrations per second, and it was adopted on that basis by the United States Bureau of Standards in 1920.

The battle over pitch was started by the New York Philharmonic and Boston Symphony orchestras. They stepped up "A" to 442 vibrations per second, and everything must go higher because of it.

So when some 200 members of the world-wide Piano Technicians Guild met in Louisville last week, tempers ran high. The first thing the piano tuners did was adopt, fortissimo, a resolution calling for a return to the 440 "A."

Noted Douglas Strong, piano tuner at Indiana University, in Bloomington: "These symphonies are going to 'A-442' to gain an unfair advantage. The higher pitch gives more brilliance to the instruments."

Said Vic Benvenuto, who tunes pianos from Philadelphia to Detroit: "In this day of high fidelity and stereo recording, brilliance has become all important."

But, according to the tuners, the brilliance is gained at the expense of depth and warmth of tone.

Thomas Perry, manager of the Boston Symphony, defended the change in "A." "Pitch," he said, "has had sort of a historical climb. For example, Beethoven's D Minor symphony would be a C sharp today if played according to Beethoven's own pitch pipe."

The tuners had many reasons to be upset. One of the chief complaints was that the increase in pitch is dangerous to old pianos. Said Mr. Benvenuto:

"There already are 18 to 20 tons of tension on those 220 strings in a piano. If you push us to tune the whole thing up to 'A-442' it would be disastrous." The piano, he explained, would burst.

A Grand Haven Tuner

Nick Pool, a piano tuner from Grand Haven, Mich., agreed. "You're taking your life in your hands when you take the pitch up on some of those old alligators."

There's a lot more to the tune-up in "A" than meets the eye, the tuners said. A-440 is a world-wide standard. The Bureau of Standards broadcasts an A-440 tone regularly. Power companies calibrate their power by it. That's why appliances bought in one part of the country work in other parts. Radio and television stations calibrate their power by the signal, too.

Where, the tuners ask, will it all end?

Already, they say, at least two band instrument companies are turning out instruments pitched to A-442. Tuning forks with the higher pitch are now appearing on the market. "Millions of dollars worth of instruments owned by public schools and individuals could become obsolete," one tuner remarked.

Despite the din, the Boston and New York orchestras continue to record, in A-442. They don't seem at all willing to retract.

But the tuners are taking their fight straight to the Bureau of Standards and the Federal Communications Commission.

TOLEDO, OHIO
TIMES
D. 36,536

JAN 30 1963 Buffalo

The Pitch Battle

AWHILE BACK the New York Philharmonic and Boston Symphony orchestras increased their pitch of A above middle C to 442 vibrations per second. It's supposed to make the tones more brilliant to the ear. The resulting din has been far from brilliant. It's been deafening, particularly from Louisville, Ky., where the Piano Technicians Guild (an organization of piano tuners) met last week.

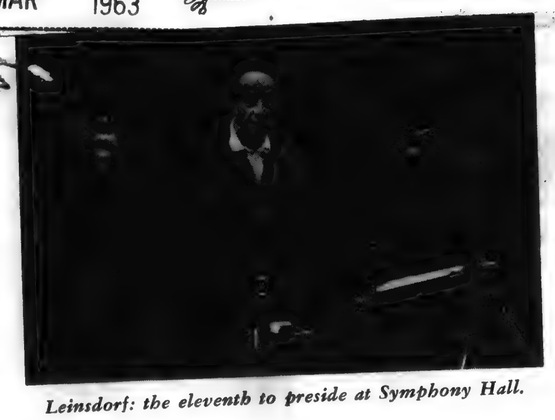
Not just another note is A. All other notes are tuned to it. By world acceptance and by U.S. Bureau of Standards definition since 1920, A is 440 vibrations per second. When a piano is tuned to 442, all other notes have to be upgraded accordingly. The piano tuners fear the change by the change by the two orchestras might catch on and become a national trend. If it does, millions of dollars worth of musical instruments will become obsolete.

The significance goes far beyond the world of music. The Bureau of Standards broadcasts true A regularly so that radio and television stations can calibrate their power by it. Electrical appliances work anywhere in the country because all power companies also calibrate their power by the same standard signal.

No one knows when the fight will end. The piano tuners are appealing to the Bureau of Standards and Federal Communications Commission. Meanwhile, oblivious, the Philharmonic and the Boston Symphony keep tootling away—at 442 vibrations per second, apparently unable to hear the protests above the music.

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 110,401

MAR 1963



Leinsdorf: the eleventh to preside at Symphony Hall.

A Fresh Course for Boston

by Robert C. Marsh

FROM ITS FOUNDING in 1881 until the tragic close of the American career of Karl Muck in 1918, the Boston Symphony Orchestra reflected German models of ensemble sonority and tonal color. After an unsuccessful effort to bring Toscanini to head the orchestra for the 1918–19 season, the musical orientation of the group shifted to France with the appointment of Henri Rabaud to the podium. Pierre Monteux, who followed him for five seasons, solidified this influence, and in the quarter century 1924–49 Serge Koussevitzky blended the manner of Moscow and Paris to create an ensemble unique in the radiance of its orchestral colors. Koussevitzky's successor, Charles Munch, gave Boston thirteen seasons of music in which the symphony became increasingly a paradigm of the Gallic manner.

Last autumn the Bostonians again changed music directors and cultural orientation. Their eleventh conductor is Erich Leinsdorf, Viennese in his roots, American by long adoption, a cosmopolitan figure whose career began with association with Bruno Walter and Toscanini and whose years in the United States have included two significant periods at the Metropolitan Opera and the artistic direction of the Cleveland and Rochester orchestras. It was obvious from the start that the new boss in Boston, polite and soft-spoken as he might appear to be, had definite ideas about how things should be done and would soon reshape the operations to conform to his point of view. As an example of his penchant for planning, one can note that in the spring of 1962, during an engagement in Chicago, Leinsdorf blocked out the entire Boston schedule for the following season, marking the date, time, and probable content of every rehearsal, concert, and recording session on a series of large charts.

In the 1960–61 Boston season, when Leinsdorf made the series of guest appearances that assured his being offered the directorship, both audience and critics commented on the depth and color of the tone he secured from the players and its similarities to the still remembered and much admired sound of the Koussevitzky years. Leinsdorf denies any intention to create a distinctive ensemble quality and impose it on all repertory. His aim is to present, in the course of several seasons, a systematic panorama of the important symphonic literature, giving each work the sound and style its own artistic qualities require.

Sincere as his intentions undoubtedly are in this respect, a new Boston sound was obvious at once during his first program as music director, and those who were privileged to attend the rehearsals could see the means by which it was realized. As befits his Austrian birth, Leinsdorf insists on a firmly defined ensemble bass and adds to it strongly voiced middle registers. To hear a chord properly you must hear the root and third as well as the fifth, and only when the harmonic structure is secure does Leinsdorf give primary attention to the upper voices and instrumental solos. The performance, as he sees it, is something achieved by the totality of the ensemble. There is never a suggestion of tunes and accompaniments. Everything that is going on is important, and he is more apt to fuss about what is happening in the third bassoon part than about obvious things which his principals can easily handle for themselves.

Unlike many Central European conductors, Leinsdorf wants a clear, open quality. He likes the idea of every note having a little trace of "white space" around it, giving it a clear and precise definition of its own. Uniform articulation and rhythmic stress within phrases are also very important to him, with smooth joints between phrases another constant point for emphasis.

The new sound Boston has been hearing since September is now available to the international record market in its first release of the ensemble under Leinsdorf's direction. Convinced that an orchestra should, as much as possible, record in its normal concert position, he persuaded RCA Victor to give him a special test session in which the recording possibilities of Symphony Hall could be explored methodically in scores as different as the *Eroica*, *Till Eulenspiegel*, and the Seventh Symphony of Walter Piston. I had the interesting experience of being present for this session (and, incidentally, was well exposed to the joke going the rounds that no one else on the eastern seaboard could make any recordings for the time being because every available microphone had been sent to Boston).

Normally, the Symphony Hall stage is not much bigger than the orchestra itself requires, and for works needing chorus or other expansion of the performing area platforms are used to extend the front apron into the auditorium for distances up to eighteen feet. Leinsdorf had the full platform in place and the normal rehearsal curtain hung, like the *Flying Dutchman*'s blood-red sail, about a third of the way down the center aisle. An assortment of drapes was ready to be lowered from the upper and lower balconies to provide even further dampening of the reverberation time, the aim being to suggest the excellent acoustics of the hall while eliminating any echo or slapback from the rear wall. Above all, Leinsdorf wished to preserve the clarity of textures and to bring presence to the inner voices as well as the obvious thematic lines, a task somewhat easier since the orchestra once more is seated on risers (as it was in the Koussevitzky days), although the maximum height of the stage platforms is now somewhat lower than that of the earlier period.

Shunting as best I could between the hall and the control room on the second floor, I drew my own tentative conclusions about the tests. When Leinsdorf and his artistic staff met a week later to evaluate the trial runs, they decided that the full stage extension was not needed for good stereo separation. Seven feet of additional room is felt adequate for classical scores, although eleven were used in the more complexly orchestrated Bartók. Microphone placement is relatively close (closer, in fact, than one might imagine from hearing the record) and the dynamic range is very wide. Even so, aesthetic distance is maintained. There is no sense of the microphone being set beside the percussion or crammed down the throat of the trumpet. A moderate amount of drapery is used to keep reverberation under control, but never is there any lack of spaciousness. Big sounds have plenty of room in which to grow. The perspective is essentially that of a very good main-floor seat.

New England Newsclip Agency, Inc.
Box 2078, Boston 3 • RIchmond 2-
Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
MAY 15 1962

Fellow Cigar-Smokers Salute BSO's Simpson

Gordon B. Simpson, Symphony Hall's notably efficient box office manager the past 46 years who retired the other day, will be remembered for his urbanity as well as his ever-present cigar.

At tomorrow night's meeting of Humidor No. 4, Cigar Smokers of America, at Sidney-Hill Country Club, Chestnut Hill, Mr. Simpson, the honor guest, will be presented with a cigar-filled engraved humidor. George Melhado is the president.

GLOBE 5/6/63

Simpson Talks About 46 Box Office Years At Symphony Hall

By CYRUS DURGIN

"O, but the fifth row is too far front to hear the Boston Symphony Orchestra," cried the woman, with some disappointment, as she stood before the Symphony Hall box office.

DURGIN

"Well, I have two nice seats in the sixth row, then," smiled head box-office man Gordon B. Simpson. "O, but that's too far back!" the woman exclaimed.

"In that case, the best I can do is to swing a hammock in between," came Simpson's reply.

★ ★ ★

This is the story that Simpson likes best to recall of his experiences of 46 years in the post from which he recently retired. It gives him the best recollective laugh, for he is a man without malice, always eager as I have heard numerous persons testify, to help a customer.

Never Had Run-In

"The thousands of people to whom I've sold tickets since I began at the Lyric Theater in Baltimore in 1899, have been demanding, fussy, and sometimes maddening. People, you know, can be careless and thoughtless. But I never in all my life had a real run-in with anyone over the box office counter."

Simpson is now a short, rotund, spectacled man of 81 with a twinkle in his eye and in his voice. He has been through the mill of his occupation, and knows every twist, angle and aspect of it. As the youngest of five fatherless children in Baltimore, he went to work early in life. In 1909 he was in charge of selling tickets to the Boston Symphony's annual five concerts in Baltimore, when the late Charles A. Ellis, invited him to come to Boston and work at Symphony Hall.

"Mr. Ellis was the finest manager I ever have known," declared Simpson with a reflective pull on his cigar — he smokes them all day long. "When he introduced me to Lewis A. Mudgett, then assistant manager of the Boston Symphony, he said to Mudgett: 'Meet the best and most courteous box office man I've ever known.' That was a real compliment.

Why He Remembers

"I came to Boston in 1916, and I've been here ever since, except for eight months just after Ellis retired, about 40 years ago. Then I went on the road for him. But one night in Providence, at a Symphony concert there, William Brennan, who had become manager, and George Judd, assistant manager, asked me to come back to Symphony Hall. I remember that night because it was the time that conductor Serge Koussevitzky forgot to bring his dress-suit trousers, and he had to borrow a pair from a musician."

"Karl Muck was conductor in 1916. Since then Rabaud, Monteux, Koussevitzky and now Munch have come and gone.

"It has been a pleasant life in the Symphony Hall box office, and I've found the public who go there, in general, quite agreeable. Selling methods have changed, though. It used to be cash-over the counter. Today you sell more by mail orders, and the writing of checks is quite common. But I could count on one hand the number of bad checks I've received, and never once did anyone ever attempt to pass counterfeit money.

His Way of Selling

"I developed a way of selling that appealed to me. I'd never say 'What do you want?' Want is a hard word. I'd say, 'What will you have?' and smile as I did so. That is an invitation.

"The box office routine is exacting, and it involves long hours, but it always came easy to me. I was quick at mental arithmetic. When someone asked for four tickets at $3.50 each, I knew without having to calculate, the total sum was $14. Why, some of these young box office fellers have to write it down and multiply!

"I've spent so many years over seating plans, row letters and numbers, that I can recite the alphabet backward."

Whereupon Gordon Simpson did just that, rather faster than some people can say it in the other direction.

He exemplifies the skill, tact and perception of a man who really knows the inside-out of a job without which theater and musical enterprises could not exist. Incidentally, he likes music.

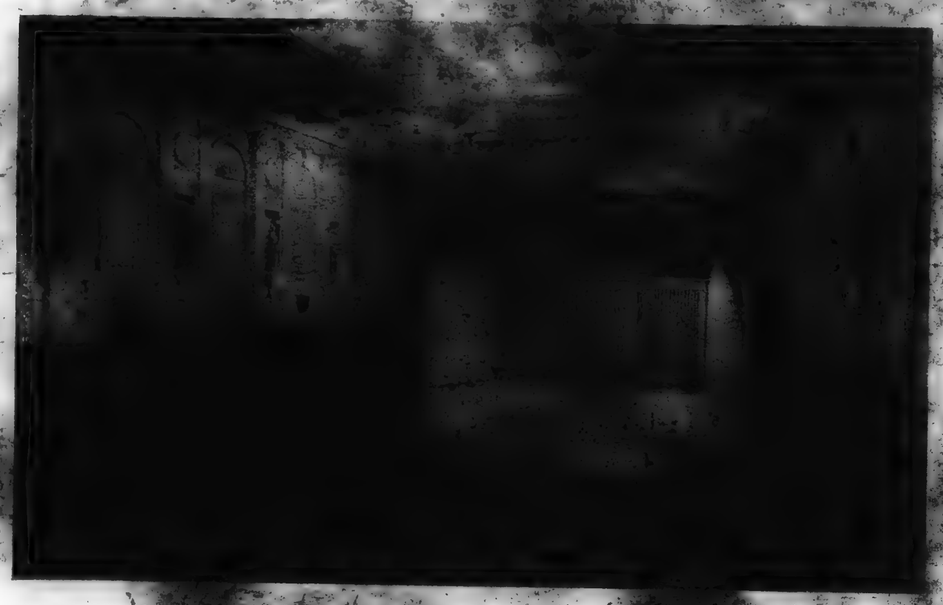
"It gives great pleasure to my ear," says Simpson, but I don't know one note from another. The notes I know are printed green, and have numbers upon them. They're nice, too!"

BOSTON, MASS.
GLOBE (MORNING)
D. 192,118 S. 445,834

NOV 4 1962

electronics in music

Cambridge Acoustics Expert Investigates the Concert Hall



Boston's Symphony Hall, acclaimed as one of the world's best [illegible] by nearly everyone [illegible] viewed.

Dr. Leo L. Beranek is the president of Bolt Beranek and Newman, Inc., of Cambridge, Mass., and is the author of Music, Acoustics and Architecture (John Wiley and Sons, Inc., New York, 1962) from which this article was abstracted. Dr. Beranek's firm was acoustical consultant to the recently opened Philharmonic Hall in New York, to the Tanglewood Music Shed and to many other concert halls of the world.

By Dr. Leo L. Beranek

Eugene Ormandy, music director of the Philadelphia Orchestra, was speaking of acoustics. "Think of the score of Debussy's La Mer, for instance. Here the composer has achieved one of the most delicately wrought of musical mechanisms. Its success requires not only expert execution but also the best possible hearing conditions. There is hardly a line of this great score that does not require the most sensitive attention from both the musician and the listener.

Imagine the sorry result of this acute mutual effort if the music fails to 'sound,' if excessive reverberation blurs the 'colors' or excessive dryness robs the sound of its luster." Ormandy then asked, "On what does the sound of a concert hall depend?"

For over six years I have sought answers to Ormandy's question. My search has led me to 100 interviews with conductors, performers and music critics; to listening to music in some 60 halls in 20 countries, and to collecting precise acoustical measurements and accurate architectural drawings and photographs of most of these halls.

I find that the musical qualities most affected by acoustics are fullness of tone, clarity, intimacy, timbre and tone color, ensemble, dynamic range and loudness. Their relations to the acoustics of a hall are indicated by the accompanying chart.

Fullness of tone and clarity: In a hall, music arrives at your ears in two ways, by traveling directly from the performers, and by traveling many times around the hall, hitting your ears repeatedly, to produce what is called room reverberation. In a live concert hall the reverberation causes a tone to last for about two seconds after the instrument has ceased to sound. The effect that this reverberation has on the music is to increase the "fullness of tone" of an instrument or an ensemble of instruments.

Reverberation is one of the components available to the composer for producing a musical effect and as such is actually [illegible] the music. Plainchant, for example, requires considerable fullness of tone. A Bach Brandenburg Concerto requires relatively little.

The sound that travels directly from the instrument to the listener, or that is only reflected from solid surfaces fairly near the performers, transmits the clarity. Since reasonable clarity is essential to music of any style, the ratio of the loudness of the direct sound to the loudness of the reverberant sound must be sufficiently large.

Intimacy is the audible aspect of sound that indicates to the listener the size of room in which the music is being produced. It is determined by the initial-time-delay gap, the difference in time of arrival of the direct sound and the first sound that has reflected from some solid surface—such as wall or ceiling.

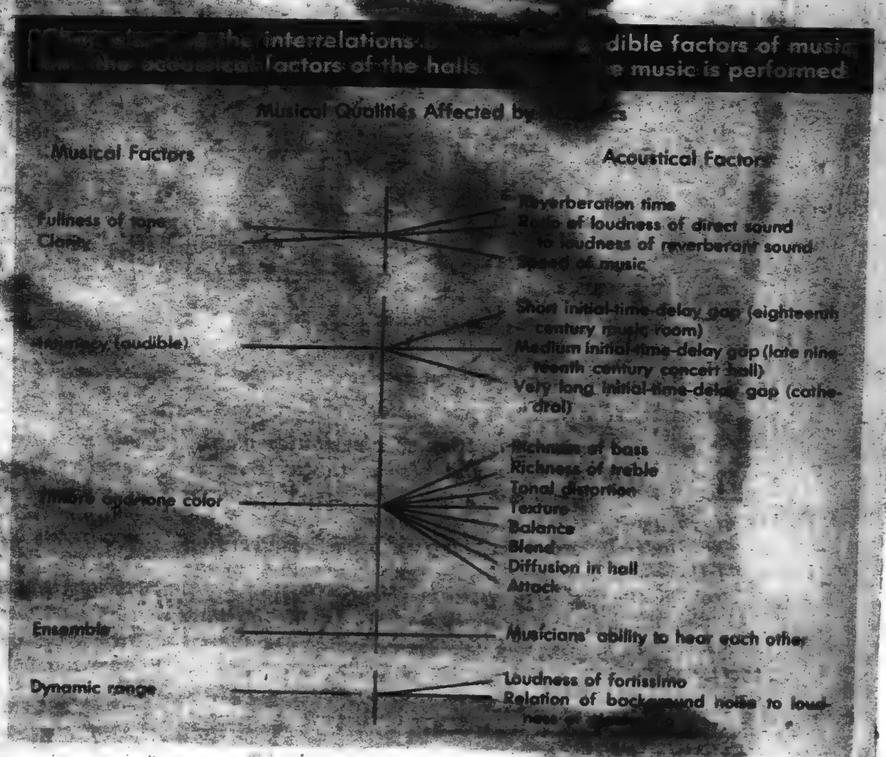
Timbre and tone color: The timbre of a singer or an instrument, and the tone color of an orchestra, are also affected by the acoustical environment in which the music is produced. If a hall amplifies or absorbs the treble sound, either brilliance or a muffled quality may characterize the music. If the surfaces of the walls or ceiling absorb the low or middle frequencies, the full orchestra may sound deficient in basses or cellos. The stage enclosure or the ceiling may project the sound of certain instruments toward some parts of the hall only and not toward others, thus differentially affecting the tone color.

Ensemble refers to the performers' ability to play in unison, that is to say, the extent to which they initiate and release their notes simultaneously so that many voices sound as one. In order to achieve good ensemble, the musicians must be able to hear their fellow performers in the orchestra.

Dynamic range is the spread between the faintest and the loudest musical sounds heard during a performance. A wide dynamic range is one mark of good acoustics in a hall.

Loudness of the music is also important. The loudest passages must be loud enough or they will lose their impact, but not so loud as to be painful to the ears.

Several hundred pages are required to tell the full story of acoustics in concert halls, but listeners in Massachusetts need not leave home to hear music in two of the world's best-liked halls—Boston's Symphony Hall and Lenox's Tanglewood Music Shed. Illustrating audibly the principles cited above, these halls make good music and good [illegible] available to all, whether you attend in person or by stereo hi-fi.



NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 162,363
OCT 15 1962

New Sounds Of Music

NEW CONDUCTOR of Boston Symphony Orchestra (second from right) receives a recording of the sounds of Boston from Earl R. Stevenson, president of the Greater Boston Chamber of Commerce. James G. Roberts, executive vice president of the Chamber, is at right. At left is Thomas D. Perry Jr., manager of the orchestra. Presentation was at Symphony Hall.

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Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Circ. 126,440
SEP 8 1962

Man-Made Clouds Give Music Wings

THE old idea of the music "shell" seems passe today. Latest development in accoustical engineering is movable panels, arranged in various patterns but capable of adjustment for most effective reflection of music toward an audience.

The Hartford Festival of Music has such a reflector, still called a "shell" though it is constructed of panels that can be spread at any combination of angles to diffuse the music widely over an outdoor audience. Its effectiveness at this Summer's concerts seemed even greater, and Robert Brawley, founder and director of the festival commented that he believed the ideal combination had been attained.

* * *

WITHIN the last few years the Boston Symphony's great shed at Tanglewood has had a new acoustical treatment of this nature likewise, and the Minneapolis Symphony has just installed a new orchestral enclosure of steel and plexiglass on the stage of Northrop Auditorium at the University of Minnesota with plexiglass panels extending out from the proscenium part way over the audience, Irving Kolodin reports.

These give added reinforcement to the strings which, being at the front of the stage, derive insufficient resonance from side or rear panels. The latter also can be arranged to increase or diminish reflection, to allow for adjustment in arrangement of the orchestra.

* * *

LATEST of all is the acoustical work done on the New York Philharmonic's new home, first building completed in the huge Lincoln Center for the Performing Arts which will be opened formally Sept. 23.

A week was spent in "tuning" the hall by means of 106 adjustable "clouds" — panels suspended from the ceiling. Those above the orchestra are mechanized so that each panel can be tilted at will; the others ranging three-quarters of the way back over the auditorium are positioned manually from overhead catwalks.

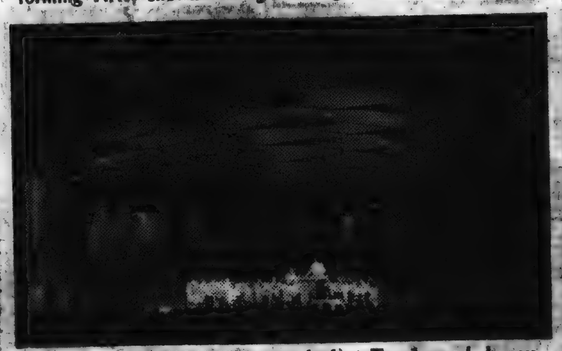
A synthetic audience of fiber glass figures in each of the 2,600 seats simulated actual concert conditions as tape recorders noted the sound reception in all parts of the hall for comparison and study. The orchestra played, guns were fired and every sort of sound was tested.

* * *

AFTER THE TESTS the London Times reported: "The hall sounds better than anyone had dared hope."

Dr. Leo L. Baranek, acoustical consultant for the hall and scholar, author, lecturer, musician and world traveler, has described the hall and the process of tuning it in the last chapter of a new book, "Music, Acoustics and Architecture" (John Wiley & Sons, $15 before Christmas, and thereafter) picturing and discussing 54 concert halls the author has visited recently.—T. L. H.

PHILHARMONIC HALL in new Lincoln Center for Performing Arts, shown during "tuning" week, has movable "clouds" overhead as well as side and rear panels which can be adjusted to give optimum reflection of sounds on stage



BOSTON SYMPHONY'S great shed at Tanglewood, Lenox, Mass., has irregular panels at back and side of stage and big triangles suspended overhead to improve acoustical qualities.

HARTFORD FESTIVAL of Music has adjustable sound reflector like big fan which not only reflects music toward outdoor audience but also reflects light on players' stands.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
YONK... HERALD STATESMAN
...nesday, March 20, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
MAMARONECK TIMES
...nesday, March 20, 1963

CAPITAL CITY NEWS BUREAU
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COMPLETE NEW YORK STATE SERVICE
PORT CHESTER ITEM
Wednesday, March 20, 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 177,889
MAR 19 1963

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
MAR 19 1963

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,500
MAR 20 1963

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Times (e)
HARTFORD, Conn.
Circ. 126,440
MAR 30 196.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
ATTLEBORO, Mass.
Circ. 11,091
MAR 19 1963

PORT CHESTER, N.Y.
ITEM
D. 15,053
MAR 20 1963

1962

LANSING, MICH.
STATE JOURNAL
D. 68,447 S. 87,709
MAR 24 1963

ATLANTIC CITY, N.J.
PRESS
D. 47,397 S. 33,935
MAR 24 1963

SCHENECTADY, N.Y.
GAZETTE
D. 46,382
MAR 19 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Ledger-Times
BOSTON, Mass.
Weekly Circ. 14,000
MAR 28 1963

Leinsdorf Awarded Grand Prix du Disque

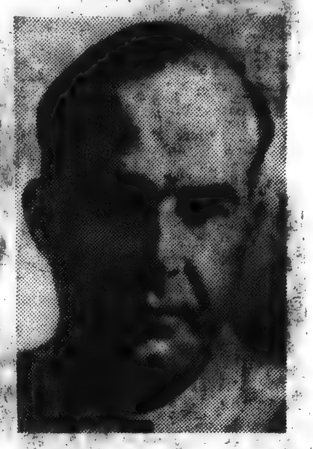
Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, has recently been awarded the Grand Prix du Disque for a recording of Richard Wagner's "Die Walkure." The record was made in London in September 1961. For this performance Mr. Leinsdorf conducted the London Symphony Orchestra. The principals in the cast included Birgit Nilsson, George London, Jon Vickers, Gre Brouwenstein, and Rita Gorr.

Since assuming his present post in September of 1962, Erich Leinsdorf and the Boston Symphony Orchestra have recorded a number of works. Already released are Bartok's Concerto for Orchestra and the Symphony No. 1 by Gustav Mahler.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 177,889
MAY 8 1962

BSO Played a Part In Barber's Award

By GEORGE E. McKINNON



It was a stunning auditorium. The audience was dressed to the nines. The Boston Symphony was about to play one of the opening concerts at Lincoln Center in New York.

The hall had been opened only a couple of days before.

The Boston Symphony was on stage.

The musicians tuned up. The audience filed in, gaping at the handsome concert hall.

In that moment just before the music began there was an air of expectancy.

Conductor Erich Leinsdorf made his appearance to great applause.

The music began.

The result—a Pulitzer Prize.

Samuel Barber's piano concerto, commissioned by Boston's orchestra, had its world premiere and received a huge ovation.

Donal J. Henahan, a critic for the Chicago Daily News, said at the time, "The Concerto, a frankly exhibitionistic showpiece in three movements, sounded now like Khatchaturian, now like Ravel, and again like Gershwin, with a modicum of wrong-note Brahms thrown in, but its musicality could not be denied."

The audience gave it and the Boston Symphony a thunderous reception.

Other critics were less harsh, and, in any case, the audience obviously loved it, and Barber, the Symphony and Lincoln Center had a big night. And Boston had a part in it.

CHICAGO, ILL.
SUN-TIMES
D. 551,528 S. 843,232

OCT 21 1962

1962

Music

Boston Gives Lesson In Symphony Support

By Robert C. Marsh

THOSE who dislike the idea of federal subsidy for the arts can find in Boston the strongest argument in the nation today for imaginative private support of symphonic music.

Every week, 52 weeks a year, the members of the Boston Symphony Orchestra can look forward to a pay check from their employer. To get it this season they must work 48 weeks, the longest annual schedule of any American symphony orchestra—and the envy of orchestral personnel throughout the country. Two weeks of their vacation contribute full salary to their annual earnings.

HOW does Boston do it?

The Massachusetts capital is only 17th in size among American cities. Its population is some 700,000, a fifth that of Chicago.

Moreover, the Boston Symphony has one of the smallest nest eggs of any major American orchestra. There is only $3,000,000 in its endowment purse, and there is less than another million in the funds that supplement the annual budget.

The Chicago operations closest to the Boston orchestra in their financial problems are the Lyric Opera and Ravinia, which each year must raise $300,000 and $100,000, respectively, to make a season possible. Limited endowment has made the constant pursuit of the friendly dollar a way of life in Symphony Hall.

Happily, the Boston story is one of public support unsurpassed in this country. The orchestra has the community behind it, and the community has never let it down.

The social history of the Boston Symphony is a summation, in a way, of the evolution of American approaches to financing the arts. The Boston Symphony was founded by one man, banker Henry Lee Higginson, and from 1881 to 1918 Higginson did the hiring and firing of music directors and paid the bills out of his own pocket. (Among those fired was the great Artur Nikisch.)

A YEAR before Higginson's death, the orchestra was incorporated with a board of nine trustees headed by Judge Frederick J. Cabot. It was not until 1919 that they began public appeals for funds, the first goal being an endowment of $2,000,000, the income from which was considered adequate to meet the anticipated $100,000 deficit each season.

Rising costs soon changed these estimates and led to the organization of the Friends of the Boston Symphony, local men and women who wished to support the orchestra with annual gifts of whatever size they could best afford. The income from these sources is now considerably in advance of that from the funds in the sock.

There are now some 8,000 friends (3,500 of them are specifically friends of the Tanglewood concerts and school), and several times a year they get a genteel letter reminding them that without their help the orchestra could not go on. It works. More friends join the ranks each season, and the group is a cross-section of the educated citizenry of the Eastern seaboard. Anyone who gives more than $50 annually is considered a large contributor, and the main emphasis is on regular gifts of this size rather than exceptionally large donations. The approach pays off. The friends add close to $200,000 annually to the Boston budget.

The Boston Symphony is more interested in regular contributions than big, one-shot gifts. Naturally large sums are welcome (there is a separate campaign for such bequests), but they are too unreliable as a year-to-year basis for support.

Like most private universities today, the orchestra would rather have a backlog of people who can be counted on for $50-$100 annually. If there are enough of them, it adds up.

THE musical year begins in mid-September with preparation for the initial Boston subscription concerts. There are 24 pairs in the Friday-Saturday series. However, from repertory prepared for these programs, the orchestra will play 123 concerts this year.

The main Boston subscription series makes up 48 concerts of the total, and in addition there are three short series at home, a 10-concert Tuesday evening series, a six-concert Monday evening series, and a six-concert Sunday afternoon series. Open rehearsals (proceeds from which go to the pension fund) are offered on eight Thursday evenings, and there is a six-concert Tuesday evening series in nearby Cambridge.

Audiences in Brooklyn and New York hear the orchestra 15 times a season. There is a five-concert series in Providence, and tours this year will add 23 additional dates to the calendar.

Since the orchestra generally plays to sold-out houses, it gets the maximum mileage from the approximately 75 works it prepares. This means that the services of the players can be given largely to income-producing activities rather than rehearsing. It is no surprise to learn that more than three-fourths of the orchestra's income is supplied by the box office.

Records, broadcasting, and television make close to a quarter-million-dollar annual contribution to the orchestra's funds, above its take at the till.

THIS is impressive, but even more impressive financially are the orchestra's self-supporting warm-weather activities. "The key to the Boston schedule," Music Director Erich Leinsdorf has commented, "is the 'Pops,' which have been successful here to a degree unmatched by any other city." Arthur Fiedler directs the 59 "Pops" concerts which run this season from April 30 to June 29—six nights a week and matinees.

Not only do they pay for themselves, they make some $30,000 clear profit from the sale of music, food and libations. With this annual gain from its beer garden period, the symphony, Fiedler again conducting, presents its out-of-doors Esplanade concerts with an assist from local business. There are 21 such programs, and they eat up the entire profit from the "Pops" series, but the orchestra feels it owes them to the city, and it plays and pays with glad heart.

While the largest part of the orchestra is busily losing money on the banks of the Charles, a small ensemble is starting to make it again at Tanglewood in western Massachusetts. There are 24 concerts in the eight-week Tanglewood series, which opens with three weeks of Bach-Mozart programs and then, with the close of the Esplanade events, turns to the full ensemble for the final five weeks of music.

The Tanglewood series always is solidly in the black. The red ink in the books comes from the orchestra's educational activities, the Berkshire Music Center, which costs about $100,000 a summer to maintain.

FOR his annual labors, the Boston musician gets a minimum of around $10,000 when salary, recording fees, and other extras are combined. First-desk players are engaged on a basis that permits them to skip the "Pops" and the Esplanade series. Outside work is not openly discouraged, but with good pay and a full schedule, few members of the orchestra are interested in moonlighting. Morale is high. Musicians being musicians, there are always a few gripes, but the Boston player has a good job, and he would be the last to deny it.

The irony of the situation is that the Boston Symphony, although one of our nation's greatest cultural assets, owes its success less to esthetic factors than application of fundamental business principles.

It has a diversified product (if they won't buy Beethoven it sells them "76 Trombones", it does effective sales promotion (free concerts of attractive scores), and it keeps production costs as low as possible (minimal number of soloists, a very favorable ratio of concerts to rehearsals). Combined with effective fund-raising, this makes a total annual deficit of close to $400,000 manageable in terms of a budget well over the 2¼ million mark.

EXCLUSIVE . . .

Each week the big Sunday Sun-Times presents a lively line-up of exclusive news and commentary. Here are a few samples from this week's interest-packed Sunday Sun-Times.

THE SCORE FOR BOSTON'S SYMPHONY. With symphony orchestras in Chicago and elsewhere teetering always on the brink of financial ruin, the nationally famous Boston Symphony Orchestra finishes each year comfortably free from threats of bankruptcy . . . and provides a paycheck 52 weeks each year for its members! How can this be accomplished in Boston (less than one-fifth the size of Chicago)? Today, in Showcase, Sun-Times music critic Robert C. Marsh describes the successful formula.

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NEW YORK, N.Y.
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JUL 1963

1962

The Impregnable Boston Symphony:

Mr. Cabot Meets the Chorus Crasher

by Joseph Roddy and Henry B. Cabot

Anybody who exchanges letters with the unabashed Mr. Roddy does so at his own risk (and delight) . . . as the amiable President of the Boston Symphony Orchestra discovered.

In a recent issue of this magazine, I made a public confession of my fraudulent career as a singer. For about as long as I can remember, listening to music has seemed an ungratifying substitute for performing it, and because of that I had made a practice of performing fairly regularly with the best conductors and orchestras in the country.

I managed to do this by slipping into the large choral groups engaged to sing the Beethoven *Ninth Symphony* and most of the other staples in the choral repertoire. To pull off these chorus crashes without any embarrassment, I arrived for my performances properly dressed (tux, tails, or choir robe) and as knowledgeable as I could get about every note the conductor expected to hear from the singers.

I counted these concerts high among the really exalting experiences of my life, yet when I was singing my sixth *Ninth* (my second with Toscanini was the best), I felt the need to move in even closer on music. I began wondering whether my modest skill as a violoncellist—arrived at after three years of instruction started three years ago—might sustain me through a crash into some large and illustrious symphony orchestra's string section. I could, after all, play better than I could sing. What I lacked most was a repertoire, so I started building one. When completed, it consisted in its entirety of Mozart's *Eine Kleine Nachtmusik* and Beethoven's *Violin Concerto*, both with cello parts so baby-simple

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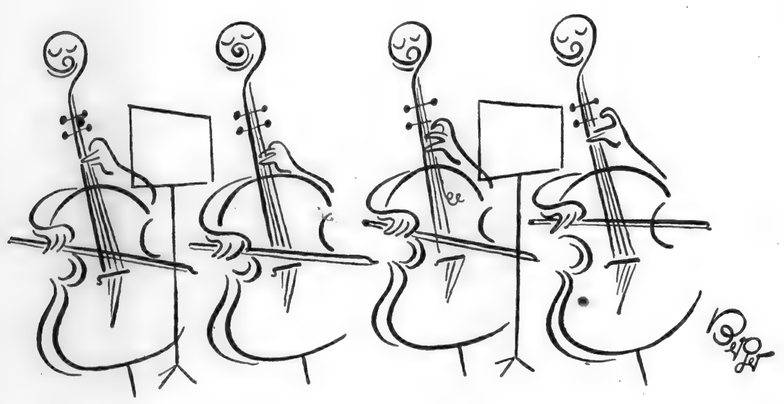
that after months of hard practice I came to regard myself as their master.

For my debut as an uninvited instrumentalist I decided on the Boston Symphony Orchestra. As a chorus-crasher I had performed with that ensemble at Tanglewood and in New York, and once even made a recording with it in Boston. But old loyalties were not the deciding factor in this new venture. I chose the Boston because it had an odd number of cellists. String players in symphony orchestras ordinarily pair up to share music stands, and this meant that in Boston the last cellist always played alone. I, I decided, would steal in at the last minute and sit beside him whenever his orchestra played my pieces. I would, of course, be properly dressed—tails by night, undertaker garb by day. But, anyway, I told all this before, and you could look it up in the November 1962 issue of *Harper's*.

Within two weeks after the article was published I had two written invitations to come out of retirement and crash choruses, and four invitations to sign on as a bona fide baritone—no audition required.

A short while later, at *Look* Magazine where I now work, I had a letter from Henry B. Cabot, President of the Board of Trustees of the Boston Symphony Orchestra:



Boston Symphony Orchestra
SYMPHONY HALL
BOSTON, MASSACHUSETTS

November 20, 1962

Dear Mr. Roddy:

I am sorry to disappoint your expectation of a place on the last stand of the Boston Symphony Orchestra cellos. There are now twelve in the section and so to find a place you will have to check on the health of the section. I suggest that the personnel manager, Mr. Mazzeo, could give you a steer on this. It would give you a chance to perform with our new conductor, Erich Leinsdorf. You don't mention him in your "Confessions" and as you have sung with all our recent conductors, Monteux, Koussevitzky, and Munch, I think you owe yourself an exposure to Leinsdorf.

At Tanglewood, as you know, having been a member of the chorus, many students are given scholarships to cover the tuition which is $300. At the time of receiving a scholarship each student is asked to sign a statement acknowledging its receipt and indicating an intention, when as and if his finances permit, to reimburse the school. Inquiry in the office fails to disclose any such statement from you (which is understandable). I am led to believe that there is little difference financially between *Look* and *Life*, and as *Life* has given the Boston Symphony Orchestra Mr. C. D. Jackson, it is now *Look*'s turn.

Most sincerely and enviously,
Henry B Cabot

P.S. My wife says I am braver than you—I played the clarinet *to* the Boston Symphony.

P.P.S. A two-week scholarship—the smallest—is $75.

LOOK
COWLES MAGAZINES AND
BROADCASTING INC.
488 MADISON AVENUE NEW YORK 22 NY

November 29, 1962

Dear Mr. Cabot:

A few weeks ago in Lincoln Center as the Boston Symphony Orchestra was playing the Mahler *First Symphony* (a work with a cello part beyond my present skills) I could not help noticing that the membership of the cello section was even-numbered. Since then, and until your recent letter, I have been waiting here in a slough of despair knowing that sooner or later the full force of some authorized voice in your city would charge me with a miscount, and then claim that the crime I so fancifully planned could not possibly be pulled off. It helps little at all now for me to note in my defense that your cello section looked odd-numbered about two years ago when I first counted it. At any rate, with the truth out, I am to miss my chance with the orchestra. But then, so is the orchestra to miss its chance with me. That, I suppose, is the way certain chords in life resolve. So much for my late aspiration—unless your Mr. Mazzeo is lucky enough to catch one of his cellists' fingers in a door jamb the night Erich Leinsdorf plays the Mozart *Eine Kleine Nachtmusik* and Beethoven *Violin Concerto*.

The rest of your letter offers me more in the way of compensation than I had expected. You urge me, quite forthrightly, to endow Tanglewood with a scholarship, and I will give that my closest consideration. I have often heard it said that I am generous to a fault, though the fault some others say is parsimony. But surely it would be only proper that I make some immediate show of appreciation, as it were, to acknowledge your gracious proposal that I, as an editor of *Look*, become a Trustee of the Boston Symphony Orchestra. In doing this, as you point out, I would be only following the precedent set by a Mr. C. D. Jackson, whom I take to be a working hand at *Life* Magazine. I am, of course, Mr. Cabot, perfectly willing to throw in with your orchestra in this capacity. It is traditionally an honor to be asked to serve as a Trustee, and I regard it perhaps even more of an honor to accept. (May I be allowed to savor the notion that though my strength upon the violoncello's strings may be found wanting in places, the resounding sinews of my character are still to be heard along the banks of the Charles.)

The public announcement of my appointment I will leave to you entirely to handle in the customary way. But just to get a little advance grip on the orchestra's overall situation, I thought I might ask Jackson to drop up to my office and spell out a few of the problems we will face together. It will be nice anyway to meet a fellow Trustee in the same general line of business with a heart full of music, and I suspect we will get along well.

I suppose you are generally correct in thinking that there is little difference financially between *Look* and *Life* now. We were worried about them for a while (though I would not want this to imperil Jackson's position on the Board). Now that his *Life* crowd has managed to raise the price of the magazine from nineteen cents to a full twenty cents, they should find the going a little easier sometime in the future. We charge a quarter of course and find quite a few more readers, but we think it is good to have some kind of competition around. Surely the Boston orchestra would not like to have the New Haven or Rochester orchestra go silent now.

But there I go rambling from music to magazines and back again, a bi-tonality I will try never to be guilty of at our Board meetings.

Sincerely yours,
Joseph Roddy

P.S. Your mention of your wife reminds me of mine. She is as fashion conscious as most women nowadays. She wants me to be sure to ask you what Trustees wear to Board meetings in Boston.

Boston Symphony Orchestra
SYMPHONY HALL
BOSTON, MASSACHUSETTS

February 20, 1963

Dear Mr. Roddy:

Ever since I received your letter of November 29th I have been haunted by a sense of apprehension. I felt sure that, as a leopard does not change its spots, so the opportunity to crash the Boston Symphony Board would prove too tempting. For this reason and in spite of the warning you gave me in your letter, I was afraid that, relying on the old jingle about the limited acquaintance of Cabots and Lowells, you might try once more. I found consolation, however, in the fact that I do know by sight all eighteen members of the Board of Trustees, which gave me some feeling of security.

I have also been somewhat concerned that you

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might have misconstrued my letter. I am, therefore, writing in order to set the record straight.

My letter of November 20th was intended merely as a suggestion that in view of your apparent pleasure in crashing the Boston Symphony Orchestra in the past, you might care to respond with a financial donation to the Orchestra, which is supported in large part through the generosity of friends.

The mention of Mr. C. D. Jackson of *Life* Magazine was intended as a reference to his generosity to our Orchestra which, perhaps indiscreetly, I assumed had been facilitated by the success of *Life* Magazine.

With reference to the second and third paragraphs of your letter, let me say that while no doubt crashers have joined forces with our Orchestra from time to time, it has not been the policy of the Board to select new Trustees in this manner, nor do we see any reason to change the policy at this time.

Yours sincerely,
Henry B Cabot

P.S. In answer to your wife's question as to what one should wear to Board meetings, you may tell her that our Trustees are customarily garbed in a sense of humility possibly greater than that to which she may be accustomed.

LOOK
COWLES MAGAZINES AND
BROADCASTING INC.
488 MADISON AVENUE NEW YORK 22 NY

March 29, 1963

Dear Mr. Cabot:

That last letter of yours did not get to me one day too soon. I was making plans to quit my job, sell my house, and borrow a lot of money before moving to your city to get closer to my new line of work.

From the time I thought I had been invited to join the Board of Trustees of the Boston Symphony Orchestra until I learned that I had never even been under consideration, I spent most of my spare time at farewell parties in my honor and the rest at the cello. Somewhat foolishly it now appears, I had permitted myself to expect that you would have a little reception planned to follow my installation ceremonies in the Board room, and I did not think that modest gala should be without a *moment musicale* of its own. To get set for it, I spent every minute I could during the last month working up my half of a duet for cello and clarinet by the Dutch composer Hans Leerinck as well as the three duos of Beethoven's Op. 147, all of which I had planned to play with you while the other Trustees listened, I imagined, admiringly.

But one blow follows close on another these days. In quick succession I seem to have been blocked from the Boston Symphony Orchestra's cello section, from its Board of Trustees, and now from a chamber-music session with its President. Yet maybe this last loss of mine can be averted. Even though you and I are not to meet in the Board room where I had expected to help retrieve the orchestra from the fix C. D. Jackson and the other Trustees got it into, surely the two of us owe it to ourselves to make a little conciliatory harmony together.

Perhaps this might be the way: we could play a very high-priced benefit somewhere, preferably in some well-appointed hall where the shade of Florence Foster Jenkins might feel welcome. You come in humility, I'll wear a tin cup, and the scholarship fund for Tanglewood gets everything thrown our way.

Sincerely,
Joseph Roddy

P.S. Have you noticed *Life* Magazine costs twenty-five cents now, same as *Look*? That's a plucky bunch, isn't it? And speaking of C.D., do you suppose he plays an instrument? Could he join us for trios? He could come in ignominy. My wife (the original Fabric Maid) says it wears better than humility. She says that Trustees garbed in humility, like emperors dressed in fine clothes, can be seen through.

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MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC.N.AVAIL.

DEC 1962

new man in boston

By Everett Helm

Erich Leinsdorf is a very happy man these days. As newly-appointed music director of the Boston Symphony, he has at his disposal one of the great orchestras of the world and working conditions that are very close to ideal. As he himself put it: "The way in which the Boston Symphony is organized and the relationship between orchestra, management and conductor could really not be better. If I were to go on about this to the extent that I feel it, what I would say would sound like exaggeration. I am very glad to be in Boston and to be privileged to conduct this magnificent orchestra under the best possible conditions."

With no prompting, Leinsdorf continued: "The relationship between management and orchestra here in Boston could be a model for human relationships in general. There is an atmosphere of trust and respect on both sides such as I have seldom encountered. I had conducted the Boston Symphony nearly 50 times as guest before I was appointed, and this exceptional atmosphere has always impressed me. There is none of the bickering and dissatisfaction one often finds in other cities. There are no crises. The orchestra members behave like artists. They don't act like truck drivers arguing for an increased hourly wage. Take the 1960-61 season, for example. The musicians' contracts were not signed until April of 1961 and were then made retroactive. The players weren't worried. They knew they would be treated fairly and were willing to play for six months *without contracts*.

"Of course, one reason why the Boston Symphony has had such smooth sailing throughout its history is the foresight of its founder, Henry Lee Higginson," Leinsdorf went on. "In 1880, this remarkable man knew more about running an orchestra than most people do today. He saw from the beginning the necessity of offering the musicians a year-round job, so that they could devote themselves to their art and not have to do other things on the side. So he instigated the 'Pops' concerts, which have been a model for the whole country. Contracts between the musicians and the Boston Symphony are for 50 weeks of the year.

"On the artistic side," Leinsdorf continued enthusiastically, "the situation is equally good. There is no interference whatsoever from the board or from the management in artistic policy. The Boston Symphony does not have to cater to the box office or make concessions. The Boston audiences are loyal and have confidence in the organization.

"In all decisions and policy, the music is the first consideration. Take the question of soloists. In some orchestras the soloists almost run the show. In Boston the works are selected first, then the best soloists are engaged for those particular works."

Asked about his plans for repertoire, Leinsdorf replied: "I want to cover the whole spectrum of symphonic repertoire in the course of the next several years. I don't believe in being too systematic and feel that 'cycles' are out of place in subscription concerts. Some pieces have been overplayed in recent years, and we'll have a moratorium on them. Instead of Brahms' First, Second and Fourth, for instance, we'll perform the Third Symphony—also the Requiem. And even in the repertoire of an orchestra that has played practically everything there are a few gaps. Bartok's Second Piano Concerto has never been heard in Boston, and I have programed it for this fall. I shall include a considerable amount of American music as well."

In passing, Leinsdorf spoke of the Boston as a "rotating" orchestra. When asked to explain, he said: "There is a regular system of rotation that works out very well. The first and second flutes, for example, may change places in the course of a program. Or, for smaller works, different 'teams' of strings alternate. Mozart's 'Jupiter' Symphony is played by stands 1, 3, 5, 7 and 9, and stands 2, 4, 6 and 8 play a Mozart concerto or a Haydn symphony. Three different double-bass players take turns playing 'first,' and so on. The orchestra rotates in another way, too. My present concertmaster, Joseph Silverstein, joined the orchestra in 1955 as the last violin—number 34, to be exact. Now he is in the first chair, since the retirement of Richard Burgin as leader. I am very glad that Mr. Burgin will continue as associate conductor; he will conduct three concerts this season."

And Tanglewood? Leinsdorf's eyes lit up; clearly this is a subject dear to his heart. "Change is an inevitable process of life," he began thoughtfully; "nothing can remain static. But 'change' does not necessarily mean 'upset.' I want to introduce new ideas into Tanglewood. But first I want to examine just where musical America (no pun intended!) stands today in relation to 1940, when Tanglewood was founded. Then I want to evaluate where America is going musically so that Tanglewood can make the greatest possible contribution. I am eager to help musicians bridge the gap between school and professional life, and here Tanglewood can be unique. I am not starting with theories but am getting advice from eminent musicians and educators.

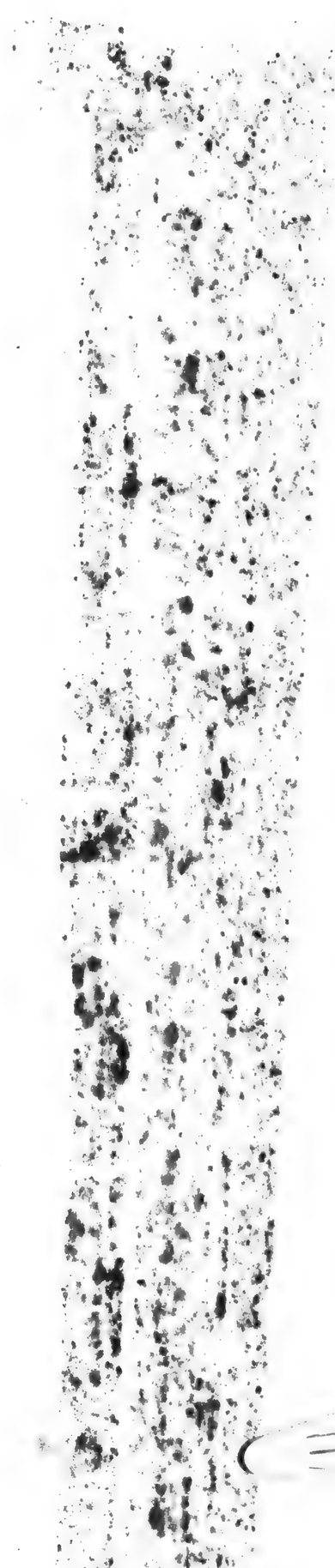
"Among other things, I want Tanglewood to give performers and listeners a chance to become acquainted with works that don't fit into the normal winter season. I have in mind a series of eight chamber-music evenings devoted to 20th-century quartets—from Ravel to Carter—and other evenings with less-familiar works, such as the Schubert Octet or Schoenberg's 'Pierrot Lunaire.' In Tanglewood we have marvelous chamber-music players who can pass on their knowledge to younger musicians. I want the youngsters who come there to get an idea of what goes on in the major leagues.

"I am particularly anxious about the development of string players. This is still a major problem in America. There are not enough good string players. We probably get the cream of the crop in our auditions, but even so it is difficult to fill a vacancy."

The orchestra Leinsdorf inherited has a rich history which through the years has been documented by RCA Victor Records. The Boston Symphony has been great practically

(Continued on page 58)

Photo by John Ardoin



BOSTON . . .

(Continued from page 7)

from the moment of its founding. This is due in no small part to the vision and foresight of the New York-born Higginson, who founded it almost singlehandedly.

The early years of the Boston Symphony were strongly under Germanic influences—as was, for that matter, all music in America at that time. George Henschel (born in Breslau) was succeeded after three years by Wilhelm Gericke, an Austrian, who was followed by the great Artur Nikisch, who was in Boston from 1889 to 1893. Emil Paur held the position until 1898. After an interregnum of guest conductors, Karl Muck took over in 1906 and conducted, with interruptions, until early 1918, when his tenure was terminated because of his pro-German sentiments that led to his arrest as an enemy alien. Henri Rabaud's appointment for the 1918-19 season marked the end of the German hegemony. The following year, Pierre Monteux began a tenure that lasted until 1924, a period during which French repertoire first received a prominent billing.

The season 1924-25 may well be considered the beginning of the Boston Symphony's golden age. Serge Koussevitzky began in that season a reign that was to last for 25 years. Under his leadership, the repertoire became universal. Above all, a new dimension was added: American music. From the beginning, "Koussy" was a champion of native composers. He gave some their first important performances, which started them on their careers. At a time when American music was coming of age, he did more than any other conductor to establish its place in the musical scheme of things. Under Koussevitzky, the orchestra achieved a level of artistry that virtually defies description. Only those who heard it at that time know what went on in Symphony Hall during this quarter century.

When Charles Munch succeeded Koussevitzky in 1949, the artistic direction changed with the conductor. Munch, a thorough-going Frenchman, concentrated his energies and special abilities on the French repertoire. American music, it must be admitted, received comparatively short shrift, as did post-Ravel modern music in general. It was especially in the field of Romantic and post-Romantic music that Munch made his greatest contribution.

With the coming of Erich Leinsdorf this season, the wheel has come full circle. For although Leinsdorf came to the United States as a young man, his background and training are Germanic. His high technical standards of orchestral playing, coupled with his innate musicianship, both of which have been clearly evident in his first concerts, would seem to indicate that the Boston Symphony is on the threshold of another golden age.

Except for one disc (see discography), the Boston Symphony has recorded exclusively for RCA Victor. The first records were made by Karl Muck in 1917, and it is good news to hear that a Muck performance will be included on a forthcoming historical record from RCA.

Even more important, this same record will give us a chance to hear the orchestra under Koussevitzky. Until recently, a quantity of Koussevitzky recordings were still available on Camden, Victor's second company, but all of these have been deleted from the catalogue. It would be a shame (and perhaps good business) if at least a portion of these were to be reissued.

As things now stand, the RCA Victor catalogue lists four records of the Boston Symphony conducted by Pierre Monteux and a large number conducted by Munch. A liberal sampling of these reveals, not unexpectedly, that the best performances are those of French music.

Berlioz is one of Munch's great loves, and the musical world is the richer for this fact. The three-record, beautifully packaged stereo set of "The Damnation of Faust" (complete) is a case in point—a stunning performance of Berlioz' masterpiece in which the soloists (Suzanne Danco, David Poleri, Martial Singher and Donald Gramm) are backed up by the Harvard Glee Club and the Radcliffe Choral Society.

The new two-record stereo set of "Romeo and Juliet" is another gem in the Boston Symphony Berlioz collection. Nicolai Gedda, Jennie Tourel, Raoul Jobin, Rosalind Elias, Cesare Valletti, Giorgio Tozzi and the New England Conservatory Chorus participate in an excellent performance.

Other outstanding Boston Symphony-Munch recordings of Berlioz include "Harold in Italy," with William Primrose as viola soloist; the song cycle "Les nuits d'été," sung by the incomparable Victoria de los Angeles; and of course, the "Fantastic Symphony."

A number of works by Debussy have also been recorded by Munch. The Boston's performance of the "Images" is probably the best on the market. "The Martyrdom of St. Sebastian" is done, unfortunately, in a cut version. Munch takes the role of the speaker.

Neither Munch nor Heifetz gets to the musical core of Beethoven's Violin Concerto. The tempos are on the quick side, Heifetz tosses it off too casually, and the whole performance remains on the surface. The coming of Leinsdorf should be a boon to RCA in augmenting the classical repertoire. It is worth noting that Munch has recorded only one composition by Mozart: the Clarinet Concerto, with Benny Goodman as soloist.

In Richard Strauss' "Don Quixote," both the orchestra and cello soloist Gregor Piatigorsky turn in brilliant performances. No piece could be better calculated to show off, section by section and instrument by instrument, this superb body of musicians.

Leinsdorf's first recordings with the Boston Symphony will begin to appear in early 1963. The first year's schedule includes the Bartok Concerto for Orchestra and the Mahler First Symphony. Like a great many others, we are holding our breath until the first releases are out.

BSO ON RCA

(LM and LD numbers are monaural, LSC and LDS numbers are stereo.)

SERGE KOUSSEVITZKY:

KHACHATURIAN: Piano Concerto (with William Kapell) (LM-2588).
HARRIS: "Symphony 1933" (Columbia ML-5095).

PIERRE MONTEUX:

STRAVINSKY: "Petrouchka" (LM/LSC-2376).
TCHAIKOVSKY: Symphony No. 4 (LM/LSC-2369); Symphony No. 5 (LM/LSC-2239); Symphony No. 6 (LM/LSC-1901).

AARON COPLAND:

COPLAND: "Appalachian Spring"; Suite from "The [illegible]" (LM/LSC-2401).

CHARLES MUNCH:

BACH: "Brandenburg" Concertos (complete) (LM-2182, 2198, LSC-6140).
BARBER: Adagio for Strings (LM/LSC-2105).
BEETHOVEN: Piano Concerto No. 1 (with Sviatoslav Richter) (LM/LSC-2544); Violin Concertos (with Jascha Heifetz) (LM/LSC-1992); Symphony No. 3 (LM/LSC-2233); Symphony No. 5 (LM-1923); Symphony No. 8 (LM/LSC-6066); Symphony No. 9 (LM/LSC-6066); "Prometheus" Excerpts (LM/LSC-2522).
BERLIOZ: "Harold in Italy" (with William Primrose) (LM/LSC-2228); Overtures "Beatrice and Benedict," "Le Corsair," "Roman Carnival," "Benvenuto Cellini" and "Royal Hunt and Storm" from "The Trojans" (LM/LSC-2438); Requiem (LD/LDS-6098); "Romeo and Juliet" Symphony (LM-6011; LD/LDS-6098); "Les nuits d'été (with Victoria de los Angeles) (LM-1907); "Symphonie Fantastique" (LM-1900; LM/LSC-2608); "The Damnation of Faust" (complete) (LM-6114).
BLACKWOOD: Symphony No. 1 (LM/LSC-2352).
BLOCH: "Schelomo" (with Gregor Piatigorsky) (LM-2107).
BRAHMS: Symphony No. 1 (available only in album LM/LSC-6902); Symphony No. 4 (LM/LSC-2297); Piano Concerto No. 1 (LM/LSC-2274).
CHAUSSON: Symphony (LM/LSC-2647).
CHOPIN: Piano Concerto No. 1 (with Gary Graffman) (LM/LSC-2468).
DEBUSSY: "The Blessed Damozel" (with Victoria de los Angeles) (LM-1907); "Images" for Orchestra (LM/LSC-2282); "La Mer" (LM/LSC-2111); "The Martyrdom of Saint Sebastian" (LM-2030); "Prelude to the Afternoon of a Faun" (LM/LSC-1984).
D'INDY: "Symphony on a French Mountain Air" (with Nicole Henriot-Schweitzer) (LM/LSC-2314).
DVORAK: Cello Concerto (with Gregor Piatigorsky) (LM/LSC-2490); Symphony No. 4 (LM/LSC-2626).
ELGAR: Introduction and Allegro for Strings (LM/LSC-2105).
FRANCK: Symphony in D minor (LM/LSC-2131).
HARRIS: Symphony No. 2 (LM/LSC-2352).
IBERT: "Escales" (LM/LSC-2111).
MENDELSSOHN: "Capriccio Brillant" (with Gary Graffman) (LM/LSC-2468); Violin Concerto in E minor (with Jascha Heifetz) (LM/LSC-2314); Scherzo from Octet, Op. 20 (LM/LSC-2520); Symphony No. 4 (LM/LSC-2221); Symphony No. 5 (LM/LSC-2224).
MILHAUD: Suite Provençale, "Creation du Monde" (LM/LSC-2625).
MOZART: Concerto for Clarinet (with Benny Goodman) (LM-2073).
POULENC: Organ Concerto (with Berj Zamkochian) (LM/LSC-2567).
PROKOFIEFF: Violin Concerto No. 2 (with Jascha Heifetz) (LM/LSC-2314).
RAVEL: "Daphnis and Chloé" (LM/LSC-2568); Piano Concerto in G (with Nicole Henriot-Schweitzer) (LM/LSC-2271); "La Valse," "Rapsodie Espagnole," "Bolero" (LM/LSC-1984).
SAINT-SAENS: Symphony No. 3 (LM/LSC-2341).
SCHUBERT: Symphony No. 2 (LM/LSC-2522); Symphony No. 7 (9) (LM/LSC-2344); Symphony No. 8 (LM-1923).
SCHUMANN: "Manfred" Overture, Symphony No. 1 (LM/LSC-2474).
STRAUSS: "Don Quixote" (with Gregor Piatigorsky) (LM-1781); "Till Eulenspiegel" (LM/LSC-2565).
STRAVINSKY: "Jeu de Cartes" (LM/LSC-2567).
TCHAIKOVSKY: "Francesca da Rimini" (LM-2043); "Romeo and Juliet" Overture (LM-2043, LSC-2565); Serenade for Strings (LM/LSC-2105).
WAGNER: "Brünnhilde's Immolation" from "Die Götterdämmerung," "Prelude and [illegible]-Liebestod" from "Tristan und Isolde" (with [illegible] Farrell) (LM/LSC-1984).

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AT THE BOSTON SYMPHONY ORCHESTRA

by Thomas D. Perry, Jr.

Each fall, some time about the first of October, on a Friday afternoon, the corner of Massachusetts and Huntington Avenues comes alive with a special excitement — the first of the season's concerts at Symphony Hall brings out an audience, season subscribers all, to begin the year's activities of "Symphony". And again, the following Saturday night, the Cadillacs, the Volkswagens, the stately Rolls Royces, the diffident Bentleys, draw to the marquee to deposit their passengers. The society editors stand poised at the doors to see who has come wearing what; photographers are busy immortalizing the arrivals on film.

Each spring, some time about the first of May, the corner of Massachusetts and Huntington Avenues again buzzes; flower boxes with red geraniums and white petunias appear on the marquee. The posters sport green and yellow three-sheets announcing the beginning of Pops.

Each summer, about the first of July, there is a bustle on the Charles River Embankment, the Hatch Shell is refurbished and its winter drabness cleaned away — the Esplanade Concerts are about to begin.

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A NEW LOOK

At the same time, in early
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All these gatherings, with
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The Orchestra begins its
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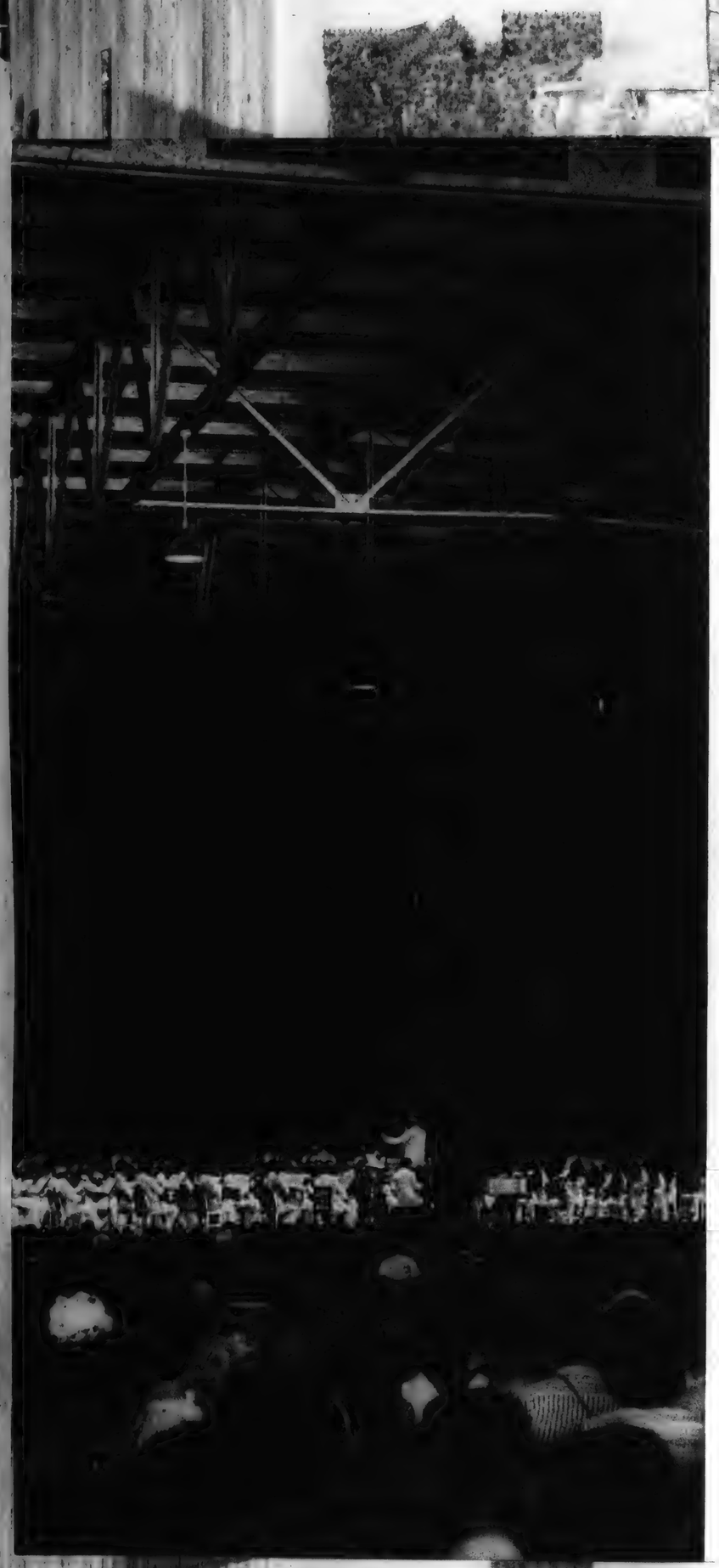

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To better serve you . . . the engineers, architects, draftsmen of New England . . . our 67-year-old firm has been remodeled, redecorated, and enlarged. Result? Faster, smoother service. Larger inventory. Latest techniques. Proven know-how. AND . . . all under one roof!

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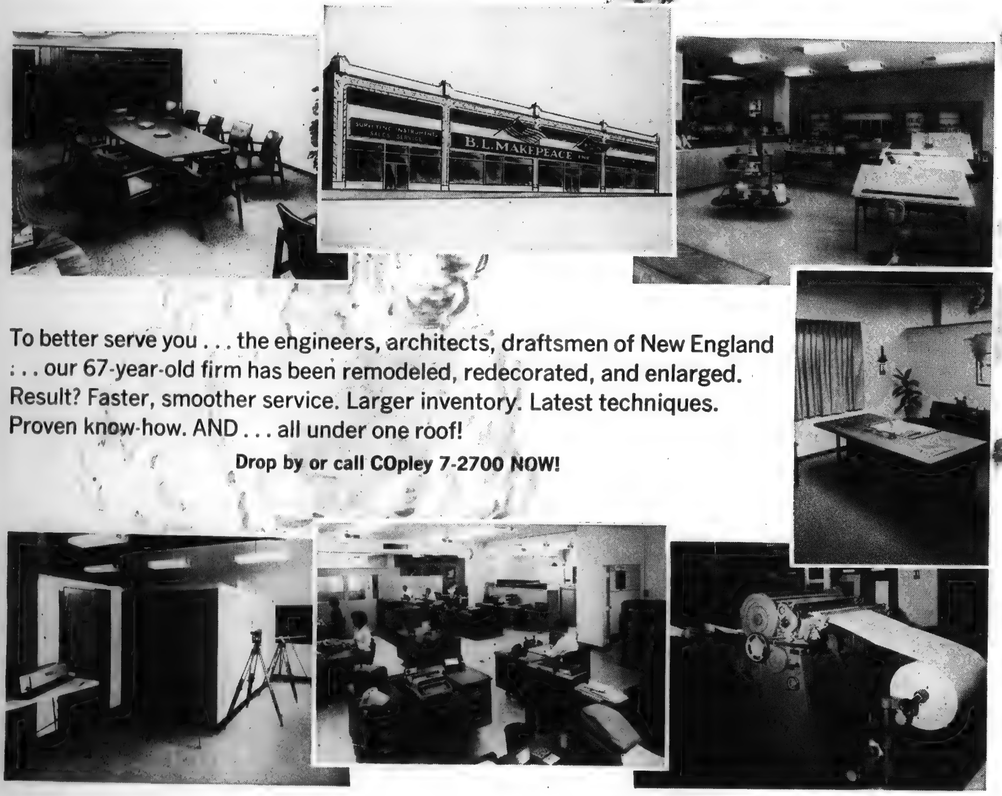

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DID YOU KNOW THAT:

We have visited New York City continuously for 77 years; Cambridge for 81 years; Providence for 80 years.

Our Orchestra was the first western orchestra to visit the Soviet Union which we did in 1956.

The Boston Symphony has owned, operated, and presented concerts in its own auditorium, Symphony Hall, for 62 years.

The Boston Symphony Orchestra is the only orchestra in the world to conduct its own summer festival on its own property: the Berkshire Festival at Tanglewood, Lenox, Mass.

The Boston Symphony Orchestra is the only orchestra in the world which operates its own school of music: the Berkshire Music Center at Tanglewood.

We are the only orchestra to own a large tractor necessary to mow the areas of green lawns at Tanglewood.

Our Orchestra has the longest season and presents more concerts than any privately supported orchestra in the world.

This city's orchestra earns the largest percentage of its budget of any other orchestra in the world.

This city's orchestra is the only one to run its own restaurant as it does during the Pops season and at Tanglewood.

Arthur Fiedler was the first Boston native to become Conductor of the Boston Pops, and that he has held this position longer than any of his predecessors—32 years.

We, as citizens of Boston and Massachusetts, have much of which we can be proud in the Boston Symphony Orchestra.

Present and past BSO Conductors Erich Leinsdorf, Pierre Monteux and Charles Munch.

An evening with Arthur Fiedler and the Boston Pops Orchestra.

These statistics are intended to astonish the reader into an awareness of how flourishing a musical organization now exists in this city. It has a remarkable past as well, for it has been a great orchestra from the moment it was born in 1881. A Boston gentleman, Henry Lee Higginson, an enthusiast of music, evolved the idea that his city should have a permanent symphony orchestra of the highest professional caliber, and he made it his business to supply Boston with just that. He found the means as a successful banker and investor. In 1918 he turned over to Boston his legacy, not of money—much of which he had already put into it—but the Boston Symphony Orchestra. Boston received its orchestra adult and mature, formed with 37 years of wise guidance and support, its growing pains behind it.

Since 1918 the responsible body has been a Board of Trustees who have carried on Major Higginson's sage practices—secure the services of the very best conductor, furnish him with the very best players, give them every possible support, and leave the musical judgements to the musicians; find the support for what the conductor finds musically valid, not trim the musical validity to what support seems to be at hand. The result has been a symphonic success story. The Orchestra has enjoyed the services of such legendary conductors of the past as Arthur Nikisch and Karl Muck, more recently the everlasting Pierre Monteux, Serge Koussevitzky for 25 great years, and Charles Munch for 13 years. For 32 years the Boston Pops has been directed by Arthur Fiedler, a member of the Orchestra since 1912, who has made the idea of Pops his own the world over.

For the first 70 years of the Orchestra's existence it performed chiefly in the eastern portion of the U.S.A., but its great reputation was legend in most parts of the world. In the last decade the Orchestra has broadened its scope in several international tours, first in Europe under the auspices of the Congress for Cultural Freedom, and in 1956 and 1960 to Europe and the Far East under the aegis of the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy. It was the first western orchestra to play in the U.S.S.R., in 1956 in Leningrad and Moscow. No one could be unmoved to see the hammer and sickle and the United States flag hanging from the same bracket overhead and to hear the Russian anthem and the Star Spangled Banner played beneath them by the Boston Symphony Orchestra. In 1960 it traveled, after four weeks in Japan, as far as Adelaide, Australia, which is about as far away as one can get.

The Orchestra, which has carried the name of Boston to audiences all over the world, now enters a new epoch under the musical direction of Erich Leinsdorf. What will happen? What will its course be? Whatever happens, one can be assured "The Boston" will be a great orchestra which this city can look upon, enjoy and support with pride.

The pressure is off the violinists for a moment as Danny Kaye hilariously conducts the Boston Symphony in a benefit performance.

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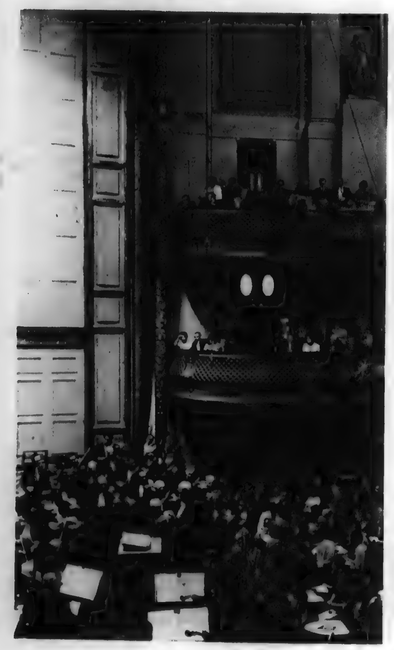

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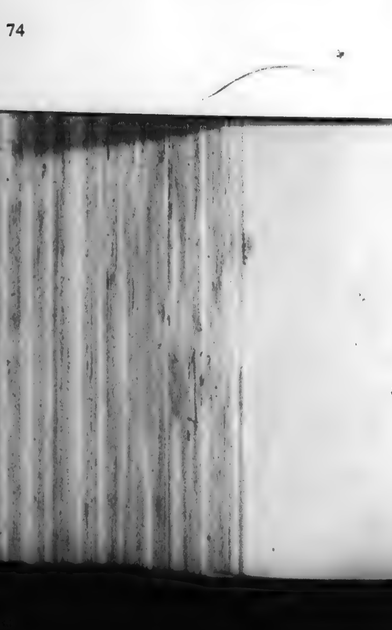

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ERICH LEINSDORF

THE BOSTON SYMPHONY ORCHESTRA'S NEW DIRECTOR

Erich Leinsdorf was introduced to the public as Music Director of the Boston Symphony Orchestra at its initial concert of the Orchestra's Eighty-sceond season on September 21. In so doing Mr. Leinsdorf became the tenth maestro to lead the Orchestra in its history and only the third over the past thirty-eight years. When a major change is made in the guidance of an orchestra, other changes are bound to follow, but Erich Leinsdorf earlier made a statement concerning the confidence which he had in the Boston Symphony Orchestra: "I am particularly happy about coming in here not as a bricklayer. I don't have to build. I find a magnificent orchestra and a magnificent organization. This enables one to make music without having to go to collect the materials."

The new Music Director comes to Boston with a brilliant record in the opera over recent years. As music consultant and conductor of the Metropolitan Opera, Mr. Leinsdorf established an eminent reputation as a conductor of German opera. One must not assume that he comes to Boston without symphonic credentials, however, as he has been a guest conductor of the major orchestras of the world. In addition, in the period of nine years prior to returning to the Metropolitan in 1957, Erich Leinsdorf brought the Rochester Philharmonic into prominence among the country's orchestras.

Before coming to this country the Vienna-trained conductor studied with two of the world's outstanding conductors — Bruno Walter and Arturo Toscanini. It was Toscanini, in fact, who suggested Leinsdorf to the Metropolitan where Mr. Leinsdorf remained as assistant conductor until 1939 when he was appointed chief conductor of German operas.

An appointment as music director and conductor of the Cleveland Orchestra in 1943 was interrupted by service in the United States Army following which he accepted appointment as conductor in Rochester. In 1956 Mr. Leinsdorf returned to New York as Director of the New York City Opera before resuming his career with the Metropolitan.

Of his discussions with the management of the Boston Symphony Orchestra prior to assuming his new duties as its Music Director, Mr. Leinsdorf made this statement: "Whatever came up, the musical necessity had its way. From having seen musical organizations abroad and in this country, this is rare. As I don't know all musical organizations I cannot in fairness say it is unique, but I have a suspicion it is unique. I am going to do my very best to keep it this way."

On the subject of soloists in Boston Leinhdorf commented, "I salute the Boston organization because the system here has been, and I shall continue it, to engage soloists for works rather than select the works after the soloists have been engaged. The work is the determining factor. The Orchestra's policy on soloists is helped greatly by the enthusiasm and loyalty of the Boston audiences. They enable the Orchestra to maintain the musical policy and I suppose these musical policies in turn produce the loyalty of the audiences."

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THE MEN AND WOMEN OF THE BOSTON SYMPHONY ORCHESTRA

In any organization which includes one hundred three men and three women there is likely to be a broad range of backgrounds and interests. Such is the case with the Boston Symphony Orchestra's players. While the vocation of these men and women is the making of beautiful music at Symphony Hall, the Hatch Shell, and the Music Shed at Tanglewood, their avocations are in many instances far removed from the world of music.

There are to be sure the usual hobbies common to us all, but it is not often that one finds a Scandinavian violinist in an American orchestra who is well versed in Hindu philosophy. Rare too is the mycologist (expert on mushrooms) who is a well known amateur golfer. There are astronomers, cooks galore, many photographers some of whom would be classified as expert, fine painters, ceramic artists, and wood workers.

A clarinet player is an ornithologist of great reputation as well as an explorer. He has also found time to develop a new clarinet system which

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Courtesy of Life Magazine

has met with great acclaim. The avocations of other men in the orchestra are more related to their professions, as a number have composed a great deal of music. One horn player has done considerable research in Elizabethan musical history in addition to making a study of the horn and its finest players. In order to aid music educators one of the Boston Symphony's first violinists has conducted experiments in measuring musical aptitude, while a violist has taken part in scientific laboratory investigations of pitch acuity of the human ear. At the same time he is also a maker of violins and violas.

Many of the men and women of the Orchestra have joined together in the formation of trios, quartets, and various musical ensembles. Within the membership of the Boston Symphony there are at least a half dozen such organizations which play prosional engagements when the Orchestra is not scheduled for rehearsals or concerts. The personnel are busy indeed, whether performing at one of the 225 concerts of the Orchestra or pursuing the many hobbies which have captured the spare time of the Symphony players.

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"WHAT CAN I DO TO HELP THE SYMPHONY?"

by HENRY B. CABOT
President, Board of Trustees

My love of music and my interest in the Boston Symphony Orchestra started as a kid when my mother took me to some concerts. That was when Karl Muck was the conductor. Since the early 1930's I have been active in its management. The reservoir of good will which the Orchestra has in this community is enormous. Many, many times I am asked, "What can I do for the Symphony?" My standard answer is, "Join the Friends of the Boston Symphony Orchestra." Some people want to do more than just make a contribution to the Orchestra —which constitutes membership in the Friends —but as contributions are life blood to the Orchestra, there is nothing more a person can do unless he wants to help raise money from others.

Many people think that Boston's Orchestra lives in a financial ivory tower. Nothing could be farther from the truth. It costs two and a half million dollars each year for the operation of the Orchestra. The average symphony orchestra in this country earns 57% of its expenses through the sale of tickets and from radio, television and recording fees. We earn 80% to 90% of our expenses. We can not sell more tickets as we now sell them all, and at pretty high prices. We can not give more concerts without sacrificing quality. Income from endowments is not enough to fill the gap and so we must rely on the "Friends of the Boston Symphony Orchestra" to make ends meet. They are essential to its existence and make it possible for us to live up to the charge of excellence which was placed upon the Orchestra by Major Higginson when he founded the Boston Symphony in 1881.

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MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY 15,881

MAY 1963

Olga Koussevitzky

KOUSSEVITZKY RECORDING AWARDS

On May 21, a benefit Dinner will inaugurate the Koussevitzky International Recording Award to honor living composers, with Edgard Varèse as guest of honor at New York's Plaza Hotel. The award, the newest project of the American International Music Fund, was created to honor living composers for recordings of their music by outstanding orchestras.

Serge Koussevitzky created the International Music Fund in 1948 after being approached by the International Society for Contemporary Music to give a benefit performance at Tanglewood for needy European composers. That summer, the Boston Symphony raised $14,000; every year for three years, $4,000 was spent through an affiliation with UNESCO.

In 1950, UNESCO asked Koussevitzky to replenish the fund; but he died in June, 1951, leaving his project unfinished. The remaining fund was disposed of as a scholarship to foreign students to study at Tanglewood and for commissions to young composers.

In 1953, the International Music Council of UNESCO asked the conductor's wife to form the United States affiliate of the International Music Fund. Letters were sent to 40 orchestras, and 38 agreed to participate in local first performances of contemporary works in their regular subscription concerts as a part of Fund Week. Because of the success of this project, Olga Koussevitzky, the president of the Fund, went to James C. Petrillo of the musician's union to ask permission to record these performances here and in Canada, and to deposit the tapes in strategic libraries for educational use; conductors could then readily hear these new works and perhaps become interested in performing them. The union agreed to participate in the venture. For four years, a Rockefeller grant covered the expense of the taping; and a jury met to select one, two or three compositions for possible recording.

In 1957, the first year of the new adventure and the tenth anniversary of the Fund, Easley Blackwood's First Symphony and Alexei Haieff's Second Symphony were chosen for subsidized recording by the Boston Symphony on RCA Victor. Judges Nadia Boulanger, Carlos Chavez and Alfred Frankenstein chose them from 55 compositions of 45 composers, submitted by 19 orchestras in the States and Canada. All the tapes were distributed to the Library of Congress and public libraries in New York, Cincinnati, Minneapolis, Dallas and Los Angeles. By 1963, the Fund's library dissemination work had amounted to 205 works by 149 composers, played by 34 North American orchestras.

In 1958, the jury recommended Edgard Varèse be honored with a recording of his "Arcana" by Robert Craft and the Columbia Symphony. At this time, the Rockefeller grant terminated, after 86 works by 71 composers had been taped. The Fund participated last October in "Semaines Musicales Internationales de Paris" by presenting two awards to composers whose works were played in the Music Fund concert in Paris: Leon Kirchner for the Paris premiere of his symphony, and Marius Constant for the world premiere of "Turner."

For a wider recognition of the Fund, a gala dinner was planned for this May. At this meeting of the Fund's board of directors—Mrs. Koussevitzky, Samuel Barber, Aaron Copland, Howard Hanson, Walter Piston, Seymour N. Siegel, Carleton Sprague Smith and Margaret Grant—an award was established honoring a composer for a work already recorded. The award grew out of Igor Stravinsky's comment to Mrs. Koussevitzky a year before: "You are doing wonderful work in recording contemporary works." This encouraged Mrs. Koussevitzky immeasurably, as she feels intensely that "the problem of our day is to assist recording of contemporary works."

This Koussevitzky International Recording Award is an entirely new way of promoting recordings of contemporary music. The Fund hopes to encourage orchestras and record companies to perform and preserve contemporary works; the award will go to a record made on the initiative of the company.

Mrs. Koussevitzky hopes that the idea will take root and grow. Today it begins as one award to one composer. A jury is to judge world-wide entries, with a tangible prize given to the winning composer. With this unique approach, she hopes to bring prestige to both the record company and the composer.

—ROBERT JACOBSON

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RADIO & T.V.

283

BROOKLYN, N.Y.
RECORD AND ADVERTISER
M. 12,300

SEP 13 1962

WQXR AT LINCOLN CENTER

Boston Symphony At Lincoln Center — WQXR will broadcast "live" the second of the gala opening-week concerts in new Philharmonic Hall at Lincoln Center. The occasion will be the first concert of the Boston Symphony Orchestra in the new hall and will mark also the first New York appearance of the Boston with its new conductor, Erich Leinsdorf. The broadcast will be Monday, Sept. 24 at 8:30 p.m., the second evening of the festive opening week. The program will consist of Beethoven's "Eroica" Symphony, the world premiere of Samuel Barber's Piano Concerto with soloist John Browning, and Richard Strauss' Till Eulenspiegel's Merry Pranks. WQXR's Martin Bookspan will be commentator for the concert.

ATHENS, GA.
BANNER-HERALD
D. 6,647 S. 7,328

MAY 24 1962

ORCHESTRA ON WGTV—The Boston Symphony Orchestra, directed by Charles Munch, plays Haydn's Symphony No. 98, Walter Piston's "Three New England Sketches," and Beethoven's Symphony No. 7 at 8 p. m. Friday on WGTV, Channel 8. Composer Piston is interviewed during intermission of the two-hour program.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 289,439

NOV 11 1962

Symphony Tuesday on Channel 2

A live Boston Symphony Orchestra telecast by Channel 2 is more than a fine musical performance: it's a marvel of cooperation and technical achievement.

Split-second timing, hours of work and much careful planning pay handsome dividends when Channel 2 presents the second live Boston Symphony telecast of the season, Tuesday, (Nov. 13) at 8:30 p.m.

Direct from Sanders Theatre, Harvard, Erich Leinsdorf will conduct the concert to be heard simultaneously on WGBH-FM.

Four works make up the program: Brahms' Variations on a Theme by Haydn; excerpts from Mendelssohn's Incidental Music to "A Midsummer Night's Dream; Schumann's Symphony No. 4 and "Till Eulenspiegel" by Richard Strauss.

New England Newsclip Agency, Inc.
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Fence Viewer
SUDBURY, Mass.
Weekly Circ. 1,543

NOV 15 1962

WCRB To Rebroadcast Leinsdorf's First Concert

WCRB will rebroadcast Erich Leinsdorf's first program as Music Director of the Boston Symphony Orchestra, on Sunday, Nov. 18, at 8:05 p.m.

In the concert, the first in the current Friday-Saturday series, Mr. Leinsdorf conducts the Orchestra in the War and Peace Overture of Prokofiev, Walter Piston's Seventh Symphony, Til Eulenspiegel's Merry Pranks, by Richard Strauss, and the Symphony No. 3, "Eroica," of Beethoven.

Mr. Leinsdorf chose the Piston symphony in recognition of the composer's outstanding contributions to American music, and, particularly to the Boston Symphony Orchestra.

WCRB Resumes Philidelphia Orchestra Stereo Series

Programs from the Philadelphia Orchestra's current series will be heard in WCRB's Tuesday night stereo broadcasts of the Orchestra, starting Nov. 13.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal & Press
SOMERVILLE, Mass.
Weekly Circ. 14,197

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Broadcast simultaneously with WGBH-FM, the concert will mark Erich Leinsdorf's television debut with the Boston Symphony, an event eagerly anticipated by music lovers throughout New England.

Direct from Sanders Theatre at Harvard University, Leinsdorf will direct the orchestra in four works, Mozart's "Symphony No. 41," "Symphony No. 7" of Walter Piston, Debussy's "Prelude to the Afternoon of a Faun," and Bela Bartok's rousing "Concerto for Orchestra."

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Journal
CONCORD, Mass.
Weekly Circ. 3,000

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Box 2078, Boston 6 • RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,500

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FORT LAUDERDALE, FLA.
NEWS-SUN SENTINEL
SUN. 68,864

JAN 6 1963

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Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
WATERBURY, Conn.
Circ. 50,144
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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 34,490

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,500

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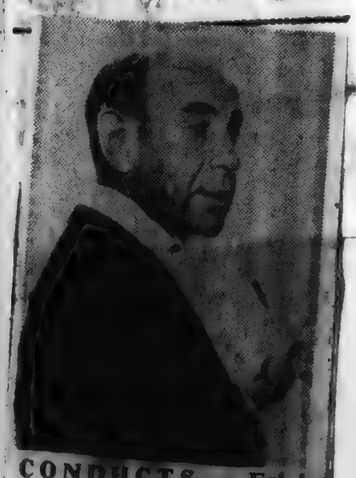
FORT LAUDERDALE, FLA.
NEWS-SUN SENTINEL
SUN. 88,864

JAN 6 1963



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Sunday Republican
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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 34,490

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 445,834
NOV 18 1962

Munch's Farewell Concert Repeated

The farewell concert last September by Charles Munch as music director of the Boston Symphony Orchestra will be repeated on Ch 2 Thanksgiving Day. It will be simulcast on Ch 2 and WGBH-FM beginning at 8 p.m. Two works make up the program: "Quiet City" . . . . Copland
Ninth Symphony . . Beethoven

Soloists in the Beethoven Ninth include Adele Addison, soprano; Florence Kopleff, alto; John McCollum, tenor, and Donald Gramm, bass.

This marks the first time a BSO concert was videotaped at the Berkshire Festival. A TV camera was camouflaged in the orchestra to capture every gesture and facial expression of the maestro.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Courant
HARTFORD, Conn.
Circ. 155,682
JAN 6 1963

UofC Campus Selected for Film

STORRS (Special) — The University of Connecticut has been selected by the Boston Symphony Orchestra for the filming of a National Educational Television (NET) program entitled "The Boston Symphony Orchestra on Tour."

This program has been planned by the press and public relations division of the Boston Symphony Orchestra and the staff of NET station, WGBH, in Boston and it will be filmed by the UofC Radio and Television Center.

The film sequence will include the arrival of the orchestra equipment by truck; the personnel in buses; the audience arriving in the auditorium; the orchestra tune up, both off and on stage; and the opening number of the concert.

Informal shots will also be made of Dr. Erich Leinsdorf and orchestra personnel.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
NOV 20 1962

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ALBANY, N.Y. — The emotio packed farewell concert b Charles Munch as music directo of the Boston Symphony Orchestr will be FM station WAMC Thanksgiving present to musi lovers of eastern New York an western New England. The co cert will be broadcast at 8 p.m on Thursday.

This is a great musician's fare well to the men he guided for 1 long years. WAMC will broadcas the entire concert, which was re corded at the Berkshire Musi Festival in Tanglewood Aug. 26

Two works make up the pro gram: Copland's "Quiet City" and Beethoven's Ninth Symphony. With the Berkshire Festival Chor us, soprano Adele Addison, alto Florence Kopleff, tenor John Mc Collum and bass Donald Gramm, this performance of the Beethoven Ninth is a fitting conclusion to Mr. Munch's long and illustrious career.

WAMC is the educational station of the Albany Medical College.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
UTICA OBSERVER DISPATCH
Sunday, September 30, 1962

Leinsdorf To Direct Broadcast

Erich Leinsdorf will debut as music director of the Boston Symphony Orchestra on the first concert broadcast at 8 p. m. next Saturday on station WUFM.

For the first time in New York State, the concerts will be aired in stereophonic FM. The programs will be recorded live at Symphony Hall for delayed broadcast on stereo FM stations.

Leinsdorf made his first appearance as Boston conductor Sept. 21. The successor to the retiring Charles Munch has been director of the Metropolitan Opera, New York City Opera Company, Rochester Philharmonic, Cleveland Orchestra, and the Salzburg Festival Orchestra. At Salzburg, he served as assistant to Bruno Walter and Arturo Toscanini from 1934 to 1938.

Guest conductors for the coming season, all to be heard on WUFM, will include Eugene Ormandy, Pierre Monteux, Charles Munch, William Steinberg and others. Soloists include Artur Rubinstein, Eugene Istomin, Rudolph Serkin, Adele Addison, and others.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
UTICA PRESS
Monday, October 1, 1962

Symphony On Stereo

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RADIO-TELEVISION DAILY
NEW YORK, N.Y.
D. 11,677
OCT 17 1962

BANKS VAULT TO INVEST IN 7 ARTS CONCERTCASTS

Eight banks are now sponsoring Seven Arts' 13 one-hour TV concert specials featuring the Boston Symphony Orchestra, including two which purchased the series directly, according to VP - general sales manager Robert Rich. The two outright sales were to the Gate City Savings & Loan Ass'n of Fargo, N. D., and the Valley City National Bank of Des Moines.

In New York, Manufacturers Hanover Trust has been sponsoring the series Sundays on WNEW-TV since Aug. 19; in Louisville, Citizens Fidelity Bank is co-sponsoring with the Stewart Dry Goods Co. on WAVE-TV since Oct. 7; in Lexington, Ky., the Bank of Commerce is sponsoring the program weekly on WKYT-TV since Sept. 23.

The Nebraska Savings & Loan Ass'n of Omaha will sponsor the concerts on Omaha's WOW - TV; the Merchants National Bank of Bangor, Me., will sponsor on WABI - TV; in Columbia, S. C., the Home Federal Savings & Loan Ass'n will sponsor Sunday showings on WIS-TV, beginning Oct. 28.

In the latter instance, Home Federal said it will use the series not only to build its image, but also to promote cultural activity in its community by featuring interviews with various civic leaders in the middle commercial period.

In addition to WIS-TV's on-air promos, the bank is sending announcement letters and tune-in invitations to some 400 education leaders in the community, as well as to each of its customers. A week prior to the debut, it will hold a preview showing for the local press and various civic groups. Home Federal and the station will also run tune-in ads in local newspapers prior to and during each of the 13 weeks of the series.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
ATHOL, Mass.
Circ. 4,722
OCT 1962
FAIRMONT, W.VA.
WEST VIRGINIAN
D. 6,027
OCT 22 1962

SPECIALIZED TV RATING

A common lament, among those involved in television production, is that sponsors are overly preoccupied with viewer rating statistics. There is a way out of this; the sponsor can be selective. Like, say, the Manufacturers Hanover Trust, which is sponsoring the Boston Symphony. Its messages will doubtless be fraught with dignity, since nothing so plebian as mere numbers of listeners is the end. The firm wants to interest people in its trust department—particularly rich people, since big trusts are more profitable than small ones.

The rating services will have to come up with a cross between a Trendex and a Dunn & Bradstreet report. That's fine. Anything that tends to move TV ratings away from considering human beings as mere statistics is on the side of the angels.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
UTICA OBSERVER DISPATCH
February 18, 1963

WITH SYMPHONY — Inga Swenson, Broadway, TV and Shakespearean actress, will recite from "A Midsummer Night's Dream" during a performance of the Boston Symphony at 8 p. m. Saturday on WUFM in a live stereo performance from Symphony Hall in Boston. The music will include Schubert's "Unfinished" Symphony No. 8, Piano Concerto No. 2 by Bela Bartok and Incidental Music to Mendelssohn's "Midsummer Night's Dream."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,500
NOV 10 1962

UPBEAT: Erich Leinsdorf conducts the Boston Symphony Orchestra in a closed circuit television program Sunday at 4:30 p.m. for the benefit of the fund-raising campaign for the National Cultural Center in Washington, D.C.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
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Circ. 445,834
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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
UTICA PRESS
Monday, October 1, 1962

Symphony On Stereo

Erich Leinsdorf will debut as music director of the Boston Symphony Orchestra on the first concert broadcast at 8 p.m. next Saturday on station WUFM.

For the first time in New York State, the concerts will be aired in stereophonic FM. The programs will be recorded live at Symphony Hall for delayed broadcast on stereo FM stations.

Guest conductors for the coming season, all to be heard on WUFM, will include Eugene Ormandy, Pierre Monteux, Charles Munch, William Steinberg and others. Soloists include Artur Rubinstein, Eugene Istomin, Rudolph Serkin, Adele Addison and others.

RADIO-TELEVISION DAILY
NEW YORK, N.Y.
D. 11,677
OCT 17 1962

BANKS VAULT TO INVEST IN 7 ARTS CONCERTCASTS

Eight banks are now sponsoring Seven Arts' 13 one-hour TV concert specials featuring the Boston Symphony Orchestra, including two which have signed for the series directly, according to VP-general sales manager Robert Rich. The two outright sales were to the Gate City Savings & Loan Ass'n of Fargo, N. D., and the Valley City National Bank of Des Moines.

In New York, Manufacturers Hanover Trust has been sponsoring the series Sundays on WNEW-TV since Aug. 19; in Louisville, Citizens Fidelity Bank is co-sponsoring with the Stewart Dry Goods Co. on WAVE-TV since Oct. 7; in Lexington, Ky., the Bank of Commerce is sponsoring the program weekly on WKYT-TV since Sept. 23.

The Nebraska Savings & Loan Ass'n of Omaha will sponsor the concerts on Omaha's WOW-TV; the Merchants National Bank of Bangor, Me., will sponsor on WABI-TV; in Columbia, S. C., the Home Federal Savings & Loan Ass'n will sponsor Sunday showings on WIS-TV, beginning Oct. 28.

In the latter instance, Home Federal said it will use the series not only to build its image, but also to promote cultural activity in its community by featuring interviews with various civic leaders in the middle commercial period.

In addition to WIS-TV's on-air promos, the bank is sending announcement letters and tune-in invitations to some 1,000 education leaders in the community, as well as to each of its customers. A week prior to the broadcast, it will hold a preview showing for the local press and various civic groups. Home Federal and the station will also run tune-in ads in local newspapers prior to and during each of the 13 weeks of the series.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
ATHOL, Mass.
Circ. 4,722
OCT 4 1962

FAIRMONT, W.VA.
WEST VIRGINIAN
D. 6,027
OCT 22 1962

SPECIALIZED TV RATING

A common lament, among those involved in television production, is that sponsors are overly preoccupied with viewer rating statistics. There is a way out of this; the sponsor can be selective. Like, say, the Manufacturers Hanover Trust, which is sponsoring the Boston Symphony. Its messages will doubtless be fraught with dignity, since nothing so plebian as mere numbers of listeners is the end. The firm wants to interest people in its trust department—particularly rich people, since big trusts are more profitable than small ones.

The rating services will have to come up with a cross between a Trendex and a Dunn & Bradstreet report. That's fine. Anything that tends to move TV ratings away from considering human beings as mere statistics is on the side of the angels.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,500
NOV 10 1962

UPBEAT: Erich Leinsdorf conducts the Boston Symphony Orchestra in a closed-circuit television program Sunday at 4:30 p.m. for the benefit of the fund-raising campaign for the National Cultural Center in Washington, D.C.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
UTICA OBSERVER DISPATCH
Friday, January 18, 1963

WITH SYMPHONY — Inga Swenson, Broadway, TV and Shakespearean actress, will recite from "A Midsummer Night's Dream" during a performance of the Boston Symphony at 8 p. m. Saturday on WUFM in a live stereo performance from Symphony Hall in Boston. The music will include Schubert's "Unfinished" Symphony No. 8, Piano Concerto No. 2 by Bela Bartok and Incidental Music to Mendelssohn's "Midsummer Night's Dream."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
R. I. Herald
PROVIDENCE, R. I.
Weekly Circ. 12,221
NOV 3 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 191,554
NOV 4 1962

NEW BEDFORD, MASS.
STANDARD-TIMES
D. 64,012 S. 51,367
NOV 4 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday News
BURLINGTON, Vt.
Circ. 11,699
NOV 4 1962

To Telecast Concert Live In Europe

BOSTON — A Boston Symphony orchestra concert will be broadcast live in Europe and the orchestra will appear in a nationwide color telecast November 11.

The orchestra will be presented by tape as part of a television documentary, a "a report on the National Cultural Center" (NBC), which also will include an appearance by Mrs. John Kennedy. The orchestra was filmed during a performance of the finale of Walter Piston's seventh symphony under the direction of Erich Leinsdorf.

The November 11 concert will be aired abroad as part of a celebration of the 40th birthday of the British Broadcasting Company's home service. The BBC will pick up the broadcast in New York and transmit it by trans-Atlantic cable to London for broadcast throughout the British Isles.

Hessian radio in Frankfurt, Southwest German radio in Baden Baden, Paris radio and the Soviet radio system will pick up the broadcast from London for airing to their areas.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 194,917
NOV 23 1962

Symphony Videotapes Available

By a Staff Writer of The Christian Science Monitor

Despite a change in their method of distribution, videotapes of the Boston Symphony Orchestra may still be available to educational television stations as they have been in the past, provided the program has not been sold to a commercial station in the area.

The tapes, filmed by WGBH, are currently distributed through and edited by the Seven Arts Associated Corporation instead of, as was formerly the case, the National Education Television and Radio Center.

The price at which ETV stations outside the Boston area now may obtain the films is negotiable, according to David M. Davis, assistant general manager of WGBH-TV. It depends to a degree, he says, on how commercially attractive the particular program may be.

"Once a salesman has satisfied himself that he is not going to achieve a commercial sale in a given market," he says, "he often will settle for a reduced rate to the ETV station, often a lower rate than that which would apply to a commercial station without a sponsor."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 194,917
NOV 5 1962

Hub Orchestra Widens Audience

By a Staff Writer of The Christian Science Monitor

"We're very strong in the belief that musicians make concerts—not TV producers."

Commenting on the new policy of selling video tapes of Boston Symphony Orchestra programs to commercial television stations, Thomas D. Perry, manager of the Boston Symphony, thus minimizes any possible resultant threats to the orchestra's dignity.

Until a few months ago the tapes were used exclusively by educational TV stations such as WGBH in Cambridge, which has been filming the concerts in Harvard University's Sanders Theater for distribution to educational channels elsewhere.

Now a series of 13 hour-long telecasts are being sold by the Boston Symphony through the Seven Arts Associated Corporation to commercial stations throughout the country. The stations must buy the whole lot or none at all.

Question of Endurance

A major reason for the change, Mr. Perry explains, is the "chance to distribute our wares to more people than we could in a thousand years." While Symphony Hall can pack in only 2,631 "live" listeners at one time, one Boston Symphoney performance on a New York City television channel has been known to have been heard by as many as 750,000 people.

Perhaps the most concrete advantage to the symphony of the switch to commercial stations is monetary.

Union Wage

The orchestra's educational television experience in the past has been lengthy, but always a "hand to mouth affair," the manager says.

From the commercial video series of 13 concerts, each musician will be paid a regular union wage of about $1,000.

Mr. Harry Kraut, assistant to the Boston Symphony manager, explains that sound tapes have been sold to commercial radio stations for some years now and have been a great stabilizer for the orchestra pension fund.

Distasteful advertising has never been a problem with these radio programs, Mr. Perry says, and officials anticipate no trouble in that line with television commercials.

'Legal' Question

While the orchestra faces no apparent financial or sponsorship problems, question has arisen as to where the video tapes for the commercial stations may be "legally" made. Until now they have continued to be filmed by WGBH in Sanders Theater on the tax-exempt property of Harvard University, of course a non-profit institution.

WGBH currently continues to broadcast the programs on Channel 2. From those tapes the Boston Symphony Orchestra commercial distributor makes one-hour programs which are then made available to commercial stations.

The more than 60 educational television stations outside the Boston area no longer have direct access to the programs, according to David Davis, assistant general manager of WGBH. However, he points out, any educational station may lease them at a reduced rate from the Seven Arts Corporation.

In one instance, he says, a Columbus, Ohio, station purchased the series and allowed the educational station at Ohio State University to use them at no cost.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 445,834

OCT 7 1962

Symphonic Cameras

This Tuesday marks opening telecast of the season for the Boston Symphony Orchestra from Sanders Theatre, over Ch 2. See inside cover story on the excellent teamwork by Jordan M. Whitelaw (left) and David M. Davis who rehearse the telecasts without benefit of the orchestra.

Story on Page 21

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday·Globe
BOSTON, Mass.
Circ. 445,834

OCT 7 1962

Jordan M. Whitelaw goes over a music score in preparation for a Boston Symphony Orchestra telecast. The season's first will be this Tuesday.

Ch 2 Uses Wits—Not Checkbooks

There's more to televising the Boston Symphony Orchestra concerts from Sanders Theater than simply sending the signals over Ch 2.

In a sense, the cameramen are playing the music, too.

This Tuesday, the season's first Boston Symphony concert will be telecast on Ch 2 and Globe readers will want to take a nod to David M. Davis and Jordan M. Whitelaw pictured on camera on the front cover of the Globe's TV Week today.

Their work has astounded such eminent conductors and composers as Leonard Bernstein, Walter Piston and Erich Leinsdorf.

Bernstein, who has probably done more than any single individual to coax the average person to listen to good music, telephoned Ch 2 last Spring after a Boston Pops telecast. He had watched the concert from a vacation spot on Martha's Vineyard. When he was told that Davis and Whitelaw had never rehearsed the program with the orchestra, he said:

"I am amazed!" . . . "I am amazed."

There are three reasons why Davis and Whitelaw do not rehearse the BSO telecasts with the orchestra—and two of them are money. Ch 2 cannot afford to pay engineers, technicians and cameramen overtime, or hire additional people. Furthermore, the orchestra is so busy it cannot schedule a rehearsal at Sanders Theater.

A problem, yes, but it didn't floor Davis and Whitelaw when the concert telecasts were inaugurated five years ago. They tackled it systematically. One thing in their favor—they saw eye to eye on musical treatment. Whitelaw himself is highly respected in New York and Boston musical circles and Davis was trained as a professional musician.

So, in preparation for a Tuesday night concert at Sanders Theater, Whitelaw, several weeks in advance, works out the musical planning and indicates the shots he would like. A week before the concert he and Davis go through the score together, listening to recordings, and working out a complete and sensitive analysis of each concert much as a conductor does before he begins a first rehearsal.

Once the analysis is done, Davis takes his work home over the week-end. (He's Ch 2 station manager and the office is no place to think about a symphony). He locks himself in a room and begins to polish the camera work agreed upon.

Every picture is marked on the score itself and on a separate list which is duplicated and issued to members of the staff working with them at concert time. Each shot is numbered and coded with symbols which are intelligible to the experienced. For instance, "1X" means "first time through," "4C" means "camera four on the conductor," SS; ZB for C" means "same shot, zoom back for conductor."

The ultimate aim of the two-man team is that the camera itself reflect the mood of the music and the musical form created by the composer. On Friday evening, twice on Saturday, twice on Sunday and again on Monday evening, Davis plays and replays the tape, watching the score. Gradually it all takes shape, and every single move of every camera is plotted and timed.

Tuesday afternoon at Sanders Theater, Davis and Whitelaw have a "dry run" with the camera men and their assistants

(Ch 2) Continued on Page 23

(Ch 2) Continued From Page 21

around a big table, with a recording of the music, and a blackboard to help visualize the work.

Sometimes the music seems to insist on pictures which would require one TV cameraman to shift from the brass section to the flute in two seconds. That's like asking a person with a still camera to take a picture of the head of a boy, and another of a distant mountain, re-focussing while someone counts "One-Two!" in between.

A good cameraman can do it, and does frequently during the BSO telecasts. However, sometimes Davis and Whitelaw hit things that simply won't work so they have to revise on Tuesday.

By 6 p.m. the chairs for the orchestra have been set up on stage and the cameras are in place. The entire staff, with Davis at the control console, go through the routine once again, this time focussing on the empty seats. Whitelaw double-checks the players' positions against the original planning.

Over the console are TV screens which show exactly what the four cameras are seeing at all times. Assistant director David Sloss follows the camera directions and warns Davis of the next shot. Cameramen Davis, Whitelaw, Sloss and the technicians all have two-way head sets so they can hear and acknowledge instructions.

Shortly after 8 p.m. the audience begins to arrive for the 8:30 concert. When the conductor enters, the TV people are as keyed up as any of the performers, not only to follow the split-second timing but to be able to react to any emergency.

And cameras can create emergencies. A tiny burned out wire can disable a camera for the entire evening. This means all the camera assignments must be rejuggled on the spur of the moment.

So meticulous the planning that, where the score calls for 16 measures of violins, the problem is for the camera to travel the length of the violin section at exactly the right pace so as to end up on the concert master in the allotted time.

And there's always the unexpected. For instance, to catch the conductor's facial expression and the movement of his hands front view, the camera focusses on a mirror over his head. The same camera also handles the credit crawls at the beginning and end of the production.

When panning to the mirror, the cameraman must remember to snap a switch which reverses the picture from the "mirror-view," which is backwards. At one concert the cameraman was kept hopping so fast he forgot the switch several times. A number of observant viewers wrote in to ask if the conductor was really ambidextrous, and had the bald-headed man in the fifth row kept changing his seat from the right to the left of the audience all evening?

Erich Leinsdorf spent one entire concert in a chair behind Davis and Whitelaw previous to his appointment as BSO conductor and when he conducts this Tuesday's concert, he'll have as much admiration for the TV cameramen as he has for his musicians.

The late composer Irving Fine watched a videotape of a concert featuring his music and had only one comment. He would have put the cameras on the violins instead of the woodwinds, but allowed it was a question of judgment which theme was more important.

Walter Piston, a man of very few words, watched a videotape of his music, "and we were trembling," recalled Davis.

At the close, he was still silent and the two men waited. Finally Piston said, slowly: "That is the most thrilling experience I have ever had. Thank you."

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 445,834
NOV 11 1962

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Enterprise (e)
LEOMINSTER, Mass.
Circ. 4,881
NOV 1 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SOUTHBRIDGE, Mass.
Circ. 5,125
NOV 8 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 162,363
NOV 12 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,439
NOV 4 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
NOV 1 1962

New England Newsclip Agency, Inc.
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Herald (m)
BOSTON, Mass.
Circ. 177,889
NOV 12 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 162,363
NOV 8 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
WOBURN, Mass.
Circ. 7,200
NOV 1 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Circ. 126,440
JAN 8 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
NOV 9 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Ledger-Times
BOSTON, Mass.
Weekly Circ. 14,000
NOV 8 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659
NOV 4 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
NOV 9 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 177,105
NOV 8 1962

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
D. 13,067
NOV 1 1962

The New York Times
D. 680,265 S. 1,306,418
NOV 4 1962

CINCINNATI, OHIO
POST-TIMES STAR
D 258,875
NOV 3 1962

ITHACA, N.Y.
JOURNAL
D. 14,249
NOV 10 1962

CHICAGO, ILL.
NEWS
D 537,792 SAT. 526,176
NOV 10 1962

RADIO-TELEVISION DAILY
NEW YORK, N.Y.
D. 11,677
OCT 31 1962

BOSTON, MASS.
GLOBE (MORNING)
D. 192,118 S. 445,834
NOV 11 1962

BOSTON, MASS.
GLOBE (MORNING)
D. 192,118 S. 445,834
NOV 12 1962

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,067
NOV 1 1962

Important Honors Given Orchestra

Two important honors have come to the Boston Symphony Orchestra which will enable it to be seen and heard by millions of people in the United States and Europe. On Sunday, Nov. 11, from 4:30 p. m.-5:30 p. m. EST, the orchestra will appear with Mrs. John F. Kennedy on NBC's special color television program, "A Report on the National Cultural Center." That same afternoon the Boston Symphony Orchestra's Symphony Hall concert will be transmitted through the facilities of WGBH, Boston, to the British Broadcasting Corp., London, and also to Paris, Frankfurt, Baden Baden, and Moscow. For a series of broadcasts of the world's great orchestras in celebration of the 40th Anniversary of the Home Service, the BBC selected the Boston Symphony Orchestra to represent North America.

The Boston Symphony Orchestra's portion of the NBC television program was filmed in color at Symphony Hall on Oct. 19 with Erich Leinsdorf conducting the orchestra in the final movement from Walter Piston's Symphony No. 7. NBC requested a work by an American composer for their program on the Cultural Center. Mr. Leinsdorf had chosen Piston's Symphony No. 7 as a portion of his first concert as music director of the orchestra on Sept. 21 because of the composer's long association with Boston, Harvard University, and this orchestra. In addition to Mrs. Kennedy and the Boston Symphony Orchestra Robert Frost, Mahalia Jackson, and the Bolshoi Ballet will participate in the program.

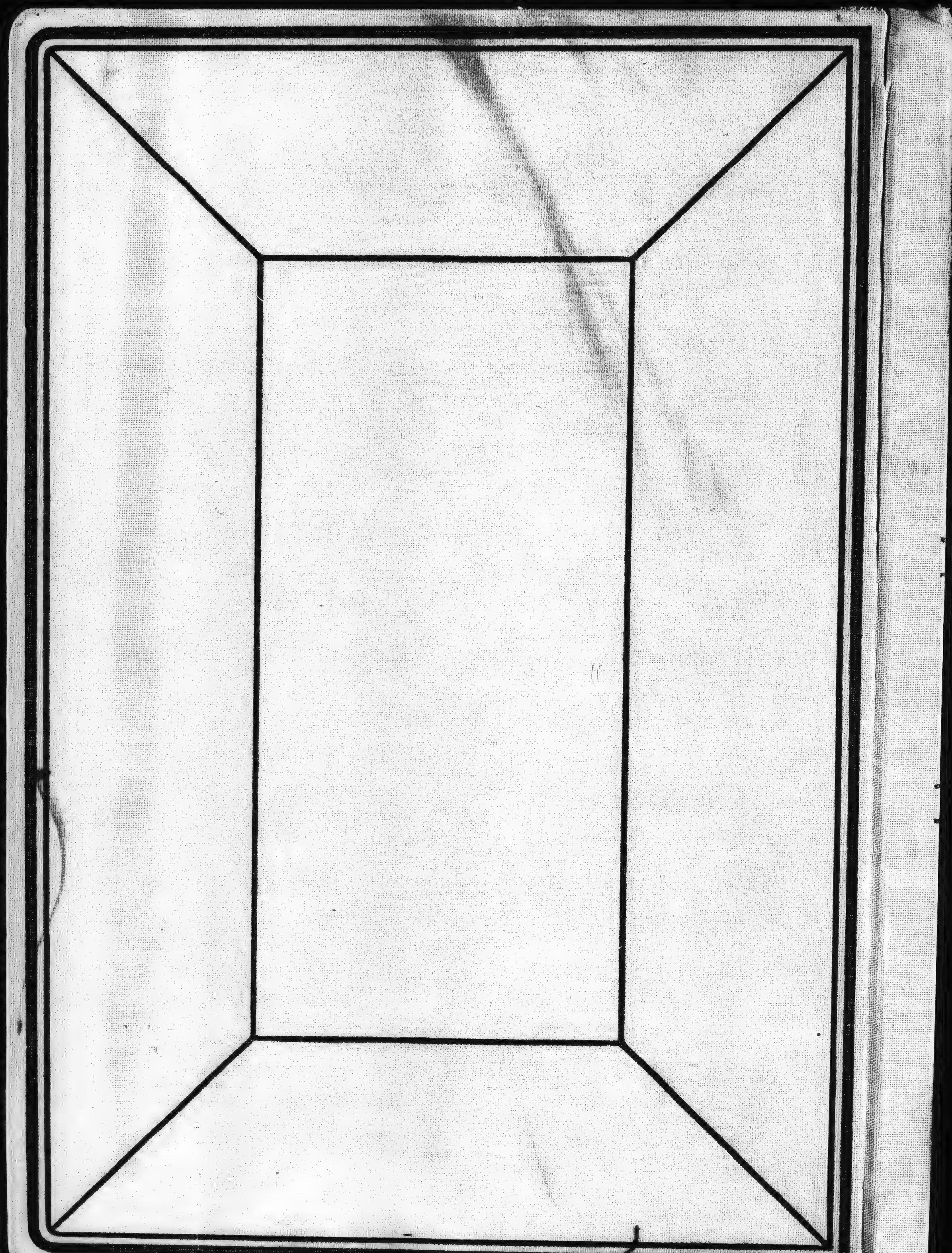
Sunday's Symphony Hall concert will be picked up by the British Broadcasting Corporation in New York, transmitted via transatlantic cable to London for broadcast throughout the British Isles. From London the Hessian Radio in Frankfurt, Germany, the Southwest German Radio in Baden Baden, Paris Radio, and the Soviet Radio System will carry the concert to their networks.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 162,363
NOV 9 1962

647

A New Look

SYMPHONY HALL is jammed with cameras lights and technicians as the orchestra tapes a color TV show. Conductor Erich Leinsdorf and his players are features in "A Report on the National Cultural Center" to be shown coast-to-coast Sunday at 4:30 p.m.



END OF VOLUME

VOLUME 108

Tanglewood

1963

NATIONAL
FLAT BACK SCRAP BOOKS

Made in U.S.A.

FULL DUCK COVER, MANILA PAPER

Without Index, Ruling, Paging or Title

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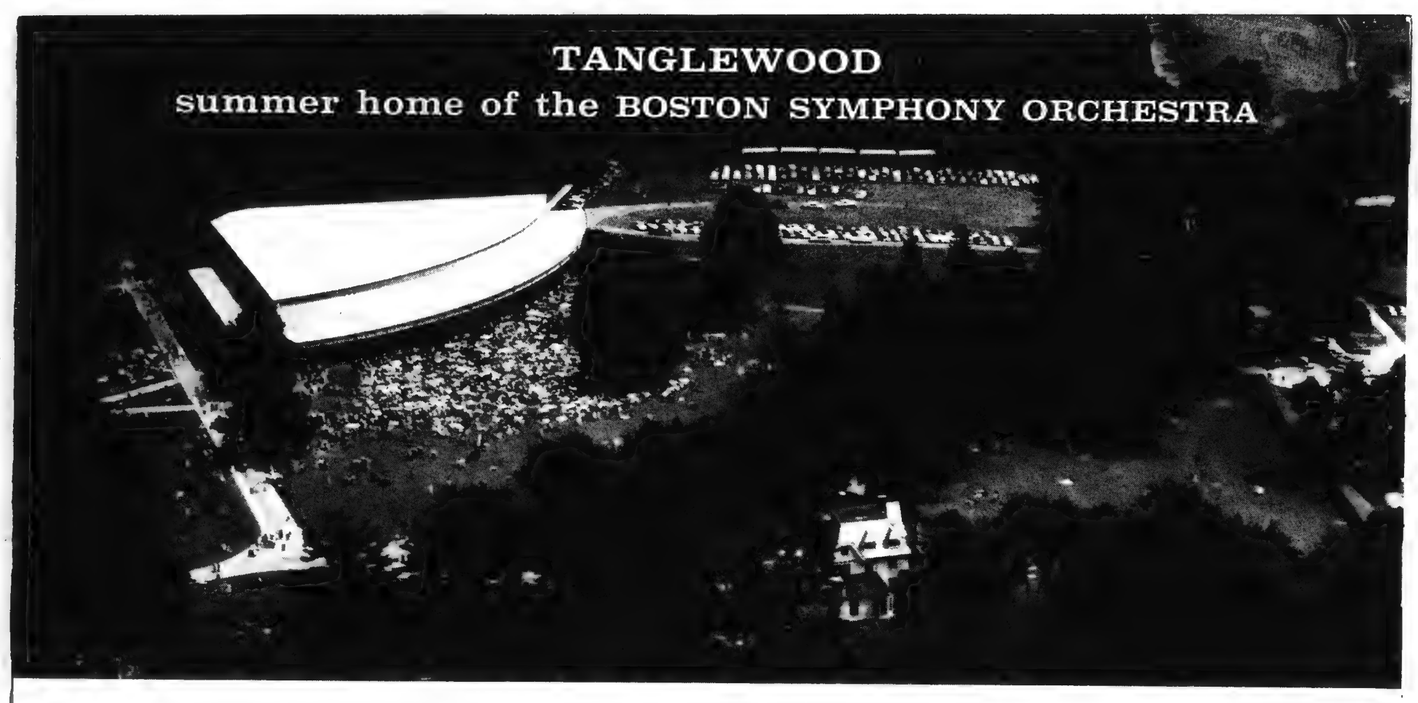
2

TANGLEWOOD
1963
BERKSHIRE FESTIVAL

BOSTON SYMPHONY ORCHESTRA

2



The 210-acre Tanglewood estate overlooking Lake Mahkeenac, between Lenox and Stockbridge in Berkshire County, Massachusetts, was given to the Boston Symphony Orchestra in 1936 by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan. Two years earlier the Berkshire Symphonic Festival, under the leadership of Gertrude Robinson Smith, began a series of concerts in the Berkshires, and following a second successful year, in 1935, the Festival Board invited the Boston Symphony Orchestra to participate in the 1936 Festival. With the gift of Tanglewood to the Orchestra, the Festival expanded and the Festival Committee raised funds for the building of the 6037-seat Music Shed, opened in 1938. The fine natural acoustics of the Music Shed were improved in 1958 with the installation of the Edmund Hawes Talbot Memorial Stage Canopy.

In the beautiful surroundings of formal gardens, hemlock hedges, avenues of tall pine, and great lawns, the Boston Symphony Orchestra not only gives a series of 24 concerts, the Berkshire Festival, but also maintains the Berkshire Music Center, the only such enterprise operated by a major symphony orchestra. The Orchestra's summer center for the advanced study of music is in session throughout the eight weeks of the Festival. Erich Leinsdorf is Director of the Center with Aaron Copland as his Chairman of Faculty. The Principals of the Boston Symphony Orchestra provide the nucleus of a faculty augmented by other leading musicians.

Members of the Music Center give many performances in addition to the concerts of the Berkshire Festival. These events are listed on the program pages of this brochure. Tanglewood visitors may join the Friends of the Berkshire Music Center by voluntary contribution toward the support of the Center. The performances of the Music Center — concerts of chamber music, orchestral and choral music, lectures, and forums — are open to members of the Friends. The Friends Office is at the Main Gate of Tanglewood.

The proceeds of the Berkshire Festival Chamber Music Series benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center. The chamber music concerts of July 16, August 6 and 13 are presented with the assistance of the Fromm Music Foundation of Chicago.

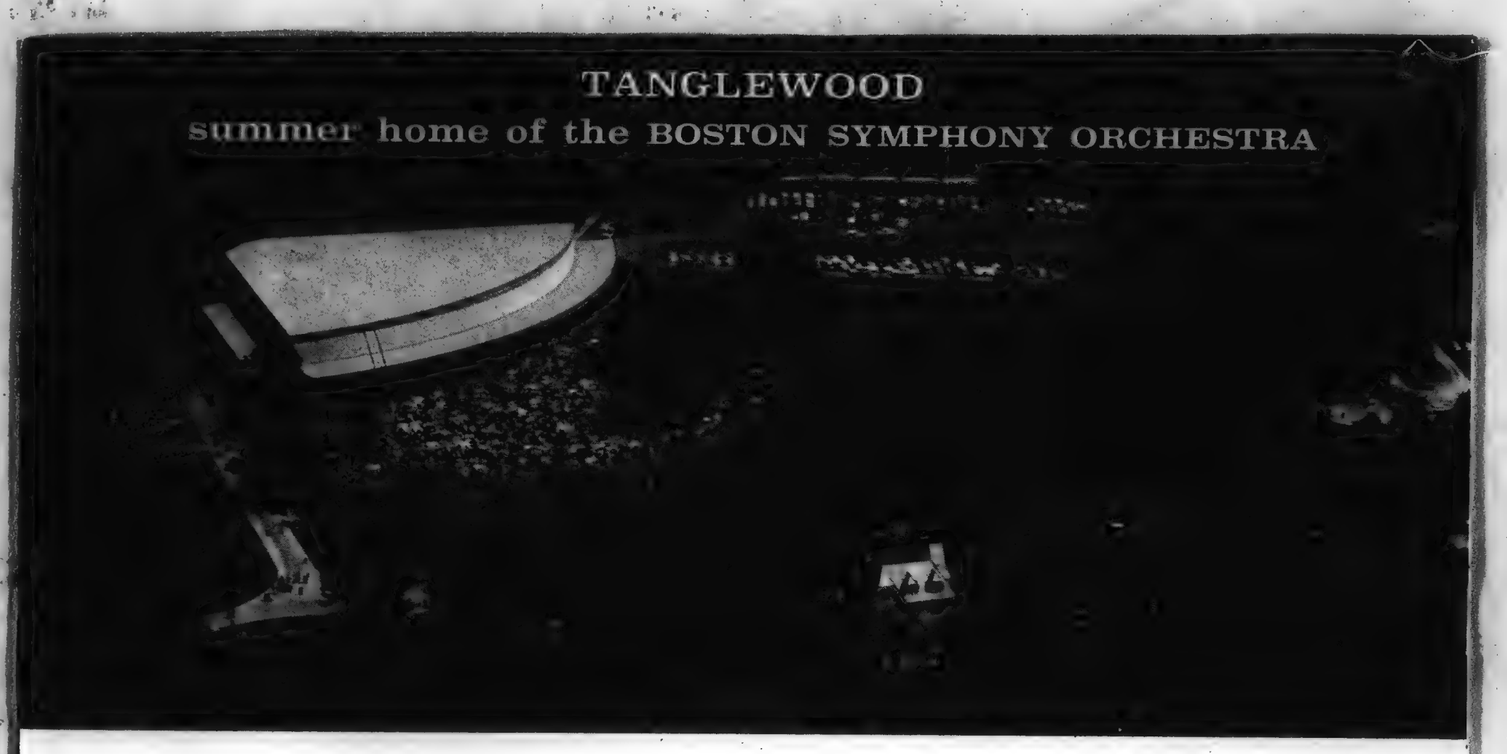
Eight Boston Symphony Orchestra Open Rehearsals are held on Saturdays at 10:30 A.M. The proceeds of the Open Rehearsals benefit the Orchestra's Pension Fund. Admission to the rehearsals is $1.50 for adults and $1.00 for children.

The public is invited to visit and enjoy the beauty of the Tanglewood grounds and Formal Gardens. During the day when the Berkshire Music Center is in session visitors are asked to meet at the Main Gate and to go through the grounds with a Guide. The grounds are opened from 12:30 to 1:30 P.M. daily and no Guide is necessary during these hours. Admission to the grounds is by ticket only at the time of Berkshire Festival concerts.

THOMAS D. PERRY, JR., *Manager*

Baldwin Piano RCA Victor Records

Programs subject to change



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Eight Boston Symphony Orchestra Open Rehearsals are held on Saturdays at 10:30 A.M. The proceeds of the Open Rehearsals benefit the Orchestra's Pension Fund. Admission to the rehearsals is $1.50 for adults and $1.00 for children.

The public is invited to visit and enjoy the beauty of the Tanglewood grounds and Formal Gardens. During the day when the Berkshire Music Center is in session visitors are asked to meet at the Main Gate and to go through the grounds with a Guide. The grounds are opened from 12:30 to 1:30 P.M. daily and no Guide is necessary during these hours. Admission to the grounds is by ticket only at the time of Berkshire Festival concerts.

THOMAS D. PERRY, JR., *Manager*

Baldwin Piano RCA Victor Records

Programs subject to change

2

JULY 2 to JULY 7
FIRST WEEK

ERICH LEINSDORF
Music Director

THE PUBLIC IS CORDIALLY INVITED TO ATTEND THESE SPECIAL EVENTS:

Opening Exercises of the Berkshire Music Center
Sunday, June 30 — 3:30 P.M.

Berkshire Music Center Symposium
Monday, July 1

String Symposium
Sunday and Monday, August 18, 19

The asterisk (*) denotes a first performance at Tanglewood

JULY 5 — FRIDAY

8:00 SHED — BOSTON SYMPHONY ORCHESTRA
Conductor: ERICH LEINSDORF
MOZART:
Divertimento for Violin, Viola, Bass, Two Horns, and Bassoon, K. 205*
Piano Concerto in E-flat (Jeunehomme), K.271* (Rudolf Serkin)
Symphony in C, "Jupiter", K. 551

JULY 6 — SATURDAY

10:30 SHED - BSO Open Rehearsal
8:00 SHED — BOSTON SYMPHONY ORCHESTRA
Conductor: ERICH LEINSDORF
MOZART:
Marches, K. 408*
Piano Concerto in F, K. 459* (Rudolf Serkin)
Serenade, No. 9 (with Posthorn), K. 320

JULY 7 — SUNDAY

10:00 CHAMBER MUSIC HALL - Friends Event
BMC Chamber Music
2:30 SHED — BOSTON SYMPHONY ORCHESTRA
Conductor: ERICH LEINSDORF
MOZART:
Symphony in F, K. 130*
Divertimento for Flute, Oboe, Bassoon, Four Horns and Strings, K. 131*
Piano Concerto in B-flat, K. 595* (Rudolf Serkin)

JULY 9 to JULY 14
SECOND WEEK

Serkin

Bar-Illan

JULY 9 — TUESDAY

8:00 THEATRE - Chamber Music Concert
NOVA ARTE TRIO
BEETHOVEN: String Trio in C minor, Op. 9, No. 3
HINDEMITH: String Trio, Op. 34, No. 1*
MOZART: Divertimento for Violin, Viola, and Cello in E-flat, K. 563

JULY 10 — WEDNESDAY

8:00 SHED - Friends Event
BMC Orchestra

JULY 11 — THURSDAY

8:00 CHAMBER MUSIC HALL - Friends Event
BMC Chamber Music

JULY 12 — FRIDAY

3:15 THEATRE - Friends Event
Seminar in Contemporary Music
8:00 SHED — BOSTON SYMPHONY ORCHESTRA
Conductor: ERICH LEINSDORF
MOZART:
March, K. 249*
Symphony in C, K. 338 (with K. 409 Menuett as third movement)
Serenade in D, "Haffner", K. 250 (Joseph Silverstein)

JULY 13 — SATURDAY

10:30 SHED - BSO Open Rehearsal
8:00 SHED — BOSTON SYMPHONY ORCHESTRA
Conductor: ERICH LEINSDORF
MOZART:
Overture to "Abduction from the Seraglio", K. 384*
Motet "Exsultate, Jubilate", K. 165* (Joan Carlyle)
Symphony in G minor, K. 183
Three German Dances (with Sleigh Ride), K. 605*
Rondo in D for Piano and Orchestra, K. 382* (David Bar-Illan)
Recitative and Rondo for Soprano and Piano solo with Orchestra, K. 505* (David Bar-Illan; Joan Carlyle)

JULY 14 — SUNDAY

10:00 CHAMBER MUSIC HALL - Friends Event
BMC Chamber Music
2:30 SHED — BOSTON SYMPHONY ORCHESTRA
Conductor: ERICH LEINSDORF
MOZART:
Divertimento in E-flat (with two English Horns), K. 113*
Symphony in A, K. 134*
Small Masonic Cantata for Tenor, Bass, and Male Chorus, K. 623* (Walter Carringer, George Hoffman, Male Chorus)
Adagio for Violin and Orchestra, K. 261* (Joseph Silverstein)
Aria for Soprano, Solo Violin "Il Rè Pastore", Rondo, "L'Amerò, sarò, Constante", K. 208* (Jeanette Scorotti; Joseph Silverstein)
Music to "The Impresario", K. 486* (Jeanette Scovotti, Joan Carlyle, Walter Carringer, George Hoffman)

JULY 15 to JULY 21
THIRD WEEK

Munch

Foss

JULY 15 — MONDAY

8:00 THEATRE - Friends Event
Fromm Fellows Concert

JULY 16 — TUESDAY

8:00 THEATRE - Chamber Music Concert
JUILLIARD STRING CONCERT
BERG: Lyric Suite*
CARTER: Quartet No. 2*
BARTOK: Quartet No. 4*
(In Cooperation with the Fromm Music Foundation)

JULY 17 — WEDNESDAY

8:00 THEATRE - Friends Event
Tanglewood Choir

JULY 18 — THURSDAY

8:00 CHAMBER MUSIC HALL - Friends Event
BMC Chamber Music

JULY 19 — FRIDAY

3:15 THEATRE - Friends Event
Seminar in Contemporary Music
8:00 SHED — BOSTON SYMPHONY ORCHESTRA
Conductor: CHARLES MUNCH
BACH:
Brandenburg Concerto No. 1 in F
Brandenburg Concerto No. 4 in G for Violin, Two Flutes, and Strings (Joseph Silverstein, Doriot Dwyer, James Pappoutsakis)
Brandenburg Concerto No. 3 in G for Strings
Brandenburg Concerto No. 5 in D for Orchestra with Piano, Flute, and Violin (Lukas Foss, Doriot Dwyer, Joseph Silverstein)

JULY 20 — SATURDAY

10:30 SHED - BSO Open Rehearsal
8:00 SHED — BOSTON SYMPHONY ORCHESTRA
Conductor: CHARLES MUNCH
BACH:
Brandenburg Concerto No. 6 in B-flat for Strings
Brandenburg Concerto No. 2 in F for Trumpet, Flute, Oboe, and Violin (Roger Voisin, Doriot Dwyer, Ralph Gomberg, Joseph Silverstein)
Suite No. 2 in B minor for Flute and Strings (Doriot Dwyer)
Suite No. 3 in D for Orchestra

JULY 21 — SUNDAY

10:00 CHAMBER MUSIC HALL - Friends Event
BMC Chamber Music
2:30 SHED — BOSTON SYMPHONY ORCHESTRA
Conductor: ERICH LEINSDORF
HAYDN:
Symphony No. 52 in C minor*
Cantata for Alto and Orchestra, "Arianna a Naxos"* (June Genovese)
Mass "In Time of War"* (Joan Carlyle, June Genovese, Nicholas DiVirgilio, George Hoffman, Festival Chorus)

JULY 22 to JULY 28
FOURTH WEEK

Curtin

Henriot-Schweitzer

JULY 22 — MONDAY

8:00 THEATRE - Friends Event
Fromm Fellows Concert

JULY 23 — TUESDAY

8:00 THEATRE - Chamber Music Concert
KROLL QUARTET with Posselt and Berkowitz
PROKOFIEV:
Quartet No. 1 in B minor, Op. 50
Sonata No. 1 for Violin and Piano, Op. 80*
(Ruth Posselt; Ralph Berkowitz)
Sonata for Two Violins in C, Op. 56* (William Kroll; Ruth Posselt)
Quartet No. 2 in F, Op. 92*

JULY 24 — WEDNESDAY

4:00 CHAMBER MUSIC HALL - Friends Event
Composers Forum
8:00 SHED - Friends Event
BMC Orchestra

JULY 25 — THURSDAY

8:00 CHAMBER MUSIC HALL - Friends Event
BMC Chamber Music

JULY 26 — FRIDAY

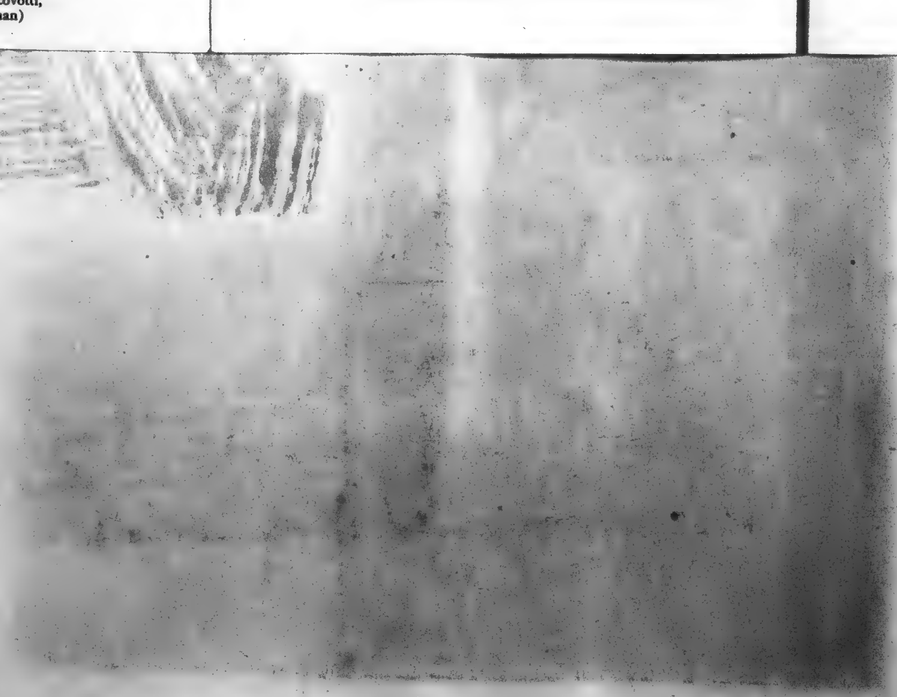
3:15 THEATRE - Friends Event
Seminar in Contemporary Music
8:00 SHED — BOSTON SYMPHONY ORCHESTRA
Conductor: ERICH LEINSDORF
BEETHOVEN: Overture, Leonore No. 3
BRAHMS: Symphony No. 3
BARTOK: Concerto for Orchestra

JULY 27 — SATURDAY

10:30 SHED - BSO Open Rehearsal
8:00 SHED — BOSTON SYMPHONY ORCHESTRA
Conductor: ERICH LEINSDORF
BRITTEN: War Requiem*
American Premiere
In Memory of Serge Koussevitzky
(Phyllis Curtin, Nicholas DiVirgilio, Tom Krause, Chorus pro Musica, Columbus Boychoir; Portative organ: Daniel Pinkham)

JULY 28 — SUNDAY

10:00 CHAMBER MUSIC HALL - Friends Event
BMC Chamber Music
2:30 SHED — BOSTON SYMPHONY ORCHESTRA
Conductor: CHARLES MUNCH
BERLIOZ: Scenes from "Romeo and Juliet"
PROKOFIEV: Piano Concerto No. 2 (Nicole Henriot-Schweitzer)
SAINT-SAENS: Symphony No. 3



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JULY 29 to AUG. 4
FIFTH WEEK

Fiedler

Frager

Monteux

MONDAY

JULY 29
8:00 THEATRE - Friends Event
Tanglewood Choir

TUESDAY

JULY 30
8:00 THEATRE - Chamber Music Concert
HENRYK SZERYNG
Charles Reiner, accompanist
BACH: Sonata No. 3 in E*
BACH: Partita No. 2 with Chaconne, for Violin alone*
BEETHOVEN: Sonata, Op. 30, No. 2
PONCE: Sonata Breve*
DEBUSSY: Sonata*

WEDNESDAY

JULY 31
4:00 CHAMBER MUSIC HALL - Friends Event
BMC Chamber Music
8:00 SHED — BOSTON POPS AT TANGLEWOOD
ARTHUR FIEDLER, *Conductor*
(Program and tickets available in July)

THURSDAY

AUG. 1
8:00 CHAMBER MUSIC HALL - Friends Event
Composers Forum

FRIDAY

AUG. 2
3:15 THEATRE - Friends Event
Seminar in Contemporary Music
8:00 SHED — BOSTON SYMPHONY ORCHESTRA
Conductor: ERICH LEINSDORF
SCHUBERT: Rosamunde Overture*
PROKOFIEV: Piano Concerto No. 1* (Malcolm Frager)
MAHLER: Symphony No. 1

SATURDAY

AUG. 3
10:30 SHED - BSO Open Rehearsal
8:00 SHED — BOSTON SYMPHONY ORCHESTRA
Conductor: CHARLES MUNCH
FRANCK: Symphony in D minor
DEBUSSY: La Mer
RAVEL: Daphnis et Chloe, Suite No. 2

SUNDAY

AUG. 4
10:00 CHAMBER MUSIC HALL - Friends Event
BMC Chamber Music
2:30 SHED — BOSTON SYMPHONY ORCHESTRA
Conductor: PIERRE MONTEUX
BEETHOVEN: Overture to "King Stephen"*
BEETHOVEN: Symphony No. 6 ("Pastorale")
RESPIGHI: Fountains of Rome
HINDEMITH: Nobilissima Visione*

AUG. 5 to AUG. 11
SIXTH WEEK

Ormandy

Bolet

MONDAY

AUG. 5
8:00 THEATRE - Friends Event
Fromm Fellows Concert

TUESDAY

AUG. 6
8:00 THEATRE - Chamber Music Concert
JUILLIARD STRING QUARTET
STRAVINSKY: Three Pieces for Quartet*
WEBERN: Five Pieces for Quartet, Op. 5
FINE: String Quartet*
RAVEL: Quartet in F
(In Cooperation with the Fromm Music Foundation)

WEDNESDAY

AUG. 7
4:00 CHAMBER MUSIC HALL - Friends Event
Composers Forum
8:00 SHED - Friends Event
BMC Orchestra

THURSDAY

AUG. 8
8:00 CHAMBER MUSIC HALL - Friends Event
BMC Chamber Music

FRIDAY

AUG. 9
3:15 THEATRE - Friends Event
Seminar in Contemporary Music
8:00 SHED — BOSTON SYMPHONY ORCHESTRA
Conductor: EUGENE ORMANDY
HANDEL-HARTY: "Fireworks"*
TCHAIKOVSKY: Symphony No. 7*
DEBUSSY: "L'Apres-midi d'un Faune"
STRAVINSKY: "Firebird" Suite

SATURDAY

AUG. 10
10:30 SHED - BSO Open Rehearsal
8:00 SHED — BOSTON SYMPHONY ORCHESTRA
Conductor: ERICH LEINSDORF
PROKOFIEV: Overture to "War and Peace"*
BRAHMS: Concerto for Violin and Cello
(Joseph Silverstein; Samuel Mayes)
MENDELSSOHN: Complete Music to "A Midsummer Night's Dream"* (Jeanette Scovotti, June Genovese, Festival Chorus; Narrator — Patricia Peardon)

SUNDAY

AUG. 11
10:00 CHAMBER MUSIC HALL - Friends Event
BMC Chamber Music
2:30 SHED — BOSTON SYMPHONY ORCHESTRA
Conductor: ERICH LEINSDORF
BEETHOVEN: Symphony No. 3 ("Eroica")
PROKOFIEV: Piano Concerto No. 3* (Jorge Bolet)
KODALY: Suite from "Háry János"*

AUG. 12 to AUG. 18
SEVENTH WEEK

Burgin

Hollander

MONDAY

AUG. 12
8:00 THEATRE - Friends Event
Tanglewood Choir

TUESDAY

AUG. 13
8:00 THEATRE - Chamber Music Concert
JUILLIARD STRING QUARTET
SCHOENBERG: String Trio*
COPLAND: Two Pieces for Quartet*
SHOSTAKOVITCH: Quartet No. 7*
GINISTERA: Quartet No. 2*
(In Cooperation with the Fromm Music Foundation)

WEDNESDAY

AUG. 14
4:00 CHAMBER MUSIC HALL - Friends Event
BMC Chamber Music
8:00 SHED - Friends Event
BMC Orchestra

THURSDAY

AUG. 15
8:00 CHAMBER MUSIC HALL - Friends Event
Composers Forum

FRIDAY

AUG. 16
3:15 THEATRE - Friends Event
Seminar in Contemporary Music
8:00 SHED — BOSTON SYMPHONY ORCHESTRA
Conductor: RICHARD BURGIN
STRAVINSKY: Le Baiser de la Fée*
PROKOFIEV: Piano Concerto No. 5* (Lorin Hollander)
SIBELIUS: Symphony No. 2

SATURDAY

AUG. 17
10:30 SHED - BSO Open Rehearsal
8:00 SHED — BOSTON SYMPHONY ORCHESTRA
Conductor: EUGENE ORMANDY
BRAHMS: Variations on a Theme of Haydn
BEETHOVEN: Symphony No. 8
PROKOFIEV: Symphony No. 5

SUNDAY

AUG. 18
10:00 CHAMBER MUSIC HALL - Friends Event
BMC Chamber Music
2:30 SHED — BOSTON SYMPHONY ORCHESTRA
Conductor: ERICH LEINSDORF
PROKOFIEV: Classical Symphony
BARBER: Piano Concerto* (John Browning)
SCHUBERT: Symphony in C Major ("The Great")

AUG. 19 to AUG. 25
EIGHTH WEEK

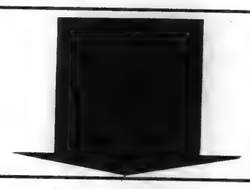
Browning

Cliburn

MONDAY

AUG. 19
8:00 THEATRE - Friends Event
Fromm Fellows Concert

TUESDAY

AUG. 20


WEDNESDAY

AUG. 21
GALA EVENING
Berkshire Music Center Benefit
(Programs and tickets available in July)

THURSDAY

AUG. 22
8:00 CHAMBER MUSIC HALL - Friends Event
BMC Chamber Music

FRIDAY

AUG. 23
3:15 THEATRE - Friends Event
Seminar in Contemporary Music
8:00 SHED — BOSTON SYMPHONY ORCHESTRA
Conductor: ERICH LEINSDORF
WAGNER: Prelude to Act III "Lohengrin"
WAGNER: Excerpts from "Parsifal"*
BEETHOVEN: Symphony No. 5

SATURDAY

AUG. 24
10:30 SHED - BSO Open Rehearsal
8:00 SHED — BOSTON SYMPHONY ORCHESTRA
Conductor: ERICH LEINSDORF
PROKOFIEV: "Duenna" Overture*
PROKOFIEV: Symphony No. 6
BRAHMS: Piano Concerto No. 2 (Van Cliburn)

SUNDAY

AUG. 25
10:00 CHAMBER MUSIC HALL - Friends Event
BMC Chamber Music
2:30 SHED — BOSTON SYMPHONY ORCHESTRA
Conductor: ERICH LEINSDORF
PROKOFIEV: "Alexander Nevsky"*
(Lili Chookasian; Festival Chorus)
TCHAIKOVSKY: Symphony No. 5

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FURTHER BERKSHIRE FESTIVAL INFORMATION:

TICKET OFFICES:

Festival Ticket Office
Tanglewood, Lenox, Mass., Lenox 637-1600

Main Gate: open 9 a.m. to 6 p.m. daily; 9 a.m. through intermission on concert nights.

South Gate: open 6 p.m. before evening concerts; 12 p.m. before afternoon concerts.

General Admission: admission to lawns $2.50 on sale at all gates two hours before concerts.

INFORMATION: at Main Gate.

PARKING: free parking lots are available.

CAFETERIA: open at 6 p.m. Tuesday, Friday and Saturday evenings, at noon on Sunday; serves box lunches and beverages.

TRANSPORTATION TO TANGLEWOOD:

By Automobile:

from the east: Mass. Turnpike to Exit #1 (West Stockbridge).

from the south: N. Y. Thruway to Berkshire Extentension of the Thruway, Berkshire Extension to Exit B-3 (State Line). Alternate routing: Taconic Pkwy. to Route #44 then to #7.

from the west: N. Y. Thruway to Berkshire Extension of the Thruway, Berkshire Extension to Exit B-3 (State Line).

from the north: Routes 7 or 20.

Note: Automobiles westbound on the Mass. Turnpike may use Exit #1 (West Stockbridge) but there is no exit here for eastbound traffic. Thruway traffic eastbound to Tanglewood should use Exit B-3 (State Line) on the Berkshire Extension of the N. Y. Thruway.

By Train:

from New York: New Haven Railroad from Grand Central to Great Barrington, Stockbridge, Lee, Pittsfield; one day excursion tours.

from Boston: Boston and Albany Railroad to Pittsfield.

from the west: New York Central Railroad to Pittsfield.

By Bus:

Regular service from New York, Albany and Boston to Pittsfield and Lenox.

ACCOMMODATIONS:

For stays of more than one night in the Berkshires, accommodations may be secured through the Berkshire Hills Conference, Pittsfield, Mass. (Phone: HIllcrest 3-4431 or HIllcrest 3-4432.) Shorter stays may be arranged on arrival through the local information bureaus of Pittsfield, Lee, Lenox, Stockbridge, Great Barrington, North Adams, and Williamstown.

OTHER EVENTS AND ATTRACTIONS IN THE BERKSHIRES

CONCERTS:

BERKSHIRE MUSIC BARN, MUSIC INN, Lenox, Mass., Lenox 930; July 1–Labor Day; jazz concerts, Sun. 8:30; folk concerts, Sat. 3:30.

SOUTH MOUNTAIN, Route 7, Pittsfield, Mass., HI 3-6517; July–Aug.; chamber music concerts, Sat. 3; "Young Audiences" concerts, Wed. 11 and 3.

DANCE:

JACOB'S PILLOW DANCE FESTIVAL, Lee, Mass., Lee 243-0745; June 25–Aug. 31; Tues. thru Sat. 8:40; Fri., Sat. 3.00.

SUMMER THEATRES:

BERKSHIRE PLAYHOUSE, Stockbridge, Mass., Tel. 29 8-5536; June 24–Aug. 31; Mon. thru Sat. 8:40; Wed., Sat. 2:30.

WILLIAMSTOWN SUMMER THEATRE, Williamstown, Mass., GL 8-4146; July 5–Aug. 31; Tues.-Fri. at 8:40, Sat. at 5 and 9.

FILMS:

THE LITTLE CINEMA, Berkshire Museum, Pittsfield, Mass.; HI 2-6373; nightly.

MUSEUMS:

BERKSHIRE GARDEN CENTER, Routes 102 & 183, Stockbridge, Mass., Tel. 29 8-5530; open daily; free.

BERKSHIRE MUSEUM, Pittsfield, Mass., HI 2-6373; Tues. thru Sat. 10–5; Sun. 2–5; closed Mon.; free.

CHESTERWOOD STUDIO, Daniel Chester French studio-museum, Stockbridge, Mass., daily 10–6.

CRANE MUSEUM, exhibits of fine papermaking, Route 9, Dalton, Mass.; June–Sept.; Mon. thru Fri. 2–5.

HANCOCK SHAKER VILLAGE (original 18th century Shaker village), U.S. Route 20, 5 miles west of Pittsfield; Tel. HI 3-0188; open daily 9:30–5; June 1–Oct. 15. Admission fee charged.

MISSION HOUSE, built 1739, Stockbridge, Mass.; May–Nov.; admission fee charged.

"NAUMKEAG," the Joseph Choate estate, Stockbridge, Mass.; admission fee charged.

PLEASANT VALLEY WILDLIFE SANCTUARY, off Routes 7 & 20, Lenox, Mass., Tel. 637-2320; the Barn Restaurant open July–August.

CLARK ART INSTITUTE, Williamstown, Mass., GL 8-4109; daily except Mon., 10–5; free.

TYRINGHAM ART GALLERIES, Tyringham, Mass., Tel. Lee 654-W-1; nominal admission fee.

PLEASE USE THIS ORDER FORM FOR INDIVIDUAL CONCERTS

Tickets for Individual Concerts may be ordered at any time. Please enclose check, made payable to Boston Symphony Orchestra, Inc., and self-addressed envelope. Prior to June 15 your order should be mailed to Festival Ticket Office, Symphony Hall, Boston 15, Mass. (CO 6-1492). After June 15 orders should be sent to Festival Ticket Office, Tanglewood, Lenox, Mass. (Lenox 637-1600).

BACH-MOZART CONCERTS-SHED

Single Ticket Order: **Total**

..... @ $..... ea. — July 5 $.....
..... @ $..... ea. — July 6 $.....
..... @ $..... ea. — July 7 $.....
..... @ $..... ea. — July 12 $.....
..... @ $..... ea. — July 13 $.....
..... @ $..... ea. — July 14 $.....
..... @ $..... ea. — July 19 $.....
..... @ $..... ea. — July 20 $.....
..... @ $..... ea. — July 21 $.....
$.....

Fridays and Saturdays at 8 p.m.
Sundays at 2:30 p.m.

Box Seat	$5.00
Front Section: 1, 2, 7 to 10	5.00
Front Section: 3 to 6, 11 to 16	4.00
Rear Section: 1 to 6	3.00
Other rear sections unreserved, available day of concert ONLY	2.50

BOSTON SYMPHONY ORCHESTRA-SHED CONCERTS

..... @ $..... ea. — July 26 $.....
..... @ $..... ea. — July 27 $.....
..... @ $..... ea. — July 28 $.....
..... @ $..... ea. — Aug. 2 $.....
..... @ $..... ea. — Aug. 3 $.....
..... @ $..... ea. — Aug. 4 $.....
..... @ $..... ea. — Aug. 9 $.....
..... @ $..... ea. — Aug. 10 $.....
..... @ $..... ea. — Aug. 11 $.....
..... @ $..... ea. — Aug. 16 $.....
..... @ $..... ea. — Aug. 17 $.....
..... @ $..... ea. — Aug. 18 $.....
..... @ $..... ea. — Aug. 23 $.....
..... @ $..... ea. — Aug. 24 $.....
..... @ $..... ea. — Aug. 25 $.....
$.....

Fridays and Saturdays at 8 p.m.
Sundays at 2:30 p.m.

Box (seats 6)	$6.50
Front: 1, 2, 7 to 10	6.00
Front: 3, 4, 11, 12	5.50
Front: 5, 6, 13 to 16	4.50
Rear, 1 to 8: rows A thru M	4.00
Rear, 1 to 8: rows N thru V	3.50
Rear: 9 to 12	3.00

TUES. EVE. CHAMBER MUSIC-THEATRE CONCERT HALL

..... @ $..... ea. — July 9 $.....
..... @ $..... ea. — July 16 $.....
..... @ $..... ea. — July 23 $.....
..... @ $..... ea. — July 30 $.....
..... @ $..... ea. — Aug. 6 $.....
..... @ $..... ea. — Aug. 13 $.....
TOTAL $.....

Tuesdays at 8 p.m.

Center and Center Sides	$3.50
Left and Right Sides	3.00

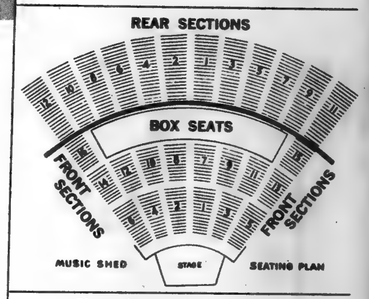
Tickets for Individual Concerts, GRAND TOTAL $.....

Preferred Shed Sections.....

Please Print Name and Address

Name

Address



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PERFORMERS AT
1963 BERKSHIRE FESTIVAL

Guest Conductors:

Richard Burgin	August 16
Arthur Fiedler	July 31
Pierre Monteux	August 4
Charles Munch	July 19, 20, 28, August 3
Eugene Ormandy	August 9, 17

Pianists:

David Bar-Illan	July 13
Ralph Berkowitz	July 23
Jorge Bolet	August 11
John Browning	August 18
Van Cliburn	August 24
Lukas Foss	July 20
Malcolm Frager	August 2
Nicole Henriot-Schweitzer	July 28
Lorin Hollander	August 16
Rudolf Serkin	July 5, 6, 7

Violinists:

Ruth Posselt	July 23
Joseph Silverstein	July 12, 14, 19, 20, August 10
Henryk Szeryng	July 30

Cellist:

Samuel Mayes	August 10

Flutists:

Doriot Anthony Dwyer	July 19, 20
James Pappoutsakis	July 19

Oboe:

Ralph Gomberg	July 19

Trumpet:

Roger Voisin	July 19

Singers:

Joan Carlyle, Soprano	July 13, 14, 21
Walter Carringer, Tenor	July 14
Lili Chookasian, Soprano	August 25
Phyllis Curtin, Soprano	July 27
Nicholas Di Virgilio, Tenor	July 21, 27
June Genovese, Alto	July 21, August 10
George Hoffman, Bass	July 14, 21
Tom Krause, Bass	July 27
Jeanette Scovotti, Soprano	July 14, August 10

Narrator:

Patricia Peardon	August 10

Chamber Music:

Juilliard String Quartet	July 16, August 6, 13
Kroll Quartet	July 23
Nova Arte Trio	July 9

Printed in U.S.A.

PRE-SEASON.

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SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
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MAY 1 1963 Rockefeller

...ATIONAL & WORLD AFFAIRS IN PERSPECTIVE

Senior Scholastic

MAY 1, 1963

Sunday Concert at Tanglewood

see: The Arts Move Outdoors

Cover Story: Families gather on lawn outside Music Shed at Tanglewood in Lenox, Mass., for a summer concert

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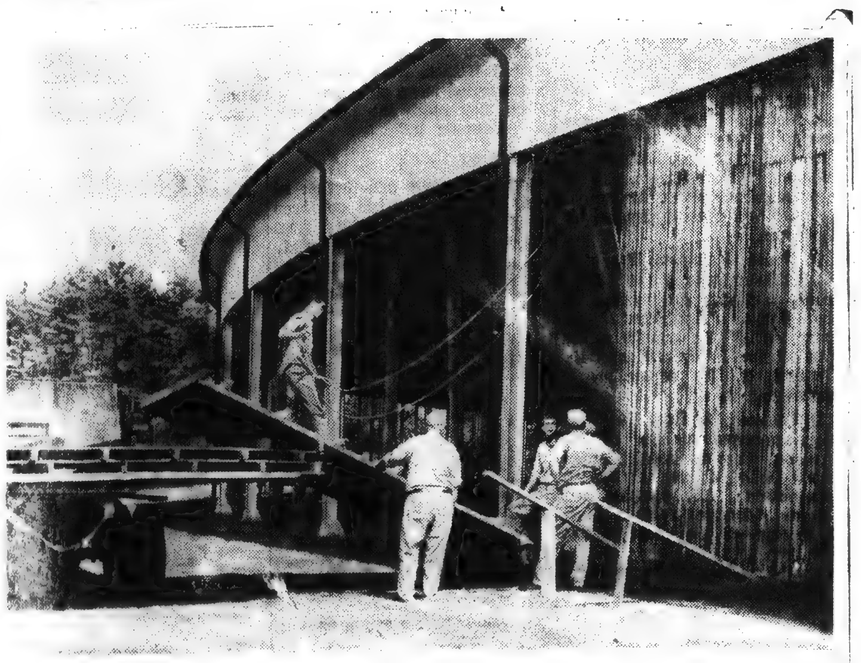
Circ. 29,087

JUN 19 1963



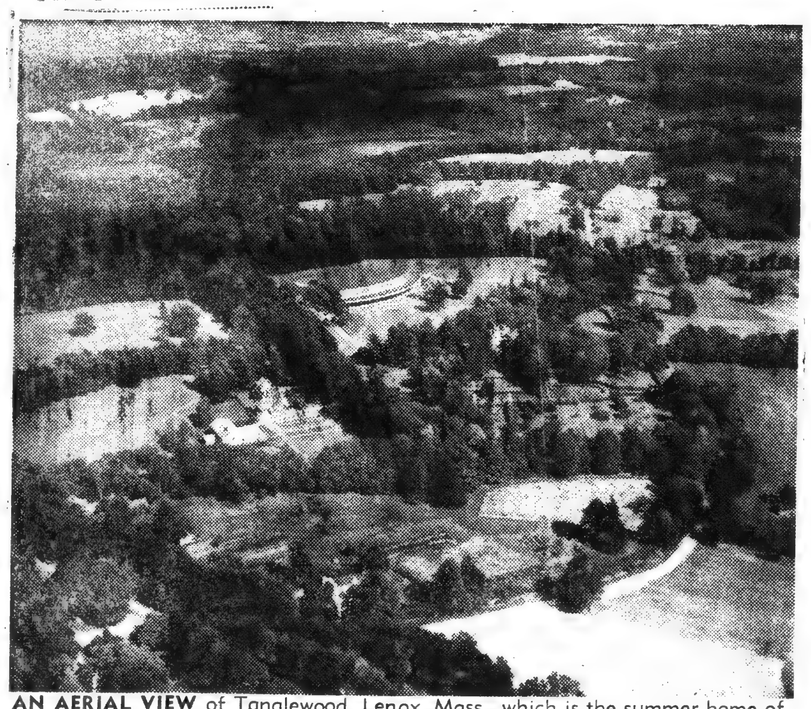
Librizzi

AND THE WALLS came tumbling down at the Big Shed at Tanglewood this week as workmen readied Lenox music center for opening ceremonies next month.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 178,553

JUN 13 1963



AN AERIAL VIEW of Tanglewood, Lenox, Mass., which is the summer home of the Boston Symphony Orchestra. Tanglewood draws music lovers from all points in the nation as well as from abroad.

PRE-SEASON

SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1,293,826

MAY 1 1963

Cover story: Tanglewood gather on lawn outside Music Shed at Tanglewood in Lenox, Mass., for a summer concert

NewEnglandNewsclipAgency,Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUN 18 1963

Librizzi

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 178,553
JUN 13 1963

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JAMAICA, N.Y.
LONG ISLAND PRESS
D. 295,831 S. 369,281

JUN 23 1963 Buffalo

Tuneful Tour of Tanglewood Must for Berkshire Visitor

By JOEL SLEED

Travelers to Massachusetts over the July 4 weekend are in for a special treat when the annual Berkshire Music Festival gets under way at Tanglewood.

Long a must stop for vacationers traveling through New England, the festival will open with the first concert by the Boston Symphony Orchestra on Friday, July 5. This concert and the following two on July 6 and 7 will feature pianist Rudolph Serkin.

Erich Leinsdorf, in his first season at Tanglewood as music director of the Boston Symphony Orchestra, will conduct the opening three concerts.

* * *

TANGLEWOOD has been the summer home of the Boston Symphony since 1936. Here, among beautiful surroundings of formal gardens, hemlock hedges, avenues of tall pine and great lawns, the orchestra not only gives a series of 24 concerts, which make up the Berkshire Festival, but also maintains the Berkshire Music Center, the summer center for the advance study of music.

The Tanglewood estate was created in 1884 by Boston banker William Aspinwall Tappan. With the exception of the construction of a few buildings for the performance of music, the 210 acres remain much as they were when Nathaniel Hawthorne rented the "Little Red House" on the

Travel and Resorts

estate in 1850. A replica of the dwelling, built on the original foundation, is another of the attractions for visitors.

Guided tours from the main gate are held several times a day, during the eight week festival. A highlight of the tour through the Tanglewood grounds is the magnificent view overlooking Lake Mahkeenac and the Berkshire Hills to the south. Of this Hawthorne exclaimed: "I can not write in the presence of this view!" But write he did. For it was here, encouraged by his neighbors Longfellow, Holmes and Melville, living in nearby Pittsfield, that Hawthorne wrote "The House of the Seven Gables," "The Wonder Book" and drafts for "Tanglewood Tales."

* * *

SINCE IT began more than a quarter of a century ago, the Berkshire Festival has grown from three concerts in four days before 15,000 people to 24 concerts in eight weeks before audiences of more than 350,000 people, who not only are able to hear the program by the Boston Symphony but eight Saturday morning public rehearsals of the orchestra, six chamber music concerts and nearly 40 performances by the members of the Berkshire Music Center.

This year's festival, which will close Aug. 25, will include three weeks of concerts devoted to the music of Mozart, Bach and Haydn. The first two weeks will feature representative works by Prokofiev. The festival will also feature the American premiere of Benjamin Britten's "War Requiem" as well as the works of many other composers.

* * *

A VACATION in the Berkshires has a lot to offer. The mountainous area has a wide variety of recreational activities and is dotted with scores of lakes. There are numerous points of historical interest throughout the area. Several attractive state forests and wild life preserves offer interesting experiences for the naturalists. Golf, swimming, boating, water skiing and riding are among the many sports available to vacationers. The area also boasts two excellent summer theaters, a dance festival, jazz concerts and several museums.

You can get detailed information on the festival by writing to the Berkshire Festival Ticket Office, Tanglewood, Lenox Mass. The Berkshire Hills Conference, 100 North St., Pittsfield, Mass., has information on accommodations, restaurants and other summer activities in the area.

* * *

ADDED ATTRACTION: Walter Kostomitin reports that he's added another attraction at his Twin Lakes Mountain House this season. The Kingston, N.Y., resort will present the Marquards every week throughout the summer. This husband and wife team are explorers in the World of E.S.P. (extra-sensory perception). They've amazed thousands with their astounding feats of mental telepathy and mind reading.

* * *

FAMILY VACATION: A restful vacation for the whole family is one of the many inducements at Starlight Inn, Starlight, Pa. The resort, doing business in the same location for more than 40 years, is owned by Gilbert Fay Jr.

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SOMETHING NEW: Brand new motel units will greet guests at Breezy Knoll Acres, located in Greenville, N.Y. The resort, owned by Al Kozich and Joe Dadulak, also features a swimming pool and all sports.

* * *

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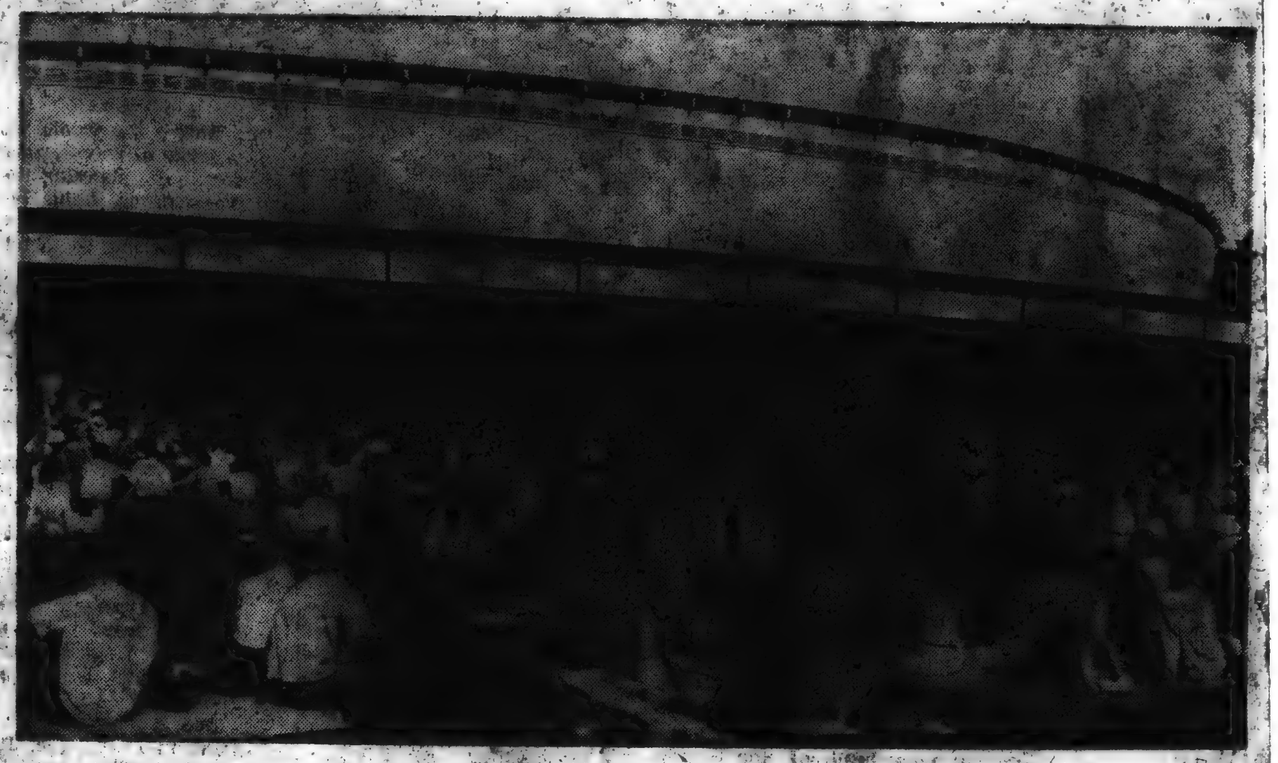
* * *

PERFECT SPOT: Penny Point Motel in Hampton Bays is a perfect spot for boating, fishing and clamming. Located on Shinnecock Bay, right off the Inter-coastal Waterways, Penny Point has a heated 60-foot swimming pool, practice putting green and barbecue grills. Penny Point offers attractively furnished 1, 2, 3 and 4 room apartments with kitcheneits if desired. For more information write to the motel and ask for booklet "S."



The lawn outside the music shed at Tanglewood offers a convenient spot to listen to concerts.

Tanglewood

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. N. AVAIL.
MAR 1963

NORTH AMERICA

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Another highlight of the 1963 activities will be the return engagements by the Symphony's former conductor, Charles Munch. He will conduct two all-Bach concerts, including the six "Brandenburg" Concertos. Joining Maestros Leinsdorf and Munch will be Eugene Ormandy, Pierre Monteux and Richard Burgin. Making their first Tanglewood appearances will be pianists Malcolm Frager, John Browning, Lorin Hollander and Van Cliburn.

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JAMAICA, N.Y.
LONG ISLAND PRESS
D. 285,831 S. 369,281

JUN 23 1963

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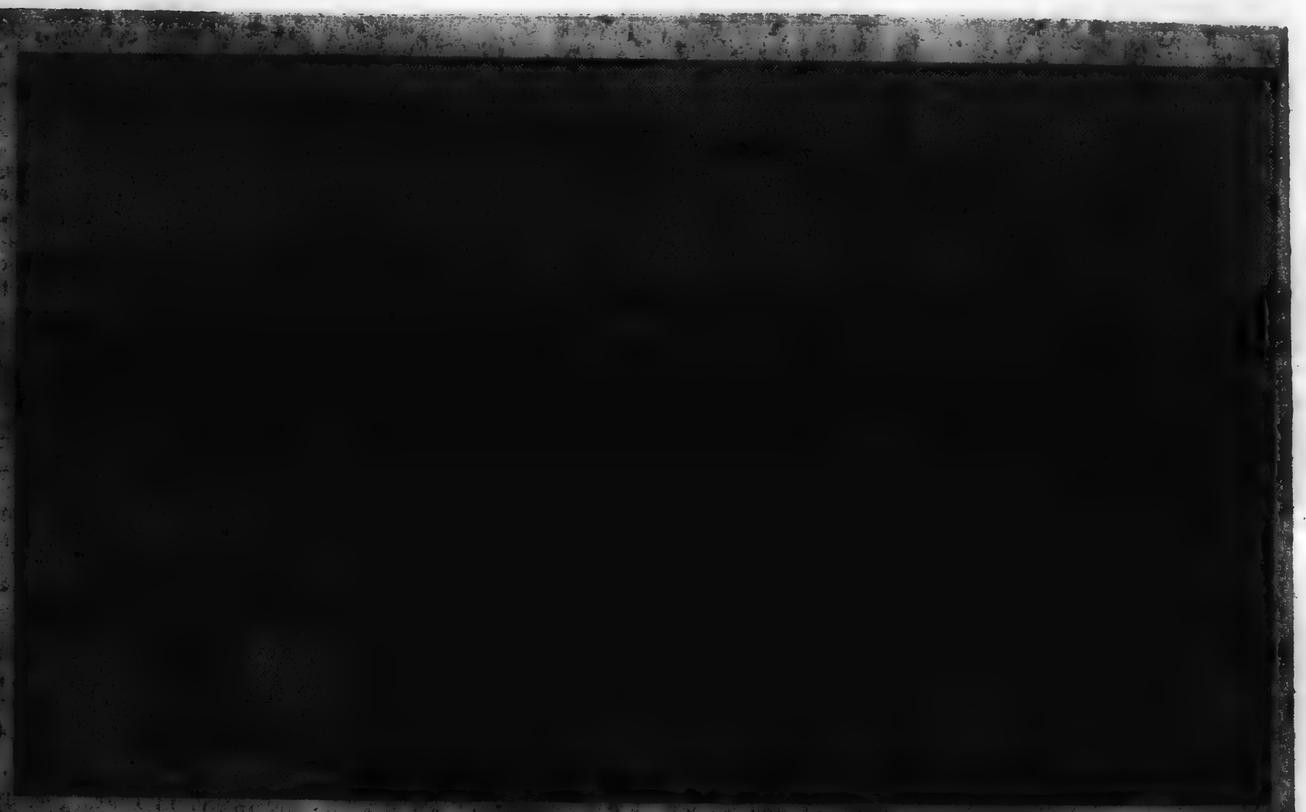

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MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC.M.AVAIL.
MAR 1963

Tanglewood Festival Revived

NORTH AMERICA

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

PALLADIUM TIMES
Friday, April 9, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

POUGHKEEPSIE JOURNAL
Monday, April 14, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Friday, April 5, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

YONKERS HERALD STATESMAN
Wednesday, April 10, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

KINGSTON FREEMAN
Monday, April 8, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ELMIRA STAR GAZETTE
Saturday, April 13, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

DAILY MORNING RECORD
Friday, April 5, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

OGDENSBURG ADVANCE NEWS
Sunday, April 14, 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Ledger-Times
BOSTON, Mass.
Weekly Circ. 14,000
APR 18 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Circ. 44,384
APR 6 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,057
APR 5 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 191,554
APR 14 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,730
APR 11 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659
APR 7 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Enterprise (e)
LEOMINSTER, Mass.
Circ. 4,881
APR 12 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,063
APR 9 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 64,012
FEB 14 1963

OGDENSBURG, N.Y.
ADVANCE-NEWS
SUN. 4,913
APR 14 1963

YONKERS, N.Y.
HERALD-STATESMAN
D. 43,824
APR 10 1963

BALTIMORE, MD.
AMERICAN
SUN. 312,266
APR 14 1963

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC.N.AVAIL.
MAY 1963

The New York Times
D. 680,265 S. 1,308,418
APR 5 1963

LANSING, MICH.
STATE JOURNAL
D. 68,447 S. 67,709
APR 14 1963

ERICH LEINSDORF

Leinsdorf Discloses Elaborate Program for Tanglewood Festival

Erich Leinsdorf announced yesterday the programs for the Boston Symphony Orchestra's Berkshire Festival at Tanglewood, Lenox, Mass. The 1963 Festival will open on July 5 with a concert devoted to the music of Mozart by a chamber orchestra of Boston Symphony Orchestra members, and will close with a concert by the full Boston Symphony Orchestra on Sunday afternoon, August 25. Leinsdorf is completing his first season as music director of the Boston Symphony Orchestra, and this summer will serve as director of the Berkshire Music Center, the orchestra's summer center for the advanced study of music at Tanglewood.

On July 27 Mr. Leinsdorf reportedly will conduct the American premiere of Benjamin Britten's "War Requiem," written for the consecration of the new cathedral at Coventry, England. The "Requiem" will be performed at Tanglewood in memory of Serge Koussevitzky. Joining Leinsdorf and the Boston Symphony Orchestra for this concert will be Phyllis Curtin, soprano; Nicholas diVirgilio, tenor; Tom Krause, bass; the Chorus Pro Musica of Boston, Alfred Nash Patterson, director, and the Columbus Boychoir, Donald Bryant, musical director.

YOUNG PIANISTS

Four young American pianists will make their Tanglewood debutes at this summer's Berkshire Festival. John Browning will perform the Barber Piano Concerto on Aug. 18. Mr. Browning was soloist with the orchestra when it presented the world premiere of this concerto in the opening week of Philharmonic Hall in Lincoln Center, New York (Sept. 24, 1962). Van Cliburn will be soloist with Leinsdorf and the Boston Symphony Orchestra in the Brahms Piano Concerto No. 2 on Aug. 24. At the Berkshire Festival concert of Aug. 2, Malcolm Frager will be heard in the "Piano Concerto No. 1" by Prokofiev. Lorin Hollander will perform the Prokofiev "Piano Concerto No. 5" on Aug. 16 at a concert to be conducted by Richard Burgin.

Throughout the final five weeks of the Festival, representative works of Prokofiev will be performed in observance of the tenth anniversary of his death (March 5, 1953). Among the Russian composer's works to be heard this summer at Tanglewood will be four of his piano concertos. Leinsdorf has also scheduled performances of Prokofiev's "War and Peace" Overtures, Symphonies Nos. 5 and 6, and the cantata, "Alexander Nevsky."

The first two weekends of orchestra concerts (July 5, 6, 7 and July 12, 13, 14) will consist of six programs of music by Mozart. With these concerts Leinsdorf will begin a series of the piano concertos of Mozart; this year Rudolf Serkin will be soloist at each of the three opening concerts of the Berkshire Festival (July 5, 6, 7). The third weekend of the Festival will include two Bach concerts (July 19, 20), conducted by Charles Munch, the Boston Symphony Orchestra's retired music director. Leinsdorf will conduct a Haydn program on Sunday afternoon, July 21, including the "Mass in Time of War," for chorus, soloists and orchestra.

In addition to Doctor Munch, Leinsdorf has invited Richard Burgin, Pierre Monteux, and Eugene Ormandy to conduct concerts during the last five weeks of the 1963 Berkshire Festival. The program of Aug. 16 will be conducted by Mr. Burgin, the orchestra's associate conductor, and Monteux will conduct on Aug. 4. Munch will conduct the festival concerts of July 20 and 28. Ormandy, music director of the Philadelphia Orchestra and a summer resident of the Berkshires, will conduct concerts on Aug. 9 and Aug. 17.

SINGERS INVITED

To assist in the choral works he has scheduled for this summer, Leinsdorf has invited singers who will be performing for the first time at Tanglewood. During the three weeks of Mozart, Bach and Haydn programs Joan Carlyle, soprano, who made her American debut with the Boston Symphony Orchestra this winter; June Genovese, soprano; Jeanette Scovotti, soprano; Walter Carringer, tenor; Nicholas diVirgilio, tenor, and George Hoffman, bass, will be heard.

A part of the July 14 program will consist of Mozart's "Impresario" and on July 21 the program will conclude with Haydn's "Mass in Time of War."

In addition to the four young American pianists making their Tanglewood debuts, pianists David Bar-Illan, Jorge Bolet, Lukas Foss and Nicole Henriot-Schweitzger will also perform at Tanglewood this summer.

Joseph Silverstein, concertmaster; Samuel Mayes, principal cello; Ralph Gomberg, principal oboe; Roger Voisin, principal trumpet, and Doriot Anthony Dwyer, principal flute of the Boston Symphony Orchestra will also be soloists at the Berkshire Festival.

CHAMBER MUSIC

Six concerts of chamber music will be presented on Tuesday evenings throughout the Festival season. Proceeds from these concerts benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center. The Nova Arte Trio will present the first chamber music program on July 9, and the Juilliard String Quartet will be heard in three concerts of celebrated works for string quartet of the 20th century (July 16, Aug. 6, 13) in cooperation with the Fromm Music Foundation of Chicago. Other chamber music concerts will include an all Prokofiev program by the Kroll Quartet, assisted by Ruth Posselt, violin, and Ralph Berkowitz, piano, and a sonata recital by violinist Henryk Szeryng with Charles Reiner at the piano.

Arthur Fiedler and the Boston Pops Orchestra will make their annual benefit appearance for the Berkshire Music Center, on July 31. The second Berkshire Music Center benefit evening—the "Gala Evening"—will take place in the final week of the Berkshire Festival, on Aug. 21.

A detailed brochure on the Boston Symphony Orchestra's 1963 Berkshire Festival at Tanglewood with complete programs and ticket application forms is available from the Festival Ticket Office, Symphony Hall, Boston 15, Mass.

6

SCHENECTADY, N.Y.
GAZETTE
D. 46,382

APR 9 1963

LOS ANGELES, CALIF.
TIMES
D. 772,439 S. 1,120,153

MAY 26 1963

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,006,983 S. 3,147,219

JUN 9 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (e)
MANCHESTER, Conn.
Circ. 12,916
MAY 1 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

SCHENECTADY GAZETTE
Tuesday, April 9, 1963

COMPLETE NEW YORK
STATE SERVICE

SCHENECTADY UNION STAR
Thursday, April 11, 1963

Tanglewood Lists Mozart For Opener

The Boston Symphony Orchestra's Berkshire Festival at Tanglewood, Lenox, Mass., will open July 5 with a concert devoted to the music of Mozart by a chamber orchestra of Boston Symphony members. A concert by the full Boston Symphony will end the festival Aug. 25.

A highlight will be the American premiere of Benjamin Britten's "War Requiem" July 27, conducted by Erich Leinsdorf. The work, written for the consecration of the new cathedral at Coventry, England, will be played in memory of Serge Koussevitzky.

Four American pianists will make their Tanglewood debuts this summer. John Browning will perform the Barber "Piano Concerto" Aug. 18. Van Cliburn will be soloist with the orchestra in Brahms' "Piano Concerto No. 2" Aug. 24. Malcolm Frager will be heard in Prokofieff's "Piano Concerto No. 1" Aug. 2. Lorin Hollander will perform Prokofieff's "Piano Concerto No. 5" Aug. 16.

Representative works of Prokofieff will be played during the last five weeks of the festival in observance of the 10th anniversary of his death.

The July 5, 6, 7, 12, 13 and 14 concerts will consist of six programs of music by Mozart. The July 19 and 20 programs will be all-Bach, conducted by Charles Munch, the orchestra's retired music director.

Other guest conductors invited by Leinsdorf for this summer's festival will be Richard Burgin, Pierre Monteux and Eugene Ormandy. Several singers will perform for the first time at Tanglewood.

Six concerts of chamber music will be presented Tuesday evenings throughout the season. Arthur Fiedler and the Boston Pops will make their annual benefit appearance July 31.

CLEVELAND, OHIO
PLAIN DEALER
D. 336,210 S. 507,694

JUN 16 1963

Tanglewood Is Home of Boston Symphony

Tanglewood in Massachusetts has been the summer home of the Boston Symphony Orchestra since 1936. It is also an attraction for visitors to the area. Guided tours through the Tanglewood grounds originate from the Main Gate many times each day during the eight-week Berkshire Festival.

In the more than 25 years since its beginning, the Berkshire Festival has grown from four days before 15,000 people to eight weeks before audiences of more than a quarter-million persons.

NEW ROCHELLE, N.Y.
STANDARD-STAR
D. 19,723

JUN 19 1963

Painting, Sculpture, Music Mark New England Offering

With official summer just in the wings those willing to take to the open road for their music and art will be interested in the 14th New England Exhibition of Painting and Sculpture starting this weekend at Silvermine Guild of artists in New Canaan, Conn., and the eight-week Berkshire Music Festival at Tanglewood in Lenox, Mass.

Paintings and sculpture by artists competing for $5,000 in awards will be displayed in all galleries of the Connecticut Art Center, with gallery hours from 12:30 to 5:30 p.m. daily until the close of the show on July 19.

Also scheduled for opening day, Sunday from 2 to 5 p.m. will be domonstrations in the arts by ten members of the faculty of Silvermine College of Art, and a "Painting to Music" session geared for children and their parents.

As part of the Boston Symphony Orchestra's festival program, contemporary music by 19 composers will be performed during the festival, which opens July 5 and close Aug. 25. The festival will consist of 24 concerts by the Boston Symphony Orchestra conducted by Erich Leinsdorf of Larchmont, the orchestra's new music director and guest conductors.

The first concerts will take place in the Music Shed on July 5, 6 and 7 and will consist entirely of music by Mozart.

Also on the schedule will be six concerts of chamber music on Tuesday evenings, starting with the Nova Arte Trio on July 9. In following concerts the Juilliard String Quartet and the Kroll Quartet will be heard.

The Round Hill Scottish Highland Games at their new location at the University of Fairfield campus grounds, have been planned for July 4 starting at 10 a.m. In addition to games and dancing events have been scheduled.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

YALE BOUCHL NOTES
1963

Sign of approaching summer with a note that the Boston Symphony orchestra will open the Berkshire Festival at Tanglewood on July 5 under the baton of Erich Leinsdorf who succeeds Charles Munch as director . . .

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
APR 18 1963

Leinsdorf's Debut at Berkshire Nights Wil Take Place at Concert on July 26

Erich Leinsdorf will mark his Berkshire Nights debut at tanglewood as conductor of the Boston Symphony Orchestra on Friday evening, July 26, in the Music Shed at 8. He also will conduct two other concerts on Aug. 2 and 23, in the Friday night series of five, which are being offered to the public again this season for the price of three.

Mr. Leinsdorf has invited Eugene Ormandy, conductor of the Philadelphia Symphony Orchestra and a summer resident of Monterey, to conduct the Berkshire Nights concert on Aug. 9. Richard Burgin, associate conductor of the Boston Symphony who retired last season as concertmaster of the orchestra, will conduct the Friday night concert on Aug. 16.

Guests artists at the Berkshire Nights concerts this season will be two young American panists, Malcolm Frager and Lorin Hollander, who will be making their Tanglewood debuts. They will be heard in concerts on Aug. 2 and Aug. 16, respectively.

Announcement of the Berkshire Nights series was made today by the Tanglewood Advisory Committee. At the same time Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, announced that Mrs. John G. W. Mahanna of 20 Warwick St., this city, has been reappointed chairman of the Berkshire Nights, which she has headed for seven years.

Last season when the Berkshire Festival season at Tanglewood was extended to eight weeks the BSO officials also extended the Berkshire Nights concerts to five consecutive Friday nights, offering subscribers tickets to these major concerts for the same price as a regular subscription to three. The same policy will be continued this year. The subscription closes June 1.

The programs for the Berkshire Nights series of concerts follows:

July 26
Overture to Leonore No. 3 — Beethoven
Symphony No. 8 — Brahms
Concerto for Orchestra — Bartok
Conductor: Erich Leinsdorf

August 2
Overture to Der Freischutz — Weber
Piano Concerto No. 1 — Prokofiev
Malcolm Frager
Symphony No 1 — Mahler
Conductor: Erich Leinsdorf

August 9
Fireworks — Handel/Harty
Symphony No. 7 — Tchaikovsky
L'apres-midi dufaun — Debussy
Firebird — Stravinsky
Conductor: Eugene Ormandy

August 16
Overture to Tannhauser — Wagner
Piano Concerto No. 5 — Prokofiev
Lorin Hollander
Symphony No. 2 — Sizelius
Conductor: Richard Burgin

August 23
Overture to War and Peace — Prokofiev
Symphony No. 3 — Beethoven
Excerpts from Parisfal — Wagner
Conductor: Eric Leinsdorf
(Programs subject to change)

SUBURBAN LIFE
ORANGE, N.J.
2 TI. a YR.. 8,500

JUNE-JULY 1963

And there is always Tanglewood. . . . with its 1963 Berkshire Festival (Lenox, Mass.) from July 5th thru August 25th . . . .with 24 concerts by the Boston Symphony under Leinsdorf, Monteux, Munch and Ormandy. Leinsdorf has altered the static programs for which the Tanglewood concerts were becoming known, and this summer season will see many new variations in listening.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SOUTHBRIDGE, Mass.
Circ. 5,112
APR 30 1963

MUSIC by Irene Jarry

News Music Columnist

Summer Music and Art Festival programs and plans are already well under way.

The Boston Arts Festival at the Public Garden starts June 20 this year. It is scheduled later than usual and will last longer, continuing through to July 14. Concerts, dancing, folk music, plays, poetry, paintings, crafts, folk lore—with special educational entertainment for the children—will be part of a still better and extended program.

Erich Leinsdorf, new conductor of the Boston Symphony, has special goals fixed for Tanglewood's music this summer, especially for aspiring young musicians at the summer school. He has also announced in all the papers his programs for the Boston Symphony's Berkshire Festival at Tanglewood in Lenox.

The 1963 Festival opens July 5 with a concert devoted to the music of Mozart by a chamber group of Boston Symphony Orchestra members and will close with a concert by the full orchestra on Sunday afternoon, Aug. 25.

On July 27 Leinsdorf will conduct the American premiere of Benjamin Britten's "War Requiem", written for the consecration of the new cathedral at Coventry, England.

Debut for Pianists

Four young American pianists will make their Tanglewood debuts this summer. John Browning will perform the Barber Piano Concerto on Aug. 18. Van Cliburn will be soloist with Erich Leinsdorf and the Boston Symphony in the Brahms Piano Concerto No. 2 on Aug. 24. On Aug. 2 Malcolm Frager will be heard in the Piano Concerto No. 1 by Prokofiev.

Other solo pianists are David Bar-Illan, Jorge Bolet, Lucas Foss, and Nicole Henriot - Schweitzer, Lorin Hollander will perform Prokofiev's Piano Concerto No. 5 on Aug. 16 at a concert to be conducted by Richard Burgin.

Throughout the final five weeks of the Festival, representative works of Prokofiev will be performed in observance of the 10th anniversary of his death (March 5, 1953).

During the last five weeks of the Festival, Mr. Leinsdorf has invited Doctor Munch, former Boston Symphony conductor; Richard Burgin; Pierre Monteux; and Eugene Ormandy to conduct concerts.

Top Singers

To assist in the choral works, Leinsdorf has invited several top singers who will be performing for the first time at Tanglewood.

Six concerts of chamber music will be presented every Tuesday evening throughout the Festival season.

Boston Pops

Arthur Fiedler and the Boston Pops Orchestra will also make their annual appearance on July 3 and also at the Gala evening which will take place in the final week of the Festival on Aug. 21.

Arthur Fiedler is again preparing for his regular Pop Concerts in Boston and Harry Levenson also has his Summer Orchestra Concerts scheduled for July and August.

More about the Festivals later. Happy listening!

6

SCHENECTADY, N.Y.
GAZETTE
D. 46,382

APR 9 1963

LOS ANGELES, CALIF.
TIMES
D. 772,439 S. 1,120,153

MAY 26 1963

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,006,983 S. 3,147,219

JUN 9 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (e)
MANCHESTER, Conn.
Circ. 12,916

MAY 1 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY GAZETTE
Tuesday, April 9, 1963

COMPLETE NEW YORK STATE SERVICE

SCHENECTADY UNION STAR
Thursday, April 11, 1963

Tanglewood Lists Mozart For Opener

The Boston Symphony Orchestra's Berkshire Festival at Tanglewood, Lenox, Mass., will open July 5 with a concert devoted to the music of Mozart by a chamber orchestra of Boston Symphony members. A concert by the full Boston Symphony will end the festival Aug. 25.

A highlight will be the American premiere of Benjamin Britten's "War Requiem" July 27, conducted by Erich Leinsdorf. The work, written for the consecration of the new cathedral at Coventry, England will be played in memory of Serge Koussevitzky.

Four American pianists will make their Tanglewood debuts this summer. John Browning will perform the Barber "Piano Concerto" Aug. 18. Van Cliburn will be soloist with the orchestra in Brahms' "Piano Concerto No. 2" Aug. 24. Malcolm Frager will be heard in Prokofieff's "Piano Concerto No. 1" Aug. 2. Lorin Hollander will perform Prokofieff's "Piano Concerto No. 5" Aug. 16.

Representative works of Prokofieff will be played during the last five weeks of the festival in observance of the 10th anniversary of his death.

The July 5, 6, 7, 12, 13 and 14 concerts will consist of six programs of music by Mozart. The July 19 and 20 programs will be all-Bach, conducted by Charles Munch, the orchestra's retired music director.

Other guest conductors invited by Leinsdorf for this summer's festival will be Richard Burgin, Pierre Monteux and Eugene Ormandy. Several singers will perform for the first time at Tanglewood.

Six concerts of chamber music will be presented Tuesday evenings throughout the season. Arthur Fiedler and the Boston Pops will make their annual benefit appearance July

CLEVELAND, OHIO
PLAIN DEALER
D. 336,210 S. 507,894

JUN 16 1963

Tanglewood Is Home of Boston Symphony

Tanglewood in Massachusetts has been the summer home of the Boston Symphony Orchestra since 1936. It is also an attraction for visitors to the area. Guided tours through the Tanglewood grounds originate from the Main Gate many times each day during the eight-week Berkshire Festival. In the more than 25 years since its beginning the Berkshire Festival has grown from four days before 15,000 people to eight weeks before audiences of more than a quarter million persons.

NEW ROCHELLE, N.Y.
STANDARD-STAR
D. 19,723

JUN 19 1963

Painting, Sculpture, Music Mark New England Offering

With official summer just in the wings those willing to take to the open road for their music and art will be interested in the 14th New England Exhibition of Painting and Sculpture starting this weekend at Silvermine Guild of artists in New Canaan, Conn., and the eight-week Berkshire Music Festival at Tanglewood in Lenox, Mass.

Paintings and sculpture by artists competing for $5,000 in awards will be displayed in all galleries of the Connecticut Art Center, with gallery hours from 12:30 to 5:30 p.m. daily until the close of the show on July 19.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

VALLEY ROUGH NOTES
[illegible] April 12, 1963

Sign of approaching summer with a note that the Boston Symphony orchestra will open the Berkshire Festival at Tanglewood on July 5 under the baton of Erich Leinsdorf who succeeds Charles Munch as director . . .

SUBURBAN LIFE
ORANGE, N.J.
W. 1. a YR. 8,500

JUNE-JULY 1963

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SOUTHBRIDGE, Mass.
Circ. 5,112

APR 30 1963

MUSIC by Irene Jarry

News Music Columnist

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More about the Festivals later. Happy listening!

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

APR 18 1963

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Symphony No. 4 — Brahms
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Overture to Der Freischutz — Weber
Piano Concerto No. 1 — Prokofiev
Malcolm Frager
Symphony No 1 — Mahler
Conductor: Erich Leinsdorf

August 9
Fireworks — Handel/Harty
Symphony No. 2 — Tchaikovsky
Fepres-mididuraun — Debussy
Firebird — Stravinsky
Conductor: Eugene Ormandy

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Overture to Tannhauser — Wagner
Piano Concerto No. 5 — Prokofiev
Lorin Hollander
Symphony No. 2 — Sizelius
Conductor: Richard Burgin

August 23
Overture to War and Peace — Prokofiev
Symphony No. 3 — Beethoven
Excerpts from Parisfal — Wagner
Conductor: Eric Leinsdorf

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 193,108
JUN 23 1963

Tanglev

FIFTY DAYS of events, including 24 concerts by the Boston Symphony Orchestra, have been scheduled for the 30th annual Berkshire Music Festival at Tanglewood.

The Boston Symphony music director, Erich Leinsdorf, will conduct the majority of the symphony's programs. Guest conductors will include Charles Munch, Richard Burgin, Eugene Ormandy and Pierre Monteux.

Also listed on this season's calendar are numerous "friends events," which are open to "friends" of the Berkshire Music Center who make a contribution toward the center's support. The Boston Symphony's summer center for the advanced study of music will be in session throughout the eight weeks of the festival.

Tickets for the programs, which begin July 5 and continue until Aug. 25, are available from the Festival Ticket Office, Tanglewood, Lenox, Mass.

CINCINNATI, OHIO
ENQUIRER
KENTUCKY EDITION
D. 197,218 S. 284,372
JUN 9 1963

Serkin At Festival

TANGLEWOOD (Lenox, Mass.), long one of the "must" stops for summer vacationers traveling through New England, will be the scene of much activity over the long July 4 weekend.

The 1963 Berkshire Festival will open with the first concert by the Boston Symphony Orchestra on Friday, July 5. This concert and the following two on Saturday (July 6) and Sunday afternoon (July 7) will feature pianist Rudolf Serkin in performances of three piano concerti by Mozart, none of which has been performed at Tanglewood. Erich Leinsdorf, in his first season at Tanglewood as Music Director of the Boston Symphony Orchestra, will conduct the three opening concerts.

Since 1936 Tanglewood has been the summer home of the Boston Symphony Orchestra where, in the beautiful surroundings of formal gardens, hemlock hedges, avenues of tall pine, and great lawns, the orchestra not only gives a series of 24 concerts, the Berkshire Festival, but also maintains the Berkshire Music Center, the summer center for the advanced study of music.

Boston banker William Aspinwall Tappan created the Tanglewood estate in 1848 and with the exception of the construction of a few buildings for the performance of music, the 210 acres remain much as they were when Nathaniel Hawthorne rented the "Little Red House" on the estate in 1850-1851. A replica of Hawthorne's dwelling, built on the original foundation, is another of the attractions for visitors to Tanglewood.

Guided tours through the Tanglewood grounds originate from the Main Gate many times each day during the eight-week Berkshire Festival.

POUGHKEEPSIE, N.Y.
JOURNAL
D. 30,907 S. 32,324
JUN 2 1963

Pianists' Debuts Slated at Tanglewood

Four young American pianists will make their Tanglewood debuts at this summer's Berkshire festival in Lenox, Mass., according to Erich Leinsdorf, music director of the Boston Symphony orchestra.

John Browning, who will perform the Barber Piano Concerto on Aug. 18, was soloist with the orchestra when it presented the world premiere of this concerto in the opening week of Philharmonic hall at Lincoln center, New York City, last Sept. 24. Van Cliburn will be soloist with Mr. Leinsdorf and the Boston Symphony orchestra in the Brahms Piano Concerto No. 2 on Aug. 24, Malcolm Frager will be heard in the Piano Concerto No. 1 by Prokofiev, on Aug. 2, and Lorin Hollander will perform the Prokofiev Piano Concerto No. 5 on Aug. 16, at a concert, to be conducted by Richard Burgin, guest conductor.

On July 27 Mr. Leinsdorf will conduct the American premiere of Benjamin Britten's "War Requiem," written for the consecration of the new cathedral at Coventry, England. The "Requiem" will be performed at Tanglewood in memory of Serge Koussevitzky. Joining Mr. Leinsdorf and the Boston Symphony orchestra for this concert will be Phyllis Curtin, soprano; Nicholas diVirgilio, tenor; Thomas Krause, bass; the Chorus pro Music of Boston, Alfred Nash Patterson, director, and the Columbus Boychoir, Donald Bryant, musical director.

Arthur Fiedler and the Boston Pops orchestra will make their annual benefit appearance for the Berkshire Music center on July 31. The second Berkshire Music center benefit will take place in the final week of the Berkshire festival on Aug. 21.

NEWARK, N.J.
STAR-LEDGER
D. 221,403 S. 370,529
JUN 23 1963

IN TRAVEL CIRCLES

Berkshire festival on July 4 weekend

By JOEL SLEED

Travelers to Massachusetts over the July 4 weekend are in for a special treat when the annual Berkshire Music Festival gets under way at Tanglewood.

Long a must stop for vacationers traveling through New England, the festival will open with the first concert by the Boston Symphony Orchestra on July 5. This concert and the following two on July 6 and 7 will feature pianist Rudolph Serkin.

Erich Leinsdorf, in his first season at Tanglewood as music director of the Boston Symphony Orchestra, will conduct the opening three concerts.

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* * *

THE TANGLEWOOD estate was created in 1848 by Boston banker William Aspinwall Tappan. With the exception of the construction of a few buildings for the performance of music, the 210 acres remain much as they were when Nathaniel Hawthorne rented the "Little Red House" on the estate in 1850.

A replica of the dwelling, built on the original foundation, is another of the attractions for visitors.

Guided tours from the main gate are held several times a day during the eight-week festival. A highlight of the tour through the Tanglewood grounds is the magnificent view overlooking Lake Mahkeenac and the Berkshire Hills to the south.

Of this Hawthorne exclaimed: "I cannot write in the presence of this view!" But write he did. For it was here, encouraged by his neighbors Longfellow, Homes and Melville, living in nearby Pittsfield, that Hawthorne wrote "The House of the Seven Gables," "The Wonder Book" and drafts for "Tanglewood Tales."

* * *

A LITTLE MORE than a hour's drive from the metropolitan area lies some lovely country that has been overlooked for too long by the tourist who has grown accustomed to look far afield for his vacation jaunts.

A weekend tour of southern Connecticut is just enough to whet the tourist's appetite for more of this delightful country, which has been attracting a larger number of vacationists in recent years.

One of the newer attractions pulling tourists into this area is the American Shakespeare Festival in Stratford, which is finally coming into its own this summer with a first-rate repertory company.

The Stratford Motor Inn, carved out of a rock bluff towering above the Housatonic River, will make your stay pleasant during the hours you are not prowling around the lovely countryside.

It's the kind of trip you are not likely to forget for some time. It's one that you are likely to make again and again.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 5 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
FEB 14 1963

Leinsdorf To Call BMC Symposium

A symposium of presidents and directors of conservatories and heads of music departments at universities and colleges will be invited to the Berkshire Music Center in Lenox early this coming season to discuss with the school faculty where in the long run the greatest contribution of the Music Center might lie, Boston Symphony Conductor Erich Leinsdorf announced at a Boston press conference Wednesday.

No School

Mr. Leinsdorf said that Tanglewood must not be considered a music school for aspiring students. "We want people past the student stage," he declared. Leinsdorf said he feels that the whole life of young people is so accelerated nowadays that there is no time for apprenticeship anywhere. There is no need for students to go to Europe for training or jobs, said Mr. Leinsdorf. This can all be handled in this country.

Mr. Leinsdorf said that chamber music is the "central avenue" from which young players can make their choices for future careers. He hopes this year that there will be enough student conductors at Tanglewood proficient enough on instruments to form an orchestra of their own and "practice on each other."

The BSO conductor said there will be no opera department at Tanglewood this year.

He also announced that the two major guest conductors on the faculty will be Gunther Schiller and Yennos Zenakis.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 192,118
APR 5 1969

Prokofiev Cycle

Tanglewood Programs Announced by Leinsdorf

BY MARGO MILLER

The U.S. premiere of Benjamin Britten's War Requiem will be given at the Berkshire Festival this summer by the Boston Symphony Orchestra.

The Festival, which runs July 5-Aug. 25, will also observe the 10th anniversary of Serge Prokofiev's death by presenting a cycle of the Russian composer's works.

Rudolph Serkin, noted pianist, will be soloist in three Mozart concertos. All 24 concertos will be played during the next several Festivals.

At all six of the Festival's Tuesday chamber music concerts, artists and ensembles will play contemporary music. The three concerts by the Juilliard Quartet will be devoted entirely to works from the Viennese 12-tone school and later American music.

Erich Leinsdorf will conduct 16 of the 24 Boston Symphony concerts in the 6000-seat Music Shed at Tanglewood in Lenox. He has invited Charles Munch, Pierre Monteux, Richard Burgin and Eugene Ormandy to be guest conductors. Burgin and Ormandy will also conduct several concerts of the Berkshire Music Center Orchestra.

Four young American pianists will take their Tanglewood debuts. John Browning will be heard in the Barber Concerto, Van Cliburn in the Brahms Second, Malcolm Frager in the First Prokofiev and Lorin Hollander in the Second.

Other instrumental soloists will include B.S.O. concertmaster Joseph Silverstein and principal cellist Samuel Mayes in the Brahms Double Concerto.

In announcing the programs for the festival, Leinsdorf described the Britten War Requiem as a strongly anti-war statement. The work combines the text of the Latin Mass with poems by Wilfred Owen, the young British poet who died during the First World War. Britten wrote the Mass for the dedication of the new Coventry Cathedral. The old church was destroped during World War II.

The Tanglewood performance July 27, will be in memory of Serge Koussevitzky. Boston's Chorus pro Musica and the Columbus Boychoir will participate in the performance which will be repeated with the same chorus and soloists later in Symphony Hall and in New York at Lincoln Center's Philharmonic Hall.

A detailed brochure containing Festival programs and ticket information is available by mail from Symphony Hall, Boston 15.

8

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

LONG ISLAND DAILY PRESS
Sunday, June 23, 1963

YOUR V

By JOEL SLEED

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Long a must stop for vacationers traveling through New England, the festival will open with the first concert by the Boston Symphony Orchestra July 5. This concert and the following two on July 6 and 7 will feature pianist Rudolph Serkin.

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* * *

SINCE IT BEGAN more than a quarter of a century ago, the Berkshire Festival has grown from three concerts in four days before 15,000 people to 24 concerts in eight weeks before audiences of more than 250,000 people, who not only are able to hear the programs by the Boston Symphony, but can hear eight Saturday morning public rehearsals of the orchestra, six chamber music concerts and nearly 40 performances by the members of the Berkshire Music Center.

This year's festival, which will close August 25, will include three weeks of concerts devoted to the music of Mozart, Bach and Haydn.

The final five weeks will feature representative works by Prokofiev. The festival will also feature the American premiere of Benjamin Britten's "War Requiem," as well as the works of many other composers.

* * *

The New York Times
D. 680,265 S. 1,308,418

JUN 23 1963

Symphonic Festival

At Tanglewood, all is in readiness for the annual eight-week program of symphonic music. Once again, the Berkshire Festival will be divided between Tanglewood's Music Shed, which seats 6,000, and the smaller Theater-Concert Hall.

The famous music and dance festivals will draw the usual throngs. The Berkshire Hills Conference is hoping that its museums and other points of interest will draw crowds, too.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4209
Sunday Herald
BOSTON, Mass.
Circ. 289,439
MAY 13 1962

Erich Leinsdorf Creates Promise Of Golden Age

★ ★ ★ ★ ★ ★

BOSTON SYMPHONY DIRECTOR CHARMER AT INTRODUCTION

★ ★ ★

By ROBERT TAYLOR

Although the propriety of bringing him forward at this time may be questioned, Erich Leinsdorf created a decidedly favorable impression in his first press interview here, two days after Charles Munch's farewell concert.

Mr. Leinsdorf made it plain that, aside from stage effects, he anticipates no immediate radical innovation in the handling of the Boston Symphony Orchestra. He paid high tribute to the management's music-first policy, the aesthetic dedication that raises the BSO to an eminent position among world orchestras. His plans for the summer (Philadelphia, Lansing, Mich., Rome) were disclosed, and something about the program plans for next year (there will be many contemporary concertos).

It was, in short, a typical press interview—but of a kind lacking at Symphony Hall during the last decade, with Charles Munch's shyness and language-barrier supplying an insupportable burden for that great maestro.

What impressed one participant at any rate, was Mr. Leinsdorf's candid and clear responses, his obvious readiness to cooperate with any part of the musical community capable of contributing to the welfare of the BSO.

Unwise Decision

In fact, the conductor even indicated a willingness to discuss his ideas individually with anyone present. He was fluent, witty and stimulating. Mr. Leinsdorf can obviously charm the birds out of the trees; yet the depth and scope of his answers also showed the fundamental and true musician.

These are merely hasty and immediate reactions, of course—but if Mr. Leinsdorf's music-making matches his personal presence, then we are in for a golden age of the BSO indeed.

One wishes, however, that the brass of Symphony Hall had not selected this moment to unveil Mr. Leinsdorf, whether he was available or no. Dr. Munch is still the leader of the Boston Symphony Orchestra and will be throughout the summer.

To bring Mr. Leinsdorf into the limelight now suggests undue desire for change: nothing was said that couldn't wait until the fall. This was too typical of the gee-whiz, indelicate high-pressure commercialism that spoils so much of the affluent society; and one demands from Symphony Hall in all aspects, some inkling of Bostonian fitness.

Berkshire Plans

Meanswhile plans for the Berkshire Festival proceed merrily. At the moment, the orchestral plans include many of the successes of the past season.

For those who might want to save these for reference, we append the list. You will notice that Dr. Charles Munch conducts the bulk of the concerts, though we also commend to your attention the pairing of the Bruckner and Beethoven Eighth under Mr. Steinberg, which proved one of the outstanding Boston Symphony concerts of recent vintage.

JULY 6: MUNCH—BACH Brandenburg Concerto No. 3; Suites Nos. 2 (Dwyer and 4; Cantata No. 51 (Bernac Concerto for Two Pianos in C Major (Vronsky and Babin).

JULY 7: MUNCH—BACH Brandenburg Concerti Nos. 6 and 2 (Burgin, Dwyer, Gomberg, Voisin); Suite No. 3; Piano Concerto in D minor (Foss).

JULY 8: MUNCH—BACH Ricercare from The Musical Offering; Brandenburg Concerto No. 5 (Burgin, Dwyer, Foss); Concerto for Oboe and Violin (Gomberg, Silverstein); Cantata, "Trauer Ode" (Tanglewood Choir and soloists).

JULY 13: MUNCH—MOZART Serenade for Thirteen Winds, K. 361; Piano Concerto, K. 503 (Frank); Symphony No. 38, "Prague."

JULY 14: MUNCH—MOZART Divertimento for Strings, K. 136; Sinfonia Concertante (Posselt de Pasquale); A Musical Joke; Symphony No. 39.

JULY 15: MUNCH—MOZART Eine kleine Nachtmusik; Concerto for Two Pianos, E-flat (Vronsky and Babin); Les Petits riens, Ballet Suite; Symphony No. 40.

JULY 20: MUNCH—MOZART Masonic Funeral Music; Symphony No. 31; Violin Concerto, K. 219 (Silverstein); Sinfonia Concertante (Cioffi, Gomberg, Stagliano, Wall).

JULY 21: MUNCH—MOZART Symphony No. 36, "Linz"; Piano Concerto, K. 482 (Crochet); Symphony No. 41, "Jupiter."

JULY 22: MUNCH—MAZART Symphony No. 35, "Haffner"; Requiem (Curtin, Kopleff, Stern, Morgan, Tanglewood Choir).

JULY 27: MUNCH—DEBUSSY Printemps; PISTON Symphony No. 6; BRAHMS Symphony No. 4.

JULY 28: MUNCH — HANDEL HARTY Water Music; HAIEFF Symphony No. 3; BEETHOVEN Piano Concerto No. 3 (Janis).

JULY 29: MONTEUX — BEETHOVEN Symphony No. 2; PURCELL Dido's Lament (Gray-Masse); WEBER "Ocean, Thou Mighty Monster" (Gray-Masse); STRAUSS: Ein Heldenleben.

AUG. 3: MUNCH—DEBUSSEY Three Nocturnes (Festival Chorus); HONEGGER Symphony No. 5; SAINT-SAENS Cello Concerto (Mayes); RAVEL La Valse.

AUG. 4: STEINBERG — BEETHOVEN Symphony No. 8; BRUCKNER Symphony No. 8.

AUG. 5: MUNCH—BRAHMS Hayden Variation; MARTINU Fantaisies symphoniques; BEETHOVEN Piano concerto No. 5, Emperor (Serkin).

AUG. 10: ORMANDY — BEETHOVEN Egmont Overture; BEETHOVEN Symphony No. 3, Eroica; BARTOK Concerto for Orchestra.

AUG. 11: MONTEUX—WAGNER Meistersinger Overture; ELGAR Enigma Variations; BRAHMS Piano Concerto No. 2 (Fleisher).

AUG. 12: MUNCH—RAMEAU Dardanus Suite; FINE Symphony (1962); TCHAIKOVSKY Symphony No. 6, Pathetique.

AUG. 17: MUNCH—KIRCHNER Sinfonia (conducted by the composer); BERLIOZ Harold in Italy (de Pasquale); MENDELSSOHN Symphony No. 5, Reformation.

AUG. 18: ORMANDY—PROKOFIEV Classical Symphony; PROKOFIEV Symphony No. 6; TCHAIKOVSKY Piano Concerto No. 1 (Istomin).

AUG. 19: MUNCH—SCHUBERT Symphony No. 5; FOSS Time Cycle (Addison); conducted by the composer); BRAHMS Piano Concerto No. 1 (Graffman).

AUG. 24: MONTEUX—WEBER Euryanthe Overature; HINDEMITH Mafis der Maler; BRAHMS Symphony No. 1.

AUG. 25: MUNCH—BERLIOZ Symphonie fantastique; DEBUSSY La Mer; RAVEL Daphnis and Chloe, Suite No. 2.

AUG. 26: MUNCH—COPLAND Quiet City; BEETHOVEN Symphony No. 9 (Addison, Kopleff McCollum, Gramm, Festival Chorus).

SCHENECTADY, N.Y.
UNION STAR
D. 37,920

APR 11 1963

Tanglewood Lists Mozart For Opener

The Boston Symphony Orchestra's Berkshire Festival at Tanglewood, Lenox, Mass., will open July 5 with a concert devoted to the music of Mozart by a chamber orchestra of Boston Symphony members. A concert by the full Boston Symphony will end the festival Aug. 25.

A highlight will be the American premiere of Benjamin Britten's "War Requiem" July 27, conducted by Erich Leinsdorf. The work, written for the consecration of the new cathedral at Coventry, England, will be played in memory of Serge Koussevitzky.

Four American pianists will make their Tanglewood debuts this summer. John Browning will perform the Barber "Piano Concerto" Aug. 18. Van Cliburn will be soloist with the orchestra in Brahms' "Piano Concerto No. 2" Aug. 24. Malcolm Frager will be heard in Prokofieff's "Piano Concerto No. 1" Aug. 2. Lorin Hollander will perform Prokofieff's "Piano Concerto No. 5" Aug. 16.

Representative works of Prokofieff will be played during the last five weeks of the festival in observance of the 10th anniversary of his death.

The July 5, 6, 7, 12, 13 and 14 concerts will consist of six programs of music by Mozart. The July 19 and 20 programs will be all-Bach, conducted by Charles Munch, the orchestra's retired music director.

Other guest conductors invited by Leinsdorf for this summer's festival will be Richard Burgin, Pierre Monteux and Eugene Ormandy. Several singers will perform for the first time at Tanglewood.

Six concerts of chamber music will be presented Tuesday evenings throughout the season. Arthur Fiedler and the Boston Pops will make their annual benefit appearance July 31.

MINNEAPOLIS, MINN.
TRIBUNE
D. 218,345 S. 654,561

APR 21 1963

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 854,085 S. 1,157,232

APR 14 1963

'War Requiem' by Britten Will Honor Koussevitzky

Erich Leinsdorf and the Boston Symphony orchestra will present the American premiere of Benjamin Britten's "War Requiem" at Tanglewood's Berkshire festival July 27, [illegible] memory of Serge Koussevitzky. Written for the consecration of the new cathedral at Coventry, the requiem will have Phyllis Curtin, Nicholas Di Virgilio, and Tom Krause as soloists, with the Chorus Pro Musica of Boston and the Columbus Boychoir.

The festival opens July 5, 6, and 7 with Rudolf Serkin as soloist in Mozart piano concertos, and closes Sunday afternoon, Aug. 25, with Prokofieff's "Alexander Nevsky," with Lili Chookasian as soloist, and Tschaikowsky's Fifth Symphony. Guest conductors invited [illegible] Leinsdorf in his first season as festival director are Charles Munch, Pierre Monteux, Eugene Ormandy, and the orchestra's own Richard Burgin.

Among the piano soloists, Van Cliburn plays Brahms' Second Concerto Aug. 24, and John Browning plays the Barber Concerto Aug. 18. Four Prokofieff concertos are listed—the First with Malcolm Frager Aug. 2, the Second with Nicole Henriot-Schweitzer July 26, the Third with Jorge Bolet Aug. 11, and the Fifth with Lorin Hollander Aug. 16.

For a brochure giving festival details and ticket application forms write Festival Ticket office, Symphony hall, Boston 15, Mass.

HUDSON, N.Y.
REGISTER STAR
D. 8,659

JUN 17 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,256

JUN 26 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press (e)
BRISTOL, Conn.
Circ. 14,191

JUN 26 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Citizen (e)
WINSTED, Conn.
Circ. 3,681

JUN 27 1963

Music Shed At Tanglewood

The 1963 Berkshire festival will open in the 6,000 seat Music shed at Tanglewood, Lenox, Mass., on Friday evening, July 5, at 8 o'clock with a concert by the Boston Symphony orchestra, conducted by Erich Leinsdorf.

The first three weeks of the festival (July 5 to July 21) will be devoted to the music of Mozart, Bach and Haydn. On July 27, Mr. Leindorf will conduct the American premiere of Benjamin Britten's War Requiem. Throughout the summer Mr. Leinsdorf has programmed representative works of Prokofiev in observance of the 10th anniversary of the Russian composer's death. Richard Burgin, Pierre Monteux, Charles Munch and Eugene Ormandy have been invited by Mr. Leinsdorf to be guest conductors at Tanglewood.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Circ. 44,384

JUN 1 1963

Erich Leinsdorf, music director of the Boston Symphony orchestra, has accepted the invitation of the United States Information service to speak at the American Embassy theater in London on Wednesday, June 5, on the subject of "The Berkshire Music Center and the Boston Symphony Orchestra." The audience will consist of many leading musical people in Britain.

The Berkshire Music center is the summer center for the advance study of music maintained by the Boston Symphony orchestra at Tanglewood, Lenox, Mass. It is the only such enterprise operated by a major symphony orchestra. Mr. Leinsdorf will open the 21st session of the Music center, his first as director, on Sunday, June 30.

An additional topic to be discussed by Mr. Leinsdorf during his London lecture will be the American premiere of Benjamin Britten's "War Requiem." This work was written for the consecration of Coventry Cathedral and first performed in the cathedral on May 30, 1962. Mr. Leinsdorf will conduct the American premier of the "War Requiem" at the Berkshire Festival concert on July 27.

A total of 37 contemporary works have been scheduled for the orchestral and chamber music programs of the eight-week festival which is to open on July 5, and conclude on August 25. Fourteen of these will be music by Serge Prokofiev in observance of the tenth anniversary of his death which occurred on March 5, 1958.

The contemporary music will complement the classical repertoire which will include 25 compositions by Mozart; 10 by Bach; eight by Beethoven; five by Brahms and three by Haydn and others.

BOSTON, MASS.
GLOBE (MORNING)
D. 192,118 S. 445,834

APR 7 1963

1st U.S. Performance Of Britten Mass Set

By MARGO MILLER

MILLER

Erich Leinsdorf, the Boston Symphony's conductor, defines a Summer music festival as a series of programs "out of the normal concert activity." A festival can concentrate on one composer. And it allows a music director to schedule many more works than he could in a Winter season.

Serge Prokofiev will be the composer honored this Summer at the Berkshire Festival.

In the 6000-seat Music Shed at Tanglewood, and three vocal soloists. Boston's Chorus pro Musica will week-end audiences will hear three of the late Russian composer's symphonies, four of his five piano concertos, two overtures, excerpts from the "Romeo and Juliet" ballet music, and the cantata "Alexander Nevsky."

A chamber music concert will also be devoted to Prokofiev's works for string quartets, piano and violin.

One cycle does not make a Summer. The Prokofiev cycle will be preceeded, in the three Bach-Mozart week-ends which traditionally open the Festival, by three Mozart Piano Concertos. Rudolf Serkin will be the soloist, and he will return each succeeding Festival until he has played all 24 concertos.

United States Premiere

Of the 24 Shed concerts, July 5 to Aug 25, the single most talked-about program is Benjamin Britten's War Requiem. The work will be given its United States premiere July 27, and the concert will be in memory of Serge Koussevitzky.

Britten's Mass was commissioned for the dedication of the new Coventry Cathedral last year. The old English church had been bombed out during a World War II air raid. The Requiem, widely popular in Europe, has been described as a strong anti-war statement.

Britten has used the same Latin text as in the Verdi Requiem. But he alternates portions of the Mass with verse by Wilfred Owen, the British poet who died in World War I. The English words are trenchant comment on the futility of war.

Britten's score calls for mixed chorus, full orchestra, boys' choir, chamber orchestra

prepare the Latin portions for the Tanglewood performance. The soprano, tenor and baritone soloists sing the Owen poems accompanied by the chamber orchestra. The Columbus Boychoir will also participate, and all forces will repeat Britten's War Requiem later this year in Symphony Hall and in New York at Lincoln Center's Philharmonic Hall.

10th Aniversary

In announcing the Berkshire Festival programs, the B.S.O. conductor noted that the Prokofiev cycle would observe the 10th anniversary of the Russian composer's death. He also mentioned being gratified by the Boston response to the Prokofiev programs this season. And as Leinsdorf says he is moved by the composers music of the '30's and '40's, and sees Prokofiev as one of the great Russian composers, the choice for Tanglewood was obvious.

"Just because it was an anniversary, I wouldn't pull someone out from behind a stove and play him." But Prokofiev's accomplishments are such that the wide audiences Tanglewood draws should have the chance to hear his music.

The standard repertoire will not be neglected. On the brochure (available by mail from Symphony Hall, Boston 15) are listed symphonies of Beethoven, Brahms, Tchaikovsky, Schubert, Mahler, Sibelius, Franck and Saint-Saens to be conducted by Leinsdorf, Pierre Monteux, Charles Munch, Richard Burgin and Eugene Ormandy. Van Cliburn will be soloist in the Brahms Second Piano Concerto. He and pianists John Browning and Malcolm Frager will be making their first Tanglewood appearances as will six singers. Other soloists will include B.S.O. concertmaster Joseph Silverstein and principal cellist Samuel Mayes, pianists David Barlllan, Jorge Bolet, Lukas Foss and Nicole Henriot-Sweitzer.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
ATTLEBORO, Mass.
Circ. 11,091

APR 1 1963

Erich Leinsdorf, music director of the Boston Symphony Orchestra, will announce the programs for the 1963 Berkshire Music Festival at Tanglewood during a press conference Thursday afternoon at Symphony Hall in Boston. In addition, Leinsdorf will discuss his philosophy and overall plans regarding the festival.

FRANKLIN PARK, N.J.
CENTRAL POST
W. 2,010

MAY 23 1963

FRANKLIN PARK, N.J.
CENTRAL POST
W. 6,200

MAR 28 1963

PRINCETON PACKET
PRINCETON, N.J.

MAR 28 1963

TRENTON, N.J.
TIMES
D. 68,260

MAY 7 1963

War Requiem To Get Debut By Boychoir

PRINCETON — This Summer the Columbus Boychoir will introduce to America the "War Requiem". It was used last year during ceremonies rededicating England's Coventry Cathedral which was blasted by Nazi bombers during World War II.

The first performance will be July 27 at the Berkshire Music Festival in Lenox, Mass., where the Boychoir also will be starting a four - appearance Summer and Fall schedule with Erich Leinsdorf and The Boston Symphony Orchestra.

Other performances will be Oct. 18 and 19 in Boston Symphony Hall and Oct., 25 in New York City's Philarmonic Hall. "War Requiem" was composed by Benjamin Britten.

The Boychoir Camp to be held on The Columbus Boychoir School campus June 30 through July 27 will be highlighted by the selection of 60 boys to appear at the Berkshire festival July 27. The camp registration has been closed.

Donald T. Bryant's choral methods clinic for choral directors and elementary music teachers will be held from July 14 to 20.

10

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
ROCHESTER TIMES UNION
Wednesday, June 12, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
POUGHKEEPSIE JOURNAL
Friday, April 5, 1963

New England Newsclip Agency, Inc.
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GREENFIELD, Mass.
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APR 5 1963

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News (e)
NEWPORT, R. I.
Circ. 12,133
APR 5 1963

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APR 5 1963

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APR 5 1963

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Gazette (e)
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Circ. 93,451
APR 5 1963

New England Newsclip Agency, Inc.
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Citizen (e)
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Circ. 3,650
APR 9 1963

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Sun (e)
LOWELL, Mass.
Circ. 44,384
APR 5 1963

New England Newsclip Agency, Inc.
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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,067
APR 5 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Courant
HARTFORD, Conn.
Circ. 161,020
MAY 26 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
APR 5 1963

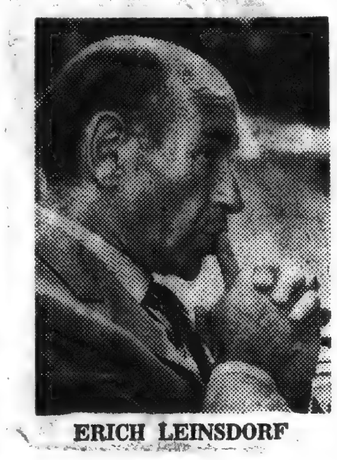
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 64,012
APR 5 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,063
APR 6 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (e)
LEWISTON-AUBURN, Me.
Circ. 14,143
APR 5 1963

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 64,387
APR 5 1963

Tanglewood Schedule Announced



ERICH LEINSDORF

Program At Tanglewood Announced By Leinsdorf

Season July 5 To August 25 Lists Van Cliburn, Browning; Prokofiev Works Included

Lenox, Mass. — The 1963 Berkshire Festival at Tanglewood will open July 5 with a chamber orchestra concert and will close with Boston Symphony Orchestra concert Sunday afternoon, August 25.

Erich Leinsdorf is completing his first season as music director of the Boston Symphony Orchestra, and this summer will serve as director of the Berkshire Music Center, the orchestra's summer center for the advanced study of music at Tanglewood.

On July 27 Leinsdorf will conduct the American premiere of Benjamin Britten's "War Requiem", written for the consecration of the new Cathedral at Coventry, England.

Four young American pianists will make their Tanglewood debuts at this summer's festival. John Browning will perform the Barber Piano Concerto on August 18. Van Cliburn will be soloist with the orchestra in the Brahms Piano Concerto No. 2 on August 24. At the August 2 concert, Malcolm Frager will be heard in the Piano Concerto No. 1 by Prokofiev. Lorin Hollander will perform the Prokofiev Piano Concerto No. 5 on August 16 at a concert to be conducted by Richard Burgin.

SERKIN TO PLAY MOZART

Throughout the final 3 weeks of the Festival, representative works of Prokofiev will be performed in observance of the tenth anniversary of his death (March 5, 1953).

The first two weekends of orchestra concerts (July 5 to 7 and July 12 to 14) will consist of six programs of music by Mozart. With these concerts Leinsdorf will begin a series of the Piano Concertos of Mozart, and this year Rudolf Serkin will be soloist at each of the three opening concerts.

The third weekend of the Festival will include two Bach concerts (July 19, 20), conducted by Charles Munch, the Boston Symphony Orchestra's retired music director. Leinsdorf will conduct a Haydn program on Sunday afternoon, July 21, including Haydn's "Mass in Time of War", for chorus, soloists, and orchestra.

In addition to Munch, Leinsdorf has invited Richard Burgin, Pierre Monteux, and Eugene Ormandy to conduct concerts during the last 5 weeks of the 1963 Berkshire Festival.

Among pianists to perform are David Bar-Illan, Jorge Bolet, Lukas Foss, and Nicole Henriot-Schweitzer.

CHAMBER MUSIC WEEKLY

Six concerts of chamber music will be presented on Tuesday evenings throughout the Festival season. The Nova Arte Trio will give the first chamber music program July 9, and the Juilliard String Quartet will give three concerts of outstanding works for string quartet of the 20th Century (July 16, August 6, 13). Other chamber music concerts will include an all-Prokofiev program by the Kroll Quartet assisted by Ruth Posselt, violin and Ralph Berkowitz, piano, and a sonata recital by violinist Henryk Szeryng with Charles Reiner at the piano.

Arthur Fiedler and the Boston Pops Orchestra will make their annual benefit appearance for the Berkshire Music Center on July 3. The second Berkshire Music Center benefit evening—the Gala Evening — will take place in the final week of the Berkshire Festival on August 21.

A detailed brochure on the Boston Symphony Orchestra's 1963 Berkshire Festival at Tanglewood with complete programs and ticket application forms is available from the Festival Ticket Office, Symphony Hall, Boston 15, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
WESTERLY, R. I.
Circ. 8,371
MAY 27 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,730
APR 25 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m)
BOSTON, Mass.
Circ. 452,333
MAY 9 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
MAY 22 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (e)
HAVERHILL, Mass.
Circ. 15,799
APR 22 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717
APR 23 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 445,834
APR 21 1963

Berkshire Center Gets Bequest From C. W. Durgin

Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, today announced that the Berkshire Music Center, the orchestra's summer center for the advanced study of music, has been designated recipient of the library of musical scores and books from the estate of Cyrus Durgin, late Music Editor of the Boston Globe. Mr. Durgin's bequest includes approximately 500 volumes of which nearly 150 are scores. The collection of scores includes miniatures, full operas, piano reductions of operas, and a large number of chamber music works.

Commenting on the gift to the Music Center's library, Erich Leinsdorf said, "the constant use of his books and scores will keep Mr. Durgin close in our memory. It is particularly significant that this bequest is in the form of library materials, since as in any educational endeavor a library is the heart of the institution."

A special bookplate has been made for the Durgin collection which is inscribed: "Library of the Berkshire Music Center—Gift of Cyrus W. Durgin." In the next few weeks the collection will be moved from Symphony Hall to Tanglewood for the opening of the 1963 session of the Berkshire Music Center on June 30.

Tanglewood Music Festival to Open at Lenox, Mass., July 4

Tanglewood at Lenox, Mass., long one of the "must" stops for summer vacationers traveling through New England, will be the scene of considerable musical activity over the long July 4 weekend this summer. The 1963 Berkshire Festival will open with the first concert by the Boston Symphony Orchestra on Friday, July 5. This concert and the following two on Saturday (July 6) and Sunday afternoon (July 7) will feature pianist Rudolph Serkin in performances of three piano concerti by Mozart, none of which has been performed previously at Tanglewood. Erich Leinsdorf, in his first season at Tanglewood as Music Director of the Boston Symphony Orchestra, will conduct the three opening concerts.

Since 1936 Tanglewood has been the summer home of the Boston Symphony Orchestra where in the beautiful surroundings of formal gardens, hemlock hedges, avenues of tall pine, and great lawns, the Orchestra not only gives a series of 24 concerts, the Berkshire Festival, but also maintains the Berkshire Music Center, the summer center for the advanced study of music. Boston banker William Aspinwall Tappan created the Tanglewood estate in 1848 and with the exception of the construction of a few buildings for the performance of music, the 210 acres remain much as they were when Nathaniel Hawthorne rented the "Little Red House" on the estate in 1850-1851. A replica of Hawthorne's dwelling, built on the original foundation, is today another of the attractions for visitors to Tanglewood.

Guided tours through the Tanglewood grounds originate from the Main Gate many times each day throughout the eight week Berkshire Festival. Visitors see not only the beautifully manicured grounds but the 6,000 seat Music Shed where the Boston Symphony Orchestra, under the direction of its Music Director Erich Leinsdorf and distinguished guest conductors with eminent soloists, perform each weekend during the Festival season. Also shown to visitors are the Theatre-Concert Hall and Chamber Music Hall, which, with the Music Shed, were designed by Eero Saarinen.

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News (e)
SOUTHBRIDGE, Mass.
Circ. 5,125
JUN 19 1963

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Circ. 28,962
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Item (e)
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Circ. 3,411
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Gazette (e)
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Sunday Post
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Circ. 73,269
JUN 23 1963

NewEnglandNewsclipAgency,Inc.
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News (e)
FRAMINGHAM, Mass.
Circ. 14,205
JUN 19 1963

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Morning Eagle-Tribune
LAWRENCE, Mass.
Comb. Circ. 41,344
JUN 20 1963

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214
JUN 19 1963

Enterprise & Times (e)
BROCKTON, Mass.
Circ. 45,777
JUN 21 1963

Enterprise (e)
LEOMINSTER, Mass.
Circ. 4,881
JUN 19 1963

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Times (e)
BEVERLY, Mass.
Circ. 8,350
JUN 19 1963

New Director To Highlight Musical Menu At Tanglewood

BOSTON (UPI) — A new director's first season at Tanglewood will highlight the many-splendored musical menu in New England this summer.

Austria-born Erich Leinsdorf, succeeding Charles Munch as head of the Berkshire Music Center after 13 years, will introduce Benjamin Britten's War Requiem to America. It was written in memory of Serge Koussevitzky, founder of the center.

Weekend concerts in the Music Shed will open July 5 and continue through August 25.

Guest conductors will include Munch, Pierre Monteux and Eugene Ormandy. Pianist Van Cliburn will make his Tanglewood debut Aug. 24.

Leinsdorf also will commemorate the 10th anniversary of the death of Russian composer Serge Prokoviev in the festival programs at Lenox, Mass.

BUFFALO, N.Y.
NEWS
D. 283,453 SAT. 294,168
JUN 22 1963 Buffalo

BROOKLYN, N.Y.
KINGS COURIER
W. 15,201

BERGEN RECORD
HACKENSACK, N. J.
JUN 5 - 1963

LANSING, MICH.
STATE JOURNAL
D. 69,180 S. 68,698
JUN 2 1963 Buffalo

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W. 14,600
JUN 6 1963 Buffalo

BALTIMORE, MD.
AMERICAN
SUN. 312,266
JUN 16 1963 Buffalo

CAPITAL CITY NEWS BUREAU
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SCHENECTADY GAZETTE
Tuesday, June 4, 1963

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TROY TIMES RECORD
Saturday, June 8, 1963

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TROY MORNING RECORD
Saturday, June 8, 1963

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Sunday, June 23 1963

CAPITAL CITY NEWS BUREAU
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MILLERTON NEWS REPUBLICAN
Thursday, June 6, 1963

LOS ANGELES, CALIF.
TIMES
D. 772,439 S. 1,120,153
JUN 16 1963 Buffalo

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Patriot-Ledger (e)
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Circ. 452,333
JUN 3 1963

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SPRINGFIELD, Mass.
Circ. 83,691
MAY 30 1963

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Ledger-Times
BOSTON, Mass.
Weekly Circ. 14,000
JUN 6 1963

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Enterprise (e)
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Circ. 4,881
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Sun (e)
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Circ. 11,206
MAY 21 1963

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Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
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Circ. 112,302
JUN 2 1963

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214
MAY 31 1963

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,084
JUN 4 1963

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Box 2078, Boston 6 • RIchmond 2-4200

Times
NEW MILFORD, Conn.
Weekly Circ. 4030
JUN 13 1963

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Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,730
JUN 13 1963

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
JUN 6 1963

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Box 2078, Boston 6 • RIchmond 2-4200

Sunday Courant
HARTFORD, Conn.
Circ. 161,020
JUN 2 1963

Sunday Globe
BOSTON, Mass.
Circ. 465,653
JUN 16 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 283,819
JUN 2 1963

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Box 2078, Boston 6 • RIchmond 2-4200

Republican (m)
WATERBURY, Conn.
Circ. 22,848
FEB 14 1963

U.S. Schools Of Music Win Praise

BOSTON (AP) — The United States has university music departments "better staffed than any in Europe," Erich Leinsdorf, music director of the Boston Symphony Orchestra, said yesterday.

Leinsdorf, who succeeded Charles Munch on the Boston porium last fall, told a news conference his plans for the Berkshire Music Center, established in 1940 by the late Serge Koussevitzky. The Boston conductor also heads the music center.

"I have long believed," Leinsdorf said, "that it is no longer necessary for a young American musician to go to Europe to study."

"I submit that we produce more musicians than any other country. There are at present some 200 American musicians active in Europe. We have university music departments in the United States which are better staffed than any in Europe."

Leinsdorf, emphasizing that the center is not a school of music but a place to prepare advanced students to become professionals, said he plans to invite representatives of leading educational institutions to a summer symposium to discuss how the center can supplement, instead of compete with, their courses.

Leinsdorf, a former Metropolitan Opera conductor, said the music center would not have an Opera Department this summer. As he put it, "The Opera Department is on leave of absence for the coming season." He did not elaborate.

He said the center will stress chamber music this year. "I feel that chamber music is the central avenue for a choice of career as soloist or as orchestra player."

Leinsdorf concentrated on plans for the center and for a nationwide series of auditions for musicians desiring to study there. He said plans for the annual summer concerts known as the Berkshire Festival will come later.

Tanglewood Lists 27 Modern Scores

As part of the Boston Symphony Orchestra's Berkshire Festival at Lenox, contemporary music by 19 composers will be performed at Tanglewood.

A total of 37 contemporary works have been scheduled for the orchestral and chamber music programs of the eight-week Festival to be held from July 5 to Aug. 25. Fourteen of these will be music by Prokofiev in observance of the 10th anniversary of his death (March 5, 1953).

Benjamin Britten's "War Requiem" will receive its American premiere at the Festival concert of July 27, to be conducted by Erich Leinsdorf.

The Berkshire Festival will consist of 24 concerts by the Boston Symphony Orchestra conducted by Erich Leinsdorf, Richard Burgin, Pierre Monteux, Charles Munch, nd Eugene Ormandy, as well as six concerts of chamber music.

The classical repertoire will consist of 25 compositions by Mozart, 10 by [illegible] 8 by Beethoven, 5 by Brahms, 4 by Haydn and others.

The contemporary composers whose works will be heard at Tanglewood this summer are Samuel Barber, Bela Bartok, Alban Berg, Benjamin Britten, Elliott Carter, Aaron Copland, Irving Fine, Alberto Ginastera, Paul Hindemith, Zoltan Kodaly, Manuel Ponce, Prokofiev, Ravel, Ottorino Respighi, Arnold Schoenberg, Shostakovitch, Sibelius, Stravinsky and Anton Webern.

The contemporary compositions and dates of performances are as follows:

Barber: Piano Concerto; Erich Leinsdorf with John Browning, Aug. 18.
Bartok: Concerto for Orchestra; Erich Leinsdorf, July 26; Quartet No. 4; Juilliard String Quartet, July 16.
Berg: Lyric Suite; Juilliard String Quartet, July 16.
Britten: War Requiem (American premiere); Erich Leinsdorf, July 27.
Carter: Quartet No. 2; Juilliard String Quartet, July 14.
Copland: Two Pieces for Quartet; Juilliard String Quartet, Aug. 13.
String Quartet, Aug. 13
Fine:
Ginastera: Quartet [illegible] 2; Juilliard String Quartet, Aug. 13.
Hindemith: Nobilissima Visione; Pierre Monteux, Aug. 4.
Trio, Op. 34, No. 1; Nova Arte [illegible], July 9.
Kodaly: Suite from "Hary Janos;" Erich Leinsdorf, Aug. 11.
Ponce: Sonata Breve; Henryk Szeryng, July 30.
Prokofiev: Quartet No. 1 in B Minor, Op. 50; Kroll Quartet, July 23; Sonata No. 2 for Violin and Piano, Op. 80; Posselt and Barkowitz, July 23; Sonata for Two Violins in C, Op. 56; Kroll and Posselt, July 23; Quartet No. 2 in F, Op. 92; Kroll Quartet, July 23; Piano Concerto No. 2; Charles Munch with Nicole Henriot-Schweitzer, Aug. 23; Piano Concerto No. 1; Erich Leinsdorf with Malcolm Frager, Aug. 1; Overture on "War and Peace;" Erich Leinsdorf, Aug. 10; Piano Concerto No. 3; Erich Leinsdorf with Jorge Bolet, Aug. 11; Piano Concerto No. 5; Richard Burgin with Lorin Hollander, Aug. 16; Symphony No. 5; Eugene Ormandy, Aug. 17; [illegible] Symphony; Erich Leinsdorf, Aug. 11; Quartet No. 3; Erich [illegible] Aug. 25.
Schoenberg: String Trio; Juilliard String Quartet, Aug. 13.
Shostakovitch: Quartet No. 7; Juilliard String Quartet, [illegible] 13.
Sibelius: Symphony No. 2; Richard Burgin, Aug. 16.
Stravinsky: Firebird Suite; Eugene Ormandy, Aug. 9; Le Baiser de la Fee; Richard Burgin, Aug. 16; Three Pieces for Quartet, Juilliard String Quartet, Aug. 6.
Webern: Five Pieces for Quartet, Op. 5; Juilliard String Quartet, Aug. 6.
Ravel: Quartet in F; Juilliard String Quartet, Aug. 6.
Respighi: Fountains of Rome; Pierre Monteux, Aug. 4.

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ST. PETERSBURG, FLA.
TIMES
D. 127,804 S. 132,035

MAY 19 1963

NEW CONDUCTOR OF THE BOSTON SYMPHONY ORCHESTRA

Erich Leinsdorf Steps Into Musical Spotlight

By ARTHUR GOLDBERG
Special To The Times
From The Los Angeles Times

When Erich Leinsdorf took over as the 10th permanent conductor of the Boston Symphony Orchestra at the beginning of this season, he moved into one of the hottest and most exposed spots in the musical world.

He had to uphold the standards that had made the Boston Symphony world-renowned for excellence and he had to face comparison with the long line of famous conductors, that since the orchestra's founding in 1881, had included George Henschel — who, curiously, was a singer by training — Wilhelm Gericke, Arthur Nickisch, Emil Pauer, Karl Muck, Henri Raboud, Pierre Monteux, Serge Koussevitsky and Charles Munch.

If experience was the criterion that dictated his selection, Leinsdorf at 55 had had about as much in every musical direction as any one man could boast. Born in Vienna, the son of an amateur pianist, he learned to read music almost before he learned to read words. He studied at the Vienna Academy of Music and made his official conducting debut in his native city in 1933.

WHEN HE WAS 20 he hiked the 150 miles from Vienna to Salzburg to present himself to Bruno Walter, who was so impressed with his talent that he took him on as his assistant. For the next three summers he continued to work in Salzburg with Arturo Toscanini, who recommended him to the Metropolitan Opera. He started there as an assistant conductor, but when Artur Rodzinzky died he became the Met's principal conductor for the German repertoire, remaining until 1943 when he was called to become conductor of the Cleveland Orchestra.

Service in the U.S. Army ended that stint and when he was released he went to the Rochester Philharmonic, a post that occupied him for the next nine years. After a year as director of the New York City Opera he returned to the Met as music consultant and conductor where he stayed until 1962. Then came the bid to Boston.

The other day I ventured to ask Leinsdorf how things were going. He beamed at the question.

"I HAVE NOW conducted 90 concerts and there has not been a single major problem," was the reply. "I always knew the Boston was a major orchestra but I did not expect such an incredibly fresh and youthful mentality. I have never encountered anything quite like the esprit de corps of these musicians. Let me tell you a few stories that would be hard to match by any similar group.

"We have a new double-bass player who is a small fellow, not the usual colossus who plays this instrument. We had a concert in Brooklyn on a small and crowded stage where the new man would have had trouble seeing the conductor. When I came on for the concert I found the other players had moved him up to the third position. They felt he should have the best possible chance.

"Then one of our horn players took sick just before a concert at the University of Connecticut, where we were playing Bruckner's Ninth Symphony. By the time I got to my dressing room I found the other horn players had already secured a replacement from Boston and were carefully rehearsing him. With their help the youngster, who had very little experience, got through the whole symphony without a fluff.

"I HAVE TRIED to encourage this attitude. Shortly after the season opened a first violinist died and I could not find a replacement of Boston Symphony caliber. I did not fill the vacancy or move anyone else into the spot. I moved members of the second violins into the chair.

"All violinists in the Boston Symphony have to start at the back of the seconds and some of them have been concertmasters with other orchestras. It is important that these people should not be relegated to the corner. I also rotate them in small ensembles. When we played Schoenberg's 'Verklarte Nacht,' six violins switched to violas and two bass players played cello. I want complete flexibility. No one has been moved back and many have been moved forward.

The Boston Symphony is a formidable operation. By the end of its current tour it will have played 120 concerts during the season, of which Leinsdorf will have conducted 97. He also will conduct 16 out of the 24 concerts the orchestra will play at Tanglewood next summer. A permanent conductor in Boston means one who stays on the job the year around.

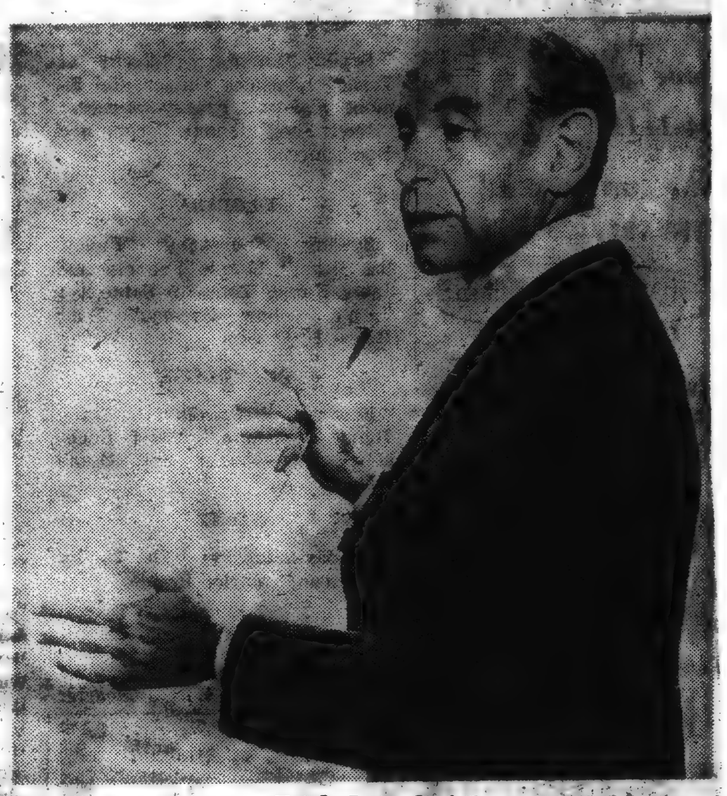
IN BOSTON the orchestra plays for 24 weeks during the winter season with seven subscription series — 24 Friday afternoons, Saturday nights and Sunday afternoons, six Mondays, 10 Tuesdays, and six concerts in Cambridge, which next year will be moved from the Sanders Theatre to Boston's Symphony Hall to accommodate the demand. There are also from eight to 10 open rehearsals on Thursday nights which are sold out mainly to students with proceeds going to the pension fund.

In addition to the Open Air Esplanade Concerts, which follow the regular season, and the summer season at Tanglewood, the orchestra tours for five or six weeks, with two subscription series in New York's Philharmonic Hall. And this year it has had 24 recording sessions with a resultant new crop of 11 LPs.

"Everything is sold out," says Leinsdorf. "It is the greatest single blessing. It enables you to program and to engage soloists solely from the point of view of music. Box office is eliminated as a prime factor of policy. All this is due to the vision in planning when the orchestra was founded by Henry Lee Higginson back in 1881. And we have plenty of rehearsals. A total of 106 is allotted for the basic 24 programs, which averages about five full rehearsals for every program.

"THE MUSICIANS get two weeks' paid vacation a year, although a small group of 40 to 50 is engaged for a series of Mozart concerts for which they are paid in addition to the vacation."

The total yearly expense of the Boston Symphony operation is $2.7 million. An endowment of $1.8 million produces from $60,000 to $70,000 a year. Some 5,000 members of the Friends of the Boston Symphony contribute about $350,000 a year. But the orchestra is able to earn from 80 to 90 per cent of its income.



Erich Leinsdorf

The proportion of earnings is as high as any orchestra in the country, running neck and neck with that of the Philadelphia Orchestra.

Leinsdorf is also director of the Berkshire Festival, where the orchestra plays during the summer at Tanglewood, Mass., and of the Berkshire Music Center, the orchestra's summer center for advanced study. His plans call for a complete reorientation of the latter's activities.

"I wish to emphasize that it is not a school," he says. "We are not going to take anyone who needs to be taught how to play an instrument. The eight weeks must be a crowning experience in the learning of young musicians. We want to clarify where their strength lies. I am shifting the emphasis from the orchestra to chamber music. It must be a center aisle for the young person to decide whether he should become a soloist or an orchestral player.

"WE SHOULD NOT leave any stone unturned. The betrayal began 20 years ago when too many young musicians were encouraged to become soloists. Had they been led to use their playing in other directions we might not now have so many disappointed soloists who have to make a living as disgruntled teachers. In centers like Los Angeles and New York there is an enormous group of musicians who started out to be soloists but now have to do commercial work.

"Tanglewood should not compete with other summer schools. What is unique about it? The youngster who comes for eight weeks can live within the organism of a major symphony orchestra. There will be seminars where teachers can discuss the problems encountered. No one is accepted on recommendation alone. We audition every applicant. And numbers don't count.

A student group is like a convoy; the least qualified hold up the others. We will not lightly encourage people out of sheer politeness to do something they are not fitted for. This is the contribution Tanglewood should make."

A NEW SOUND

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 501,625 S. 760,385

JUN 16 1963

By MILES KASTENDIECK

TANGLEWOOD WILL BE different this season. It is going to have the Leinsdorf look as well as the Leinsdorf sound. Some face-lifting has freshened up the repertory; the "new" sound of the Boston Symphony Orchestra became evident as Mr. Leinsdorf worked into the mid-winter season.

As now constituted, the Berkshire Festival runs eight weekends with 24 concerts in all. To complete the picture, six chamber music concerts, scheduled this Summer for Tuesday evenings, offer more intimate association with the composers usually heard in the orchestral concerts. A considerable number of contemporary works will balance the standard repertory.

IN OBSERVANCE of the 10th anniversary of Prokofieff's death, 4 of the 37 contemporary works will be his. At least one occurs in each weekend program, but the seventh weekend (Aug. 16) lists one for each concert. Significant also is the fact that the featured work of the final concert (Aug. 25) is Prokofieff's "Alexander Nevsky." This tribute is most appropriate as well as timely.

For the first time in years the Festival will have an important American premiere: Benjamin Britten's "War Requiem" on July 27. This will constitute the annual concert in memory of Serge Koussevitzky. Its appearance underlines some resurgence of interest in Britten's music recently.

The Festival opens on July 5 with two Mozart weekends conducted by Mr. Leinsdorf. The programs have a refreshing aspect; only the "Jupiter" Symphony will be familiar among the orchestral items. The first weekend features Rudolf Serkin in a different piano concerto each night.

CHARLES MUNCH returns for two Bach concerts the third weekend. Mr. Leinsdorf will turn to Haydn (July 21) for the third program. Perhaps still more Haydn will turn up another year.

Aside from these items the repertory has a somewhat familiar look. In addition to Mr. Leinsdorf as chief conductor, four others will officiate. Besides his Bach concerts Mr. Munch will conduct two other programs (July 28, Aug. 3). Eugene Ormandy returns for two (Aug. 9, 17); Pierre Monteux for one (Aug. 4); Richard Burgin for one (Aug. 16).

As the major Summer festival in the East, Tanglewood needed fresh stimulus. Mr. Leinsdorf has supplied it. What ever happens will revolve around his influence.

Miles Kastendieck reviews musical events in weekday issues of the Journal-American.

NewsEngland Newsclip Agency, Inc.
Box 2079, Boston 6 • Richmond 2-4320
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214
MAY 18 1963

The Tanglewood Shed as it appears now.

Musical Sound Waves Season Of Music Festival Approaches

In many parts of the world the woods, hills, and valleys will again be a part of the world of music as the season of Music Festivals approaches.

In recent years American Festivals have gained in stature and popularity, and the European Festivals always have their own special appeal and aura.

In Bayreuth, Germany the Wagnerian Festival will again present the world's greatest Wagnerian artists in performances of Wagner's immortal operas. In Salzburg, Austria the Mozart Festival has become a bit more general in repertoire, but Mozart's symphonies, and varied works are predominant. In Bonn, Germany the 24th Beethovan Festival will hold forth in all its glory; Edinburgh, Scotland will present a variety of artists and compositions, and Montreux, Switzerland will be the scene of the "Septembre Musical." Montreux can effectively be termed the "Musician's Shangri-la." The town is along the north shore of Lake Geneva, nestled against the side of a mountain. From the balconies (practically a requirement) one can look across the lake to the snow capped, jagged Alps in France. The Castle of Chillon—built of sombre stone, in the water about fifty feet from the shore, to the east; also the beautiful Rhone valley. Stretching to the west are gentle bays with nineteenth century villas lining their shores, and the terraced vineyards rising on the slopes behind.

In this atmosphere, each year's festival begins with a concert by the Orchestre de la Suisse Romande, which gives one concert only. They then return to their headquarters at the other end of the lake, and orchestras from other parts of the world are imported to complete the season.

To return to our own shores, the Tanglewood-Berkshire Festival at Lenox, Massachusetts begins its performances on July 5 with a program of Mozart conducted by the Music Director of the Boston Symphony Orchestra, Erich Leinsdorf. Tanglewood has its own share of beautiful surroundings; mountains, gentle slopes, forests, all most conducive to the complete enjoyment of the most beautiful sounds to reach the human ear; the sounds of nature combined with the sounds of man's creation—music—which in many of its forms is man's attempt to imitate the sound of nature.

By Phyllis Speeck

NEW YORK Herald Tribune
D. 355,898 S. 451,270
MAY 5 1963 Buffalo

Tanglewood: The Summer of the Big Changes

By Ronald Eyer
Music Editor

The pledge of Erich Leinsdorf, new conductor of the Boston Symphony, to change the image of the Berkshire Music Festival at Lenox, Mass., is borne out to a considerable degree in the programs he has outlined for the coming season on the rolling slopes of the Tanglewood estate which will open July 5 and continue weekly through Aug. 25.

Mr. Leinsdorf, along with many professional critics from New York, Boston and elsewhere, has expressed dissatisfaction with the kind of programming that has prevailed at Tanglewood over the last decade. The Berkshire, which will be going into its 28th season this year, undoubtedly is the most extensive and elaborate summer music festival in the Eastern part of the United States. But its week-end programs by the Boston Symphony have degenerated into potpourris of standard symphonic literature which were little more than tired renditions drawn from the orchestra's regular winter season.

They followed no particular design; they offered little in the way of novelty and their content, generally, provided little to justify the appelation, "festival," in the traditional sense of a series of events organized to present various kinds of music in a special way outside the routines of every-day concert-giving.

Erich Leinsdorf

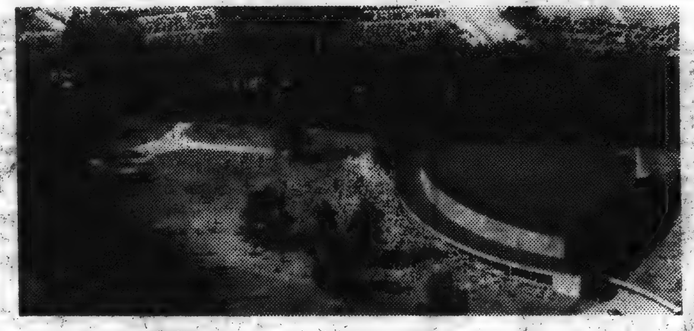
The week ends at Tanglewood have been highly successful from the box-office point of view. Thousands of people regularly fill the music shed and spread out over the grassy knolls to eat their box lunches and listen to whatever may be emanating from the platform. But serious music-lovers have found increasingly less to stimulate their interest.

Listening in Depth

Mr. Leinsdorf is out to change all that. He is seeking to give direction and purpose to the festival. One of his innovations is something he calls "taking a look at a composer." This year that composer will be Prokofieff, the occasion being the 10th anniversary of his death.

The work of the 20-century Russian master will be examined in depth and variety. Four of his five piano concertos will be played as well as his "War and Peace" and "Duenna" overtures, his "Classical" and Fifth and Sixth symphonies, excerpts from the ballet, "Romeo and Juliet" and the cantata, "Alexander Nevsky."

These events will take place during the final five week ends of the festival. Meanwhile, on July 23, Prokofieff's chamber music will be explored by the Kroll Quartet, in co-operation with Ruth Posselt, violinist, and Ralph Berkowitz, pianist. They will offer his first and second string quartets, the First Sonata for violin and piano, and the Sonata for two violins.



The crowd will hear something different at Tanglewood this year.

Other composers scheduled for special attention are Mozart, Haydn and Bach. Mr. Leinsdorf will begin the season with six concerts under his own direction devoted entirely to Mozart with emphasis on the piano concertos which, in future seasons, he intends to explore fully.

Haydn will have an evening to himself on July 21 with the rarely heard "Mass in Time of War," the cantata, "Arianna a Naxos," and Symphony No. 52 in C minor. Mr. Leinsdorf is much interested in the resurrection of the Haydn masses. Haydn wrote at least a dozen, and the last six reveal the composer at the very pinnacle of his combined symphonic and vocal mastery. In the same way, Mr. Leinsdorf hopes eventually to reveal the scope and immense dramatic impact of Handel's operas, provided the requisite personnel and facilities can be obtained.

Charles Munch, who retired as director of the festival last season, will return for two evenings of Bach devoted mainly to the six "Brandenburg" concertos.

Contemporary music is not as well represented as some might wish, although the major novelty of the season will be the American premiere of Benjamin Britten's "War Requiem," written for the consecration of the new cathedral at Coventry, in England, and given here in honor of the late Serge Koussevitzky. This is a major work, based largely on the poems of Wilfred Owen, requiring the services of the Chorus pro Musica of Boston in addition to the Columbus Boychoir and soloists Phyllis Curtin, soprano; Nicholas di Virgilio, tenor, and Tom Krause, bass.

The only other moderns are Bartok (Concerto for Orchestra), Stravinsky ("Firebird" Suite), Hindemith ("Nobilissima Visione") and Barber (Piano Concerto). Most of the contemporary work will be left to the weekday chamber music series of six concerts in which the Nova Arte Trio, the Juilliard and Kroll quartets and Henryk Szeryng, violinist, will offer programs sprinkled liberally with works by Hindemith, Berg, Carter, Bartok, Webern, Copland, Shostakovitch, Schoenberg and Ginistera.

Four Young Pianists

Of particular interest, too, will be the first appearances at this festival of four young American pianists: John Browning (Barber Concerto), Van Cliburn (Brahms Second), Malcolm Frager (Prokofieff First) and Lorin Hollander (Prokofieff Fifth).

High on Mr. Leinsdorf's priority list for the rejuvenation of the Berkshire Festival is the fuller integration of the festival and the Boston Symphony with the Berkshire Music Center, an institution dedicated to the professional enrichment and development of gifted students and young artists already on their way.

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Sunday Register
NEW HAVEN, Conn.
Circ. 105,675

MAY 12 1963

Berkshire Festival Season More Promising Than In Recent Years

By GORDON E. ARMSTRONG

Along about this time in recent years, the budding trees and shrubbery on the grounds of the Berkshire Music Festival may have wondered if the seasons hadn't got mixed up somehow. Chilly blasts emanating along the Eastern seaboard have been directed at Tanglewood and the environs of the festival, to make it seem like "December in May."

This year these same winds are more seasonal and blow more gently over the idyllic spot in the Berkshire hills where man and nature are now conspiring again to make beautiful sights and sounds at this summer's festival.

All this is by way of saying that the critical austerity in the East is presently blowing hot rather than cold with regard to the coming festival. A new programmatic slant as well as other innovations in the schedule of events have placated those critics who have been labeling recent Berkshire festivals "old-hat."

Nos. 5 and 6, and the cantata, "Alexander Nevsky."

The Prokofiev windfall, termed by the new conductor of the Boston Symphony as "taking a look at a composer" is one of the innovations this year and may become an annual fixture. Erich Leinsdorf, successor to conductor Charles Munch, will, of course, be making his festival debut this year after his first successful season with the Boston Orchestra. Incidentally, Dr. Munch will be back among the guest conductors which also include Richard Burgin, Piere Monteux, and Eugene Ormandy.

Another innovation this year, though not of particular interest to festival patrons, is a String Symposium on Aug. 18 and 19. Many of the country's finest string teachers, concertmasters, and professionals are planning to attend the symposium designed to further teaching techniques and ultimately to help solve the current shortage of string players. Broadus Erle, concertmaster of the New Haven Symphony and Yale Music School faculty member, is planning to attend the symposium.

There are to be the now usual eight weeks of programs including the regular Chamber Music Series and the annual appearance of Arthur Fiedler and the Boston Pops Orchestra (July 31). The festival gets under way on July 5 and winds up on August 25 when, believe it or not, there will be no Beethoven Ninth! That is as good evidence as any that, as in the title of the Broadway ditty, "There'll Be Some Changes Made."

* * *

The Civil Air Patrol Band, an auxiliary unit of the U. S. Air Force, is in need of members. Any young musician (male or female) between the ages of 14 and 28 is eligible to join the band which has much to offer, according to director John R. Forcinelli. In addition to opportunity to gain proficiency and experience in group playing, members are furnished uniforms and even instruments, if necessary.

The band rehearses at its headquarters, 294 Cedar St. every Monday night at 7. Any young musician who plays a band instrument will be welcomed at a rehearsal. The public also has a cordial invitation to visit any one of the band's sessions.

the Boston Symphony in the opening week of New York's Philharmonic Hall last September, will be another festival premiere. Young John Browning, who had the featured role in that performance, is again to be the soloist in the performance listed for the festival program on Aug. 13.

Making Debuts

Browning is one of four young American pianists who will make their Tanglewood debuts this summer. Van Cliburn, Malcolm Frager, and Lorin Hollander are the other three newcomers. Cliburn will be heard in the Brahms Concerto No. 2 (Aug. 24). Frager will perform Prokofiev's Concerto No. 1 (Aug. 2) and Hollander will be featured in the late composer's Concerto No. 3 (Aug. 16).

Prokofiev's music will, in fact, get a lion's share of the programs during the last four weeks of the festival in observance of the tenth anniversary of the composer's death in 1953. Four of his piano concerti are to be performed as well as his "War and Peace," "Duenna Overtures," and Symphonies

last of many of its will miss the usual pre-festival fireworks which have exploded in the press as the protagonists publicly hurled charges and counter - charges at each other, at least the real meaning of the word "festival" promises to be more in evidence at Tanglewood this year. "David" (Thomas Perry, manager of the Berkshire Symphonic) and the collective "Goliath" (critics), have called it a day! Music devotees who were again preparing to "choose up sides" in this annual artistic joust may now call it off, too, happily.

Actually there have been no revolutionary changes in the programs at this year's festival. The three traditional "B's" will still predominate in the schedule though perhaps the contemporary ones (Bartok, Britten, Barber), in this instance, will get a bigger play. Benjamin Britten's "War Requiem," composed for the consecration of the new Cathedral at Coventry, England, will receive its American premiere on July 27. The Piano Concerto, by Samuel Barber, which was premiered by

While we are on the subject of bands, one that is coming to the New Haven Arena on May 21 pops into mind. This one plays any and all kinds of music, whether to soothe the savage beast or excite the human listener. We refer, of course, to the band which will be here with the Ringling Bros. and Barnum & Bailey Circus for a three day visit.

Merle Evans, conductor of the band, is something of a musical phenomenon. He has been called the Toscanini of the Big Top and the Circus Sousa, colorful testimonials to his important and exciting role in the circus world. But Evans has hung up a performance record which even these two illustrious musicians might have envied. From 1919 to 1955, some 36 consecutive years, Evans played and directed a total of 14,410 performances of the circus without missing a single show.

After an absence of five years, Evans came back in 1961 to take up where he left off with the Ringling Bros. and B & B show which requires some 200 musical numbers in each performance. He has complete charge of arranging and cueing all of the music and in performance, this cornet virtuoso holds his instrument to his lips with one hand and conducts with the other. As if this wasn't difficult enough, Evans never misses a note despite the fact that as a true circus man, he usually has a mouthful of popcorn! If you don't think this is a worthy feat, ask any trumpet player.

* * *

A concert of Renaissance music will be given at the Hartt College of Music in Hartford this afternoon at 3. Joseph Iadone will conduct the musicians and singers which are to include the Hartt Chorale and Collegium Musicum and the choirs of St. Joseph's Cathedral. Works by Dufay, Lassus, Josquin, Gesualdo, Monteversi, and others are listed for performance.

Iadone, a former pupil of Paul Hindemith at the Yale Music School, is recognized as a virtuoso on the lute and an authority in his chosen field of older music.

* * *

The Center Church Parish House (311 Temple St.) will be the scene of the regular meeting of the Brahms Music Study Club on Tuesday evening at 8.

The Yale Music and Drama Schools are joining hands to stage a production of Haydn's opera, "House Afire," at the Yale Theater this week. Gustav Meier wil conduct this American premiere on Wednesday evening with later performances scheduled for Thursday, Friday, and Saturday evenings and next Sunday afternoon.

The score of the opera, authenticated only recently as a work by Haydn, has reposed in the Yale music collection for some 30 years.

* * *

Brief . . . Haydn's "Lord Nelson Mass" will be sung by the choir of the First Congregational Church, Branford, next Sunday evening (7:30) under the direction of Joy Crocker.

Mrs. William E. Griffin will conduct a short business meeting prior to a musical program devoted to music of "The Romantic Period." Mrs. Mary O'Brien will read a paper on that topic and the performers are to include the following: Mrs. William Adams, soprano; Ruth Ferry, contralto; the Mrs. James Gagliardi, Miles Curtiss, and Joseph Hall, will have piano roles.

* * *

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Poughkeepsie Journal.
PAGE SIX THURSDAY, JULY 11, 1963

• Alice Hughes

Berkshire Music Center Is No Place for Beginners

The most lyrical and inspiring place to study music this summer is, without question, the Tanglewood estate, located at the Berkshire Music center, at Lenox, Mass. Maintained by the Boston Symphony orchestra, each summer for eight weeks members of the orchestra and occasional invited musicians devote their rest and vacation time to teach young students advanced studies in music. The only such enterprise operated by a major symphony orchestra, its official opening was held on Sunday, June 30, with Erich Leinsdorf, musical director of the Boston Symphony orchestra, officiating at the first session. This is no place for beginners, nor is it a school which gives credits. Rather, it is an academy for young folks with proven potential for some phase of music. From composing to performing and conducting, the students study, practice and rehearse under the direction of seasoned professionals.

* * *

THIS musice center teaches that those truly dedicated to music must do more than merely play an instrument with proficiency. They must make music the dominating form of their life. Music as an avocation is not enough. Innumerable young performers seek to enter the music center to "brush up." But that is not its purpose. Eager and talented young musicians would like to enter for the eight weeks' course, abandoning temporarily their job at some local entertainment house. But those who seek to alternate Beethoven with Rosemarie, are not Music center material. Describing the applicants, director Erich Leinsdorf has this to say:

"All auditionists start with a concerto or a sonata which they have prepared and frequently performed. But as soon as they are asked to play some passage from standard orchestral selections a surprising number go to pieces. Some cannot read music ably. Others have had too little previous orchestral experience. Many seem to lack ability to understand a musical phrase. To a real musician, a musical text speaks at first sight. That does not mean it must be played faultlessly the first time seen. But it must be meaningfully interpreted by the player. Special emphasis is placed on chamber music at the outset. Thus, in learning musical and personal relationships with partners, summer students begin to learn what the larger complex of the orchestra is like.

* * *

"EVENTUALLY they begin to learn solo and orchestral playing and conducting. We do not teach the business and fiscal aspects of music in the U.S. Musicians' rewards come slowly, for the most part. There are never enough good musicians to go around. Earlier this year at Tanglewood, we had applications for 24 violin players and 48 conductors. Most conductors put in many, many years playing some one instrument before they arrived at conducting. Toscanini was a cellist; Monteux was a viola player; Munch and Ormandy were both violinists. As a conductor I have learned that facing an orchestra or a chorus or a cast of opera singers, is far more difficult than pounding a piano or scraping a violin string. Inanimate instruments never object; but, the nervous system of human beings wears thin instantly if you are not sure what to do and how to do it."

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Sunday Telegram
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Circ. 100,849

APR 21 1963

Music

Britten's New Work at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

The American premiere of a major choral work, debuts by four young American pianists, and an extensive Prokofieff repertory in observance of the 10th anniversary of his death will be special features of the Berkshire Music Festival at Tanglewood July 5 August 25.

On July 27 Erich Leinsdorf will conduct the first American performance of Benjamin Britten's "War Requiem," written for the consecration of the new Cathedral at Coventry, England. Joining Leinsdorf and the Boston Symphony will be Phyllis Curtin, soprano; Nicholas diVirgilio, tenor; Tom Krause, bass; Chorus Pro Musica of Boston, Alfred Nash Patterson, director; Columbus Boychoir, Donald Bryant, director.

Making their Tanglewood debuts will be pianists John Browning in the Barber Piano Concerto (Aug. 18); Van Cliburn in Brahms' Second Piano Concerto (Aug. 24); Malcolm Frager, Prokofieff's First (Aug. 2); and Lorin Hollander, Prokofieff's Third (Aug. 16).

Prokofieff's Works

Throughout the final five weeks of the festival, representative Prokofeff works will be performed. Among them will be four of his five piano concertos "War and Peace" and "Duenna" Overtures, Symphonies Nos. 5 and 6, and the canata, "Alexander Nevsky."

The first two weekends (July 5-7, July 12-14) will consist of six programs of music by Mozart, conducted by Leinsdorf. Charles Munch will conduct Bach programs on July 19 and 20—and miscellaneous programs on July 26 and Aug. 2.

Richard Burgin will conduct the program of Aug. 16; Pierre Monteux on Aug. 4, and Eugene Ormandy, Aug. 9 and Aug. 17.

For the final concert, Sunday afternoon Aug. 25, Leinsdorf will conduct Prokofieff's "Alexander Nevsky" for orchestra, chorus and soprano, and Tchaikovsky's Fifth Symphony.

Arthur Fiedler and the Boston Pops Orchestra will make their annual benefit appearance for the Berkshire Music Center on Wednesday, July 31.

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Sunday Courant
HARTFORD, Conn.
Circ. 155,682
APR 14 1963

The Lively Arts —

Tanglewood Tale

By T. H. Parker

While the natives of the Berkshire hills are still kissing the last snowdrifts of winter goodbye, the Boston Symphony Orchestra is living it up with vistas of summer and another season of Tanglewood concerts.

This will be the first year that Erich Leinsdorf, as musical director of the orchestra, has programed the Festival concerts. There was considerable interest therefore whether the works chosen would represent a departure from the tried and true—not to say worn-thin—fare so frequently offered by his predecessor, Charles Munch.

Now that the list is out, the answer can only be yes-and-no. The programs that Mr. Leinsdorf will conduct himself, if not intriguingly novel, have a modicum of freshness. He will be spelled on the podium by guest conductors who by choice or because they are seconds-in-command, will dole out the same, old standards works. The visitants will be Mr. Munch, Richard Burgin who is now associate conductor of the Boston, the venerable Pierre Monteux who has a 99-year contract with the London Symphony, and Eugene Ormandy, the veteran of the Philadelphia Orchestra.

During recent Tangelwood seasons the main concerts have been built around some one composer. Mr. Leinsdorf is continuing the plan, and fortuitously this is the tenth anniversary year of the death of Serge Prokofiev. Thus during the summer the Festival programs will offer four of the five piano concerti of the late Russian composer, performances of his Fifth and Sixth symphonies, the cantata "Alexander Nevsky," and the "War and Peace" and "Duenna" overtures.

★

While Prokofiev's music can hardly be classed as program-new, it certainly has not been heard so frequently as the material of the Beethoven, Brahms, and Tschaikowsky cycles that featured recent Tanglewood seasons. And in its own right it is rich with modern personal musical imagination that makes it a provocative offering for this year.

Certainly among the new works at Tanglewood that will command attention, the American premiere of Benjamin Britten's War Requiem stands at the forefront. This latest opus by England's leading composer is imposing in theme, scope and means, and will require musical forces of exceptional size as well as an entire evening for performance. The familiar Latin text of Requiem is interspersed with poems by Wilfred Owen. These are built around the theme of the meeting of a British flyer and a German Luftwaffe pilot in the after-life following their deaths. The score was written for the consecration of St. Michael's Cathedral in Coventry, England. Coventry was wiped out overnight in the first of Hitler's horror air raids aimed at destroying British historical sites. The War Requiem will also be given by Fritz Mahler, the Hartford Symphony and the Symphony Chorale next season.

Other works of particular interest might be the Bartok Concerto for Orchestra; Hindemith's "Nobilissima Visione" adapted from the composer's choreographic legend, "St. Francis"; Mendelssohn's music to "A Midsummer Night's Dream," being the complete score with narrator; and the Samuel Barber Piano Concerto, which had its premiere during the opening week of Philharmonic Hall at Lincoln Center, New York, last September. Incidentally, Beethoven fanciers looking for something different will be treated to the Overture to "Koenig Stephan, oder Ungarns Erster Wohltaeter."

★

As long usual, the Berkshire Music Festival will open with a series of programs of Mozart and Bach, and a Haydn concert featuring the cantata "Arianna à Naxos" and the Mass in Time of War. These will be week-end offerings beginning July 5 and extending through July 21.

The main concerts in the Shed open July 26 and continue on Fridays, Saturdays and Sundays through August 25.

Young American pianists will have their innings at Tanglewood this season, too. Making their debuts there will be John Browning, who played the Barber concerto at Lincoln Center; the greatly considered Van Cliburn who will perform Brahms' Second Piano Concerto; Malcolm Frager in the Prokofiev First Piano Concerto; and Lorin Hollander, well known to Hartford concertgoers, who will play the Prokofiev Third Concerto.

Singers to be heard for the first time at Tanglewood will be Joan Carlyle, June Genovese, Jeanette Scovotti, Walter Carringer, Nicholas diVirgilio, and George Hoffman, all of whom will take part in the Mozart, Bach and Haydn series.

And as usual there will be concerts of chamber music presented on Tuesday evenings. Artists will include the Nova Arte Trio, Juilliard String Quartet, the Kroll Quartet, and violinist Henryk Szeryng, with Charles Reiner at the piano, in a sonata recital.

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 772,439 S. 1,120,153
JUL 14 1963

15

Berkshire Center: A Training Ground for Growing Music Talent

BY RAYMOND KENDALL

During the past season, his first as music director of the Boston Symphony Orchestra, Erich Leinsdorf has made it known that he is deeply interested in the part which the Boston Symphony Orchestra and the Berkshire Music Center should play in the training of young professional musicians.

In his discussions with Henry Cabot, president of the orchestra's Board of Trustees, Leinsdorf found ready agreement that the Berkshire Music Center should justify its existence as a sturdy branch of the year-round activities of the Boston Symphony, or be lopped off.

Founded in 1940 by Serge Koussevitzky, then music director of the Boston Symphony, the center shares Tanglewood, a 200-acre estate overlooking Lake Mahkeenac in the Berkshire Hills of Massachusetts between Lenox and Stockbridge, with the Berkshire Symphonic Festival. Since the festival attracts music lovers from all over the East Coast to its concerts, it is possible for members of the Boston Symphony to play a full series of summer concerts and still be available to teach for eight weeks during the Music Center's training program.

New Regime Stirs Interest

Until his death in 1951, Dr. Koussevitzky was deeply involved and interested in the Berkshire Music Center. His successor, Charles Munch, spent his energies primarily with the orchestra's winter season; gave only token attention to the Berkshire Festival and the Berkshire Music Center. But with the new regime of Erich Leinsdorf, both the festival and the center again will enjoy dedicated leadership.

As a part of the opening exercises of the Berkshire Music Center's 21st season a few days ago, Leinsdorf sounded off in very clear and precise terms, explaining what he has in mind:

"The whole life pattern of young people is terribly accelerated these days. There is hardly time for any apprenticeship. Sometimes they can barely hold a violin before they can land a job, particularly in the summer. When economic opportunities come too early, as they do today, young people forget that there is another vast area of music—the art of music—which needs constant growth.

Artistic Conscience Spurred

"I think this is where I should like Tanglewood to be instrumental, so that their outlook, their conscience, their artistic conscience, not only knowledge —should be stimulated; their curiosity aroused to look deeper into music. The central avenue of our instrumental departments will be chamber music, because I feel that from chamber music the young musician not only gains the greatest benefit, but he can make up his mind which of three careers as a musician he wishes to pursue: to stay in chamber music, to try a solo career, or to go into an orchestra."

Mr. Leinsdorf has invited the presidents, deans and directors of the country's major schools and conservatories of music to participate in a symposium, the aim of which was to clarify the relationships between the Berkshire Music Center and other training institutions. Participants in this symposium included Max Aranoff (director of the New School of Music in Philadelphia), Victor Babin (director of the Cleveland Institute of Music), Wilfred Bain (dean of the Indiana University School of Music), Duane Brannigan (director of the School of Music at the University of Illinois), John Brownlee (director of the Manhattan School of Music), David Hughes (chairman of the department of music, Harvard University), Luther Noss (dean, School of Music, Yale University), Moshe Paranov (president of the Hartt College of Music, Hartford, Conn.), Edwin Stein (dean, School of Fine and Applied Arts, Boston University), and Chester Williams (president of the New England Conservatory). I was there representing the School of Music at USC and both Aaron Copland (chairman of the Berkshire Music Center Faculty) and Erich Leinsdorf took part in the discussions.

In this symposium as well, Leinsdorf set the framework for good relationships: "We wish to supplement, and to be co-operative with the other major training institutions of the country, not compete with them." He went on, ". . . we want to establish a code whereby anyone coming from a music school will not be accepted by any member of the Tanglewood faculty after the Tanglewood sessions. Co-operation is a two-way street."

Asked about his plans for training conductors, Leinsdorf had this to say: "We hope to form a special orchestra for the conductors, made up largely of the conductors themselves. I do not believe that the instrumentalists who come to Tanglewood should be a 'guinea pig' orchestra for members of the conducting department . . . It will be salutary for a lot of conductors to play under their colleague's direction."

Practice Makes Perfect

"Conductors are the only people in all music who never have a chance to practice on their instruments. Even a rehearsal for a conductor is not his practice session (or shouldn't be!). A young conductor must be so superior musically that when he steps before a group of players he is already in a position to make a rehearsal of benefit to them."

All of the regular departments will continue at the Berkshire Music Center, including choral music, listening and analysis (under Peter Grad Swing, chairman of the department of music at Swarthmore College) and composition. In addition to Mr. Copland, and his assistant, Lukas Foss, guest composition faculty this summer includes Gunther Schuller and electronic music specialist Yannis Xenakis from Greece.

What seems most apparent to an interested observer is that its new director, Erich Leinsdorf, is deeply committed to the basic educational possibilities and objectives of Tanglewood. He is perceptive, he asks a lot of questions, he listens to the answers, and the long-range result is bound to be new vitality and a new destiny for one of America's great summer music training and concert-giving facilities.

Listen to "Kendall on Music" Sunday, 8:05 to 10 p.m. on KNX.

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ALBANY, N.Y.
TIMES-UNION
D. 65,404 S. 116,733

MAY 19 1963

Leinsdorf Plans Program Changes For Tanglewood

The appointment of Erich Leinsdorf to succeed Charles Munch as conductor of the Boston Symphony Orchestra, and director of the Berkshire School of Music at Tanglewood this summer has a local personal touch. Mr. Leinsdorf was a cousin by marriage of the late Charles Stern, his sister, the late Cora Stern, and a second cousin of William B. Stern, of South Pine Avenue, vice president of William Barnet and Son, Inc. of Rensselaer. I acquired this information during an interview with the distinguished conductor at Tanglewood, prior to his sailing for concert engagements in Europe.

The pledge Mr. Leinsdorf made to me at that time is borne out to a considerable degree in the programs he has outlined for the coming season at Tanglewood, in the Berkshires, which will open July 5 and continue through Aug. 25.

Mr. Leinsdorf had expressed dissatisfaction with the kind of programming that has prevailed at Tanglewood over the last decade. Now entering its 28th season, it is undoubtedly the most extensive and elaborate summer music festival in the eastern part of The United States. According to Mr. Leinsdorf, the summer programs followed no particular design, and offered little in the way of novelty.

The weekends at Tanglewood have been highly successful from the standpoint of the box office. Thousands of music lovers fill the shed and spread out over the spacious lawns to eat their box lunches and listen to the works. Mr. Leinsdorf is out to change many aspects of the last ten years. One of his innovations is something he calls "taking a look at a composer." This year, Prokofieff will be featured on the 10th anniversary of his death.

Other composers scheduled for special attention are Mozart, Haydn and Bach, under the direction of Mr. Leinsdorf, as the opening of the festival. Of particular interest will be the first appearances of four young American pianists: John Browning, Van Cliburn, Malcolm Frager and Lorin Hollander. High on Mr. Leinsdorf's priorty list for the rejuvenation of the Berkshire Festival is the fuller integration of the festival and the Boston Symphony Orchestra with the Berkshire Music Center, an institution dedicated to the professional enrichment and development of gifted students and young artists on their way up. Information regarding programs and tickets may be obtained by writing to the Boston Symphony Orchestra, Symphony Hall, Boston. As the programs are released, they will appear in the music columns of this newspaper.

MUSICAL NOTES By Edgar S. Van Olinda

Edgar S. VanOlinda, left, music editor of The Times-Union, interviewed Erich Leinsdorf, recently-appointed conductor of the Boston Symphony Orchestra, on the grounds of Tanglewood. Mr. Leinsdorf revealed some exciting news regarding this summer's eight weekly series of concerts, opening the 28th season of the Berkshire Music Festival.

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Patriot-Ledger (e)
QUINCY, Mass.
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Leinsdorf And Lenox

Erich Leinsdorf's programs for the summer Berkshire Music festival continue his work of reshaping the form and aim of the music center in the Berkshires.

"I interpret the word festival as meaning the observing of something special," the music director of the Boston Symphony said the other day as he sketched in the programs he has in mind for the summer at Tanglewood.

Mozart and Prokofiev will be special and Benjamin Britten's "War Requiem," which will be given its first American performances, is something special indeed.

The programs mark the festival as both topical and universal. His Prokofiev programs will be played in memory of the 10th anniversary of the composer's death; his plans for an annual series of Mozart's piano concertos will give Mr. Leinsdorf the chance to display music long considered his forte.

Mozart will open the festival on July 5 and will be the feature in six concerts. Then the emphasis will shift to Prokofiev; that composer's "Alexander Nevsky" will close the festival on Aug. 25. On the last five weekends will appear four of Prokofiev's piano concertos, his fifth symphony and the 'War and Peace" overture.

"In a festival," he amplified, "you should program music you cannot fit closely together in the normal winter season—something outside the normal activity."

He was enthusiastic about the Britten choral work, which will be performed July 27 in memory of Serge Koussevitzky, the musical director of the Boston Symphony Orchestra for 25 years and founder of the Berkshire Music Center at Tanglewood.

"War Requiem" was composed for the dedication last year of the new cathedral at Coventry.

"It is interspersed with anti-war poems by Wilfred Owen, the English poet," Mr. Leinsdorf said. "It is risky combining the two types of text (poems and requiem mass) but . . . this is triumphant, very moving."

The Prokofiev series will open Tanglewood to the talents of two pianists new to the Music Shed, Lorin Hollander and Malcolm Frager. A third pianist, Van Cliburn, will make his Tanglewood debut playing Brahms second concerto.

Guest conductors for the festival will include Eugene Ormandy, director of the Philadelphia Orchestra; Charles Munch, Leinsdorf's predecessor in Boston, and Pierre Monteux.

Mr. Leinsdorf declared that the present is a good time to "ask where (Prokofiev) now stands and where we stand in relation to him." He said he was "very moved" by Prokofiev's work of the 30s and 40s, because it has a very deep emotion that goes along the traditional Russian line . . . a grand continuity." He called composer's work in the 20s his "period of sarcasm."

Mr. Leinsdorf said he hopes to present all 24 of Mozart's piano concertos in the next few years, perhaps three a year. Rudolf Serkin will be soloist at each of the first three concerts, July 5-7, with Israeli pianist David Bar-Illan playing the following weekend.

Six concerts of chamber music will be presented on Tuesday evenings, most of them 20th century works for string quartet, compositions of Bartok, Berg, Stravinsky, Schoenberg and Hindemith. Selections of Bach, Beethoven and Mozart also will be heard.

An all-Prokofiev program will be performed July 23 by the Kroll Quartet with Ruth Posselt, violin, and Ralph Berkowitz, piano. The Nova Arte Trio will give the first chamber music program July 9, and the Juilliard String Quartet will give three concerts.

Arthur Fiedler's Boston Pops Orchestra will give its annual benefit concert for the Berkshire Music Center July 3.

A detailed brochure with complete programs and ticket application forms is available from the Festival Ticket Office, Symphony Hall.

Mr. Leinsdorf said this year's festival is, to his knowledge, the longest, "except maybe in Asia or Africa." He said he still is sticking closely to his policy of choosing the music first, then a performer least able to play it. "Some agents and artist representatives call me up about this," he smiled.—E.F.

BERKSHIRE FES

'War Requiem' Set As Major Event

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Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
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APR 14 1963
FILMS

By ROBERT TAYLOR

Benjamin Britten's "War Requiem," which has been greeted more enthusiastically in Britain than perhaps any music written since the war itself, forms the highlight of the forthcoming Berkshire Music Festival, the first under Erich Leinsdorf's direction.

Now that the regular season is over and the Boston Symphony musicians are on their first western U.S. tour in a decade, the musical spotlight swings to The Metropolitan Opera for a week starting tomorrow, and shortly thereafter to The Pops. The American premiere of Britten's War Requiem at Tanglewood, however, will be an event of supreme importance.

Mr. Leinsdorf will conduct the immense score on July 27, in memory of Serge Koussevitzky. Joining him will be Phyllis Curtin, soprano, Nicholas diVirgilio, tenor, Tom Krause, bass. The Columbus Boychoir and The Chorus ProMusica of Boston under the direction of Alfred Nash Patterson.

Dedicated Cathedral

(The Requiem requires a full orchestra and chorus, with soprano solo, a boys' choir, a chamber orchestra of 12 and tenor and baritone soloists.)

A motto from the poet Wilfred Owen, killed in the first World War a week before the Armistice, supplies Britten's epigraph:

"My subject is War, and the pity of War.
The poetry is in the Pity.
All a poet can do is to warn."

Dedicated to four friends who fell in the last war, Britten's Requiem was performed initially a year ago at the consecration of the rebuilt Cathedral of St. Michael in Coventry, England. The notices, which I read at that time, were indeed glowing, and The Mass was subsequently repeated in London and in West Berlin where the response again was pronouncedly favorable.

Desmond Shawe-Taylor, for example, is quoted in last Thursday's Symphony program: "It does not break new ground, but sums up and crowns the many achievements of the past 10 years. It is surely a masterpiece of our time."

If one may look forward with anticipation to Britten's War Requiem this year at Tanglewood, the rest of the summer offers atrractions, too. John Browning will perform the Barber Concerto for piano as he did at the Lincoln Center premiere; Van Cliburn does the Brahms No. 2 and Malcolm Frager the Prokofiev Piano Concerto No. 1. Lorin Hollander will perform Prokofiev's Piano Concerto No. 5.

NEWARK EVENING NEWS
NEWARK, N.J.
MAY 3 1963

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CALDWELL, N. J.
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Tanglewood Area Is For Music Lovers

TANGLEWOOD (Lenox, Mass.), long one of the "must" stops for summer vacationers traveling through New England, will be the scene of considerable musical activity over the long July 4 weekend this summer. The 1963 Berkshire Festival will open with the first concert by the Boston Symphony Orchestra on Friday, July 5. This concert and the following two on Saturday (July 6) and Sunday afternoon (July 7) will feature pianist Rudolph Serkin in performances of three piano concerti by Mozart, none of which has been performed previously at Tanglewood. Erich Leinsdorf, in his first season at Tanglewood as music director of the Boston Symphony Orchestra, will conduct the three opening concerts.

Since 1936 Tanglewood has been the summer home of the Boston Symphony Orchestra where in the beautiful surroundings of formal gardens, hemlock hedges, avenues of tall pine, and great lawns, the orchestra not only gives a series of 24 concerts, the Berkshire Festival, but also maintains the Berkshire Music Center, the summer center for the advanced study of music. Boston banker William Aspinwall Tappan created the Tanglewood estate in 1848 and with the exception of the construction of a few buildings for the performance of music, the 210 acres remain much as they were when Nathaniel Hawthorne rented the "Little Red House" on the estate in 1850-1851. A replica of Hawthorne's dwelling, built on the original foundation, is today another of the attractions for visitors to Tanglewood.

GUIDED TOURS through the Tanglewood grounds originate from the main gate many times each day throughout the eight-week Berkshire Festival. Visitors see not only the beautifully manicured grounds but the 6,000-seat Music Shed where the Boston Symphony Orchestra, under the direction of its music director, Erich Leinsdorf, and distinguished guest conductors with eminent soloists, perform each weekend during the festival season. Also shown to visitors are the Theater-Concert Hall and Chamber Music Hall, which, with the Music Shed, were designed by Eero Saarinen. A highlight of the tour through the Tanglewood grounds is the magnificent view overlooking Lake Mahkeenac and the Berkshire Hills to the south. Of this Hawthorne, when in residence at Tanglewood, remarked, "I cannot write in the presence of this view." But he did! For it was here, encouraged by his neighbors Longfellow, Holmes and Melville, then living in nearby Pittsfield, that Hawthorne wrote "The House of Seven Gables," "The Wonder Book" and drafts for "Tanglewood Tales."

In the more than 25 years since its beginning the Berkshire Festival has grown from three concerts in four days before 15,000 people to 24 concerts in eight weeks before audiences of more than a quarter-million persons, who are able not only to hear the programs of the Boston Symphony Orchestra but eight Saturday morning public rehearsals of the orchestra, six chamber music concerts, and nearly 40 performances by the members of the Berkshire Music Center.

The 1963 Berkshire Festival, opening on the Friday (July 5) of the Fourth of July weekend and concluding on Sunday, Aug. 25, will include three weeks of concerts devoted to the music of Mozart, Bach and Haydn, and the final five weeks will present representative works by Prokofiev observing the passing of 10 years since the composer's death. Included will be four of his five piano concerti. On July 27 Erich Leinsdorf will conduct the American premiere of Benjamin Britten's War Requiem, written for the consecration of the new cathedral at Coventry, England. Many other composers are represented on the 24 Boston Symphony Orchestra programs. Mr. Leinsdorf will conduct 16 of these, and he has invited the orchestra's retired music director, Charles Munch, Richard Burgin and Eugene Ormandy to conduct performances at Tanglewood. Four outstanding young American pianists, Browning, Cliburn, Frager and Hollander, will be making their Tanglewood debuts this summer. Arthur Fiedler will conduct the Boston Pops at Tanglewood in a special program for the benefit of the Berkshire Music Center on Wednesday, July 31.

FOR THOSE SPENDING a weekend or longer the Berkshires offer a wide variety of recreational activities in this mountainous region dotted with scores of lakes. There are numerous points of historical interest throughout Berkshire County. Several attractive state forests and wild life preserves offer interesting experiences for naturalists. Golf, swimming, boating, water skiing are among the many vigorous recreational activities which are a part of the Berkshires. Additional cultural attractions include two excellent summer theaters, a dance festival, jazz concerts and several outstanding museums.

Tanglewood in Lenox, Mass., is within a few miles of the Massachusetts Turnpike, Taconic Parkway and the New York Thruway's Berkshire spur.

Detailed information on the 1963 Berkshire Festival at Tanglewood with complete program and ticket information is available from the Berkshire Festival Ticket Office at Tanglewood, Lenox, Mass.

The Berkshire Hills Conference, 100 North St., Pittsfield, Mass., offers information on accommodations, restaurants and other summer activities in the Berkshires.

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WATERBURY, Conn.
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MAY 5 1963

17

The music season is fast drawing to a close and with fewer and fewer concerts the "reviewers," the new name critics are becoming identified with, are spending more time interviewing the artists than during the regular season. This leads to interesting food for thought for patrons of music. All kinds of discussions are publicized. Conductors are being consulted by the reviewers daily about everything from music to the tax situation.

Erich Leinsdorf, in a recent interview, discussed the acute shortage of string players. There was a new switch to his discourse, however. He said Europe also has a dearth of string players, and, of course, everyone knows that the United States has been plagued by that situation for years, but no one seems to come up with the answer to the problem. Why is there a shortage of string players? There are many reasons.

In the United States we have two major reasons. One is the lack of interest shown by music teachers in most schools to teach strings. The other reason is the fact that the excitement of playing in the school band is the major factor in having Johnny play a brass or woodwind instrument. Why play a difficult instrument like a violin or cello when you can get into the band after one year of studying a brass instrument, get a uniform, and play at the football games besides?

Modern Teachers Needed

Another reason is that teaching methods in the art of string playing are most antiquated. That, of course, is generally speaking. Here and there one finds a teacher who has the courage to throw tradition to the winds and use new, progressive ideas. Even some of the best teachers today use old-fashioned approaches to the art of string playing, however. This is one reason why few youngsters have the courage to study the violin or cello.

It takes ages before one obtains a nice sound from his instrument if he takes up the fiddle. On the other hand, give any reasonably intelligent youngster a saxophone, trumpet, clarinet, or flute and in a month or so he can play a melody on it so it is recognizable. Can this, or is this being done on string instruments? Generally speaking it isn't; but there is a way to simplify the study of the violin. The Japanese have found it, too.

The student colleagues of my youth, as we studied the violin, went through years of senseless drudgery and wasted practice hours. Beginners were given tiny bits of studies or etudes to prepare from lesson to lesson; and if one came back with this ridiculously small amount of music poorly prepared he was given no help but was told to do it over for the next lesson.

Too Much Tradition

The beginner was also kept for an eternity in the first position on the violin in the old days. No one ever thought of the first position as being the most difficult, the position where the youngster is most likely to hold the violin improperly. Then after the first position came the third position. That took another long time. Then after some seven years and a great lack of interest, a fellow finally was given the major etudes of which there is no end. Had I a dollar for every etude I practiced in my day I would own several apartment houses. One studied etudes because it was traditional; because that was the thing to do. Memorizing? That was done only by playing a piece until it just sank into one's subconsciousness. Never was there an approach to memorizing. Yet in spite of such teaching many of us learned to play reasonably well. I had a friend who actually became a fine violinist and he studied with the same teacher I did. But that fellow cheated, he told me in later years. He never waded through all the studies our teacher's other pupils did. He practiced only the concert pieces and left the etudes for the slaves. He was years ahead of his time.

Two of the foremost teachers of the day, Ivan Galamian, whose book "Principles of Violin Playing And Teaching" is a masterpiece, and Theodore Pashkus, who has published any number of concertos edited by him along with special studies analyzing their difficulties, have helped revolutionize the art of violin teaching. Either of them take a veritable beginner with only average talent and have him playing a half dozen concertos well in two years.

Mishel Piastro, who was Ruggiero Ricci's teacher for some years, has also debunked the idea that violin playing is learned by drudgery. He imparts more knowledge in five minutes than many teachers do in months.

Pupils Prove System Good

These master teachers have various approaches to the study of the violin, but all of them achieve the same remarkable results. All their pupils are fine violinists. Did they study all the etudes we used to? Hardly. Their pupils are not forced to study an etude just for the sake of wasting time. One studies an etude to help him solve a problem he finds in a piece he will some day play in public. He uses etudes as one uses the Bible. No one reads the Bible from cover to cover. The violinist's Bible is Rudolph Kruetzer's "Forty Two Etudes." No one should play it from cover to cover either. It, too, needs to be kept at one's side for help when necessary.

Yes, there is a shortage of violinists as well as other string players; but it can be remedied. We must eliminate the fear of the fiddle's difficulties, and we must write better material for practice purposes. We must make potential string players play well quickly. When we have learned to do that there will be fiddlers galore. It can be done. The Japanese are doing it now.

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PRESS CONFERENCE

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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CATSKILL MAIL
Wednesday, April 3, 1963

1963 Berkshire Festival Plans To Be Discussed

Erich Leinsdorf will meet the press, all media, at Symphony Hall, Boston, at 1:00 p.m. on Thursday, April 4, 1963. At this press conference Mr. Leinsdorf will announce the programs for 1963 Berkshire Festival and will discuss his philosophy and overall plans regarding the Festival. The meeting will take place in in the Ancient Instrument Room, which is on the first balcony level of Symphony Hall opposite the Massachusetts Avenue entrance.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Thursday, February 14, 1963

CHICAGO, ILL.
SUN-TIMES
D. 551,529 S. 643,232
MAR 3 1963 Buffalo

Music

Serious Shortage In Strings

By Paul Hume

The continuing nation-wide concern over a shortage of competent string players in this country's musical life is reflected in recent announcements by the musicians union and the Boston Symphony Orchestra.

Locals of the Federation of Musicians will hold annual auditions to select 100 string players for the 1963 Congress of Strings, a summer session sponsored by the federation.

The congress this summer will be on the East Lansing campus of Michigan State University from June 23 to Aug. 17.

THIS YEAR'S congress will be the fifth in an annual series of meetings that draw the 100 winners of community auditions held all over the United States and Canada. Each winner is paid his transportation, room, board, and tuition fees for a summer of work under noted string teachers and ensemble players. Interested persons should contact the nearest office of the American Federation of Musicians.

Equally concerned about the shortage of professional string players is Erich Leinsdorf, the new conductor of the Boston Symphony, whose duties include the direction of the summer program at Tanglewood, Mass.

To this famous and beautiful summer place come not only the members of the Boston Symphony and the audiences that jam the roads of Western Massachusetts to hear the orchestra and its distinguished soloists. Here, too, is the Berkshire Music Center, with its student orchestra and chorus, and special work in opera, composing, chamber music, and conducting.

AT A RECENT press conference, Leinsdorf said of the string shortage, "it is today the same thing in Europe. There is an acute shortage in Germany . . . it may have something to do with the fact that string instruments on the earlier level are still taught as if our music were written in the view of 1763. It means that the young player finds, say after a year or two of study, that he can play only diatonic music . . . This is a vital concern, and these are things which I think Tanglewood is eminently equipped to do something about."

Part of this "something" will be auditions scheduled by the Boston Symphony from Seattle to New York. An April audition will be held in Chicago.

Young musicians interested in attending the 21st session of the Berkshire center, which will be held this year June 30 through Aug. 25, should write to Symphony Hall, Boston, 15, Mass.

The Aisle Seat

Berkshire Center's New Look Showin

By TED STRONGIN

The first signs of a new look at Tanglewood are beginning to show and that's as it should be, because after all, there's a new man in charge: Erich Leinsdorf, who this year succeed ed Charles Munch as conductor of the Boston Symphony.

ERICH LEINSDORF

Mr. Leinsdorf held a press conference in Boston yesterday which The Aisle Seat attended. The conductor did not disclose all his plans for the summers to come, but he did talk about what he has in mind for the Berkshire Music Center, the school on the Tanglewood grounds.

Mr. Leinsdorf is "searching," for a pattern as he put it himself. He has no preconceived prejudices except that he considers the center extremely important. He wants to find out not how it can duplicate but how it can supplement what he calls the fine work of conservatories and college music departments.

★ ★ ★

"I HAVE HAD the feeling for some years," Mr. Leinsdorf said, "that the music student no longer needs to go to Europe" to round out his studies. He feels that Tanglewood can provide maturing place for the very best music students when they reach the stage of beginning a career, or just after their career has started.

"Eliminate that word student," said Mr. Leinsdorf. "We want people here who are past the student stage."

To that end, everybody who attends the center as a performer will be personally auditioned by Mr. Leinsdorf or a representative. The Boston Symphony's transcontinental tour will help catch a much wider representation of talent in the audition net this year.

In line with his searching for a new and useful position for the center, Mr. Leinsdorf is inviting the liveliest and best conservatory and college music department heads he can find to visit Tanglewood at the start of the center this summer and discuss just what sort of role the center can play in the world of music.

There are other changes in other branches of the center, the main one of which is the temporary elimination of the opera department. Choral and orchestral conducting, formerly separate divisions, are now joined into one. A new post is being created: A coordinator of performance for the composing side of the center, so that the Forum contemporary music program is used to highest efficiency.

★ ★ ★

HOMEWORK—The advisory board of the Capitol Hill Choral Society bones up on a copy of Bach's B Minor Mass, the next work to be given by the society, March 12. From left are Miss Elfrieda Hartt and Miss Virginia Bowers, both of Albany, and Miss Sue Yager, Niskayuna.

Traveler (e)
BOSTON, Mass.
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Sunday Globe
BOSTON, Mass.
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FEB 17 1963

The Washington Post
WASHINGTON, D.C.
D. 407,088 S. 474,073
FEB 24 1963

Man About Boston

By BLAKE EHRLICH

Symphony Maestro Sets Standards At Tanglewood

THE OTHER DAY I had my first chance to see Erich Leinsdorf face to face. Usually all I see is his back as he shakes his stick at the Boston Symphony Orchestra.

I can report that he is a small, slender man with large, powerful hands. He has lost about a third of his sleek black hair, and he likes to smile.

ERICH LEINSDORF

Also, he has a gift rather rare among musicians—he can say exactly what he means. Before I quote any of his phrases, I want to point out that when I saw him he was a symphony in brown.

HE WORE A DARK BROWN SUIT (modish Italian tailoring), a brown-striped shirt with a widely flaring collar, a dark brown tie, brown socks and medieval-looking brown slippers. His teeth are white.

One of the things he appreciates most in other people is intelligence. Two of his favorite terms of approbation when he mentions persons are "lively" and "bright." From which it is easy to deduce that Leinsdorf is highly reputed as a Mozart interpreter.

About his own trade of orchestra conducting he had some observations. Primary among them was this: "It makes no difference what conductors do with their extremities.

"WHAT IS IMPORTANT is that they can make people perform according to a plan, and that the plan is good. If they can't get the performance or if the plan is bad, you have either a bad conductor or poor musicians."

In his capacity as musical director of the Boston Symphony, Leinsdorf is also director of the Berkshire Music Center at Tanglewood.

This year no students will be admitted to the Center on recommendations alone. Every performer (there is a course for listeners, too) will be auditioned. Standards will be extremely high, and the administration won't be too surprised if the number of students is thereby reduced.

"THE CONDUCTING STUDENT must be made so musically superior that when he steps in front of a group of musicians he will be able to conduct a rehearsal which will be of benefit to them, the musicians," he said.

Like top-line professionals in other profit-making arts, he is a bit gloomy about the present state of music. Actors are loud in saying that the theater ain't what she used to be. Literary types ask where all the young writers are, and old-time newsmen—hoo, boy!

"They don't really have time to serve their apprenticeship," he said of young musicians. "People who can hardly hold a violin these days can always go out and get a job, especially in the summer."

HE WENT ON TO SAY, "When you look for top-notch artists, there are fewer and fewer people. Of course, we here, and Philadelphia and New York will always have, we hope, our pick of the finest whenever there is a vacancy. But what about the rest of the country?

"Through radio and phonograph today everyone knows what a fine orchestra and what a fine musician should sound like, and they don't want to accept a lower standard."

On the other hand, Leinsdorf sees the United States as marvelously fertile ground for musical talent. He cited the fact that Europe is hiring Americans to fill musical positions.

"WE HAVE HERE UNIVERSITY music departments which are much better than the greatest conservatories of Europe."

He said Tanglewood is not looking for students, but for people who have concluded studies and are embarking on music as a profession.

If Tanglewood is not a school, then what can students expect from it? Leinsdorf said, "It gives the young musician first hand acquaintance with the major leagues."

Tanglewood Is Beacon, Forum, Source, Arena For Advanced Students

By MARGO MILLER

LEINSDORF

"No music student needs to go to Europe any more."

With this tribute to American conservatories and university music departments, Erich Leinsdorf launched plans for his first season as director of the Berkshire Music Center. The center runs concurrently with the Boston Symphony Orchestra's eight-week Berkshire Festival at Tanglewood.

★ ★ ★

Leinsdorf was plainly in a philosophic mood as he met the press last week in Symphony Hall's Ancient Instruments Room.

"The whole life of young people," the 50-year-old conductor said, "is accelerated. There is hardly any time for them today for any apprenticeship. Their artistic conscience, their curiosity must be stimulated to look deeper into music.

"Tanglewood is not a school. It is supplementary to the conservatories. We want people who have finished school and are beginning their professional careers. They will be carefully auditioned during the orchestra's transcontinental tour this Spring. And as the orchestra's trustees do not consider the center a business venture we need not compromise on quality in favor of quantity of students."

Greatest Contribution

Leinsdorf was seated beneath a portrait of the late Serge Koussevitzky who founded the Music Center in 1940. Koussevitzky envisioned the Tanglewood estate as a Summer center where young musicians could continue their professional training under the guidance of eminent musicians and teachers. The faculty was drawn from the Boston Symphony and from distinguished composers and musical figures the world over.

Koussevitzky's successor, Charles Munch, neglected the Center. Students could hear his concerts but not work with him except during his occasional appearances as conductor of the student orchestra. While the calibre of the faculty did not change, Tanglewood went out of tune.

Leinsdorf fully intends to restore the brilliance of the Center. His first Summer will be one of search and discovery. "We will find out where in the long run our greatest contribution to music lies."

At the moment he sees the Berkshire Music Center as "beacon, forum, source and arena for the advanced study of music.

"The 'beacon' (the B.S.O.) provides guidance for the many younger and newer orchestras, their conductors and their professional players. The 'forum' of Tanglewood presents varieties of new and rare music, without prejudice, yet weeding out critically what is merely fashionable. The 'source' (B.M.C. faculty) will share their knowledge and findings about performance, technique, editions and materials. The 'arena' (Center and Festival) accepts the young people who enroll and places them in competition with their peers."

"I Also Learn"

In past years the Center has consisted of seven, sometimes overlapping departments: orchestra, chamber music, choir, composition, opera, conducting, and listening and analysis.

Leinsdorf has combined the orchestra and chamber music divisions into a department of instrumental music. The emphasis will be on chamber music. From this "central avenue," he feels, a young musician may follow "a career as soloist or go on to orchestral work or continue to specialize in chamber music."

The student orchestra will be under the direction of Richard Burgin, associate conductor of the B.S.O., and two assistants.

Conducting students — both orchestral and choral — will work with Burgin and Leinsdorf. In previous Summers young conductors have had as their "practice instrument" the student orchestra. This Summer they will direct a chamber ensemble partly made up of their conducting colleagues. Leinsdorf says that any rehearsal should be for the benefit of the orchestra and its soloists. The conductor must not use them as "guinea pigs."

Composition students will study with Aaron Copland, Lukas Foss, Paul Jacobs, Gunther Schuller and Yinnos Xenakis from Greece. The Fromm Fellowship players will illustrate new and "classic" modern works in performance. And Leinsdorf will be on hand for seminars.

The opera department will be on leave of absence for this Summer at least. Lona Cooke de Varon and Alfred Nash Patterson of Boston, and Paul Jacobs of Williams and the Collegiate Chorale are the faculty for the choral department. Amateur musicians may apply for the department of listening and analysis, under the direction of Peter Gram Swing.

If Tanglewood's music is as good as Leinsdorf's words, the Berkshire Music Center will regain its old creativity. The energetic Leinsdorf promises students "first hand acquaintance with the Major Leagues" of music which "no school can supply." He added, quoting from Schoenberg, "from my students I also learn."

Relief for Shortage

Auditions Opened For String Players

5454

By Paul Hume

THE CONTINUING Nation-wide concern over a shortage of competent string players for the actual needs of this country's musical life is reflected in announcements made during the past week by the Musicians Union and the Boston Symphony Orchestra.

Hume

Local 161 of the Federation of Musicians will hold its annual auditions to select an outstanding string player from this area to attend the 1963 Congress of Strings, a summer session sponsored by the Federation. The Congress this summer will be on the East Lansing campus of Michigan State University from June 23 to Aug. 17.

Howard Mitchell, conductor of the National Symphony Orchestra, will join with a committee of first chair string players of the orchestra to choose the winner. The auditions are open to players of the violin, viola, cello or double bass, who are between 16 and 23 years old. Applications should go to J. Martin Emerson, Local 161, A. F. of M., 5020 Wisconsin ave.

THIS YEAR'S Congress will be the fifth in an annual series of meetings that draw 100 winners of community auditions held all over the United States and Canada. Each winner is paid his transportation, room, board and tuition fees for a summer of work under noted string teachers and ensemble players.

EQUALLY CONCERNED to work at the shortage of professional string players is Erich Leinsdorf, the new conductor of the Boston Symphony Orchestra, whose new duties also include the overall direction of the summer program at Tanglewood, near Lenox, Mass.

To the famous and beautiful summer place come not only the members of the Boston Symphony and the audiences that jam western Massachusetts' roads to hear the orchestra and its distinguished soloists. Here, too, is the Berkshire Music Center, with its student orchestra, chorus, opera department, composers division, work in chamber music and in conducting.

In a recent press conference, Leinsdorf said of the string shortage: "It is today the same thing in Europe. There is an acute shortage in Germany . . . It may have something to do with the fact that string instruments on the earlier level are still taught as if our music were written in the vein of 1763. It means that the young player finds, say after a year or two of study, that he can play only diatonic music . . . This is a vital concern, and these are things which I think Tanglewood is eminently equipped to do something about."

PART OF THIS "something" will be auditions which the Boston Symphony will hold here in Washington from 2 to 4 p. m. on Tuesday, March 19. Every young musician selected for Tanglewood this year will be chosen in auditions which are being conducted across the country from New York to Seattle.

For the auditions, however, all who are interested in applying may do so: instrumentalists, singers and conductors. Those interested should write to the Berkshire Music Center, Symphony Hall, Boston 15, Mass., for information concerning the March 19 auditions which will be held in Constitution Hall from 2 to 4 p. m.

Good luck, everyone, especially string players!

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Music

Berkshire Center Changes Listed

By RAYMOND MORIN
Telegram Music Critic

Erich Leinsdorf's new high standards for the Berkshire Music Center at Tanglewood may result in a smaller enrollment this summer.

The new conductor of the Boston Symphony Orchestra says, "I do not have any numbers in mind, no minimum or maximum number. I have only minimum standards in mind."

In fact, there's some question whether the center will any longer be called a "school." Despite a faculty and curriculum of instruction, Leinsdorf states: "Tanglewood is not a school and I have even gone so far as to eliminate the word 'student' from the catalog because we want people who are past the student stage."

Major Leagues

Leinsdorf intends, however, to conduct a "two-way traffic" with music schools, music departments and conservatories by establishing an advisory committee of their directors in order to coordinate the center's services with these institutions."

The conductor bluntly says, "I think Tanglewood can give to any young musician a first-hand acquaintance with the major leagues and I don't think that this can be duplicated by any school or conservatory — or music department."

For one thing, all applicants to the center will be accepted on the basis of audition only — not recommendation. In Leinsdorf's words: "I do not believe in recommendations, be they ever so firmly endorsed."

When asked the status of the center's once prominent opera department, Leinsdorf replied: "The opera department is on leave of absence. I do not know for how many years it will be on leave of absence, because my first concern is that we should not undertake too many things at the same time."

Emphasis will be on conducting (for the first time coordinating choral conducting with orchestral), composition, "listening and analysis," and instrumental performance. A special orchestra will be formed for the conductors, made up largely of the conductors themselves.

No Alibis

"The conductors are the only people in all music who have never a chance to practice on their instrument like the instrumentalist or the singer. The conductor's instrument is a live instrument; even a rehearsal for a conductor is not is practice session. It is a session in which the instrumentalists rehearse but he is not supposed to practice during that."

Most encouraging of Leinsdorf's innovations is that all contemporary works will be screened for merit and playability before being presented at the Center.

This is a buffer against the bad composer who alibis his defeat by moaning, "Well, if they had had three more rehearsals you would have understood what I wanted to say."

No Coughing

This is the time when concert hall music is accompanied by an obbligato of coughing, wheezing and sneezing. Soviet pianist, Sviatislav Richter received such competition last month in London's Royal Festival Hall.

Richter was philosophical about it, but the hall management was not. A one-page insert was found in the next program, titled "Plain Man's Guide to Coughing."

Ban Talkers, Hummers

"There are two ways of coping with a cough during a concert," the guide explained. "One is to suppress it entirely — as the artists invariably manage to do during a performance. The second is to muffle the cough by the discreet use of a handkerchief."

One of the London music critics protested. Said he: "It is no part of the functions of orchestral hall managers to tell me when I should cough. Anybody who wants to collect British seat money in the British winter must put up with the British cough."

There should now be "guides" for late-comers, early-leavers, nodders, talkers, hummers and program crushers.

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Patriot-Ledger (e)
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FEB 14 1963

Music Center To Shift Emphasis

By Dan Webster

First steps in a program to increase the Berkshire Music Center's contribution to music were outlined yesterday by Erich Leinsdorf, musical director of the Boston Symphony and director of the music center.

A shift in emphasis and a lift in standards will be the first signs of change. No longer a summer school for music students, the center at Tanglewood will now be a seasoning ground for instrumental musicians who have completed their schooling but are not established in professional careers. These instrumentalists will no longer be accepted on the basis of recommendations of instructors. Every musician must audition and be interviewed by Mr. Leinsdorf or Richard Burgin, the orchestra's associate conductor.

And the shift will be away from any thinking that Tanglewood is a Massachusetts center; it will be American in its concept.

Dr. Leinsdorf said the music center will be an introduction for young musicians to the major leagues in music.

"Tanglewood is not a school; we have cut out the word 'student' from our prospectus," Dr. Leinsdorf said.

The music center will not be in competition with music schools or conservatories, but will try to do for young musicians what a school cannot. It will bring the cream of young talent to play and work with established Boston Symphony musicians. It will thus place these young musicians in active competition with their peers.

Dr. Leinsdorf pointed out that his plans have been guided by the belief that the young instrumentalist no longer has time for an apprenticeship. He begins to earn money early. Then, in a few years, he finds himself making no progress. "Tanglewood will give these young musicians artistic growth to help them look deeper into music," he said.

To assess the role the music center can play, Dr. Leinsdorf will bring together on the second day of the Tanglewood season a panel of leaders of music schools and music departments from all over the country.

This board of advisors will play an important role. From their criticisms and suggestions, Dr. Leinsdorf will distill a plan for the music center's future.

Although the advisors will be on hand for a brief period this summer, Dr. Leinsdorf hinted that they would be welcome to stay and watch—and suggest.

In setting a specific goal for instrumentalists at the center, Dr. Leinsdorf said the main avenue will be chamber music. This music offers the greatest benefit to the player and it helps him make up his mind about whether to seek a career as a soloist or an instrumental player, he said.

The center will continue to offer special help to young conductors and to composers. Singers, however, are not so favored. The opera department has been sent on an indefinite leave of absence. Choral singers will continue to be sought, however, to perform with the orchestra and by themselves. But, even here, the stress will be on chamber singing.

Dr. Leinsdorf said the decision to drop the opera sessions were made as a matter of focus. Any young singer who can memorize two pages of "Rigoletto" goes off to Italy for the festivals and then comes back to this country with a fat contract, Dr. Leinsdorf said. If we can't get the best, we don't want any, he added.

Dr. Leinsdorf expressed particular sympathy for the young conductors who will be at the center. They are the only musicians who cannot practice, he noted. He said the conductors will be organized into a special orchestra for their own work so that the center orchestra will not be placed in the role of guinea pig.

Conductors who show special promise will be named conducting assistants to Mr. Burgin.

Composers who work at Tanglewood will be exposed to a wide range of stylistic influences this summer. Aaron Copland is head of the department with Lukas Foss as his associate. Others are Gunther Schuller; Yannos Xenakis, a specialist in electronic music, and Paul Jacobs.

A conductor whose name will be announced later will be on the staff to supervise performances of new music. Dr. Leinsdorf plans a session with composers who he says are notoriously bad "spellers." Their notation is often unnecessarily complex, he said. "I want to show them how to get better performances by laying better groundwork skills, he said.

Among the instrumentalists, Dr. Leinsdorf hopes to give special impetus to string players. Teaching techniques may be out of step with modern music, he suggested in noting a world-wide dearth of string players.

"Music is an encyclopedic art; growth is a necessity," he said. "We hope to provide an opportunity for young musicians to grow, an opportunity that cannot be matched by any school or conservatory," he concluded.

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Sun (e)
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APR 5 1963

Three Features

Tanglewood Programs Announced

Erich Leinsdorf yesterday afternoon conducted his third press conference since assuming the musical directorship of the Boston Symphony Orchestra last year.

In the ancient instrument room on the first balcony level of Symphony Hall in Boston, Leinsdorf unveiled the orchestra's plans for the 1963 festival at Tanglewood in Lenox.

The maestro's annotations on the music scheduled to be presented at Tanglewood from July 5 through Aug. 25, could result in hope and expectation on the part of music listener and critic alike that this season the outdoor setting in the Berkshire Hills will see a new vigor and direction.

Specifically, three things stand out in the proposed program.

On July 27 Leinsdorf will conduct the American premiere of Benjamin Britten's War Requiem, written for the consecration of the new Cathedral at Coventry, England.

The Requiem will be performed in memory of the late Serge Koussevitsky, music director of the Boston Symphony Orchestra in its important formative years.

Joining Leinsdorf and the Boston Symphony for this concert will be Phyllis Curtin, soprano, Nicholas diVirgilio, tenor, Tom Krause, bass, the Chorus pro Musica of Boston with Alfred Nash Patterson, director, and the Columbus Boys Choir with Donald Bryant, director.

Throughout the final five weeks of the festival, representative works of Prokofiev will be performed in observance of the 10th anniversary of his death (March 5, 1953).

Among the Russian composer's works to be presented are four of his five concerts, War and Peace and Duenna overtures, symphonies Nos. 5 and 6, and the cantata, Alexander Nevsky.

The six chamber music concerts have a strong contemporary flavor. The three programs by the Julliard Quartet, for example, will be devoted entirely to works from the Viennese 12-tone school and American moderns such as

Continued — Page 2—Tanglewood

Fine's String Quartet and the Elliott Carter Quartet No. 2.

The first two weekends of orchestra concerts will consist of six programs of music by Mozart. These concerts will include a series of Mozart piano concertos. And Leinsdorf said, he is happy to announce, that Rudolf Serkin will be soloist at each of the three opening concerts.

Four young American pianists will make their Tanglewood debuts this summer.

John Browning will perform the Barber Piano Concerto.

Van Cliburn will be soloist in the Brahms Piano Concerto No. 2.

Malcolm Frager will be heard in the Prokofiev Piano Concerto No. 1.

Lorin Hollander will be featured in Prokofiev's Piano Concerto No. 5.

Fifteen or sixteen years ago Leinsdorf first visited Tanglewood as a listener.

He made more intensive visits to the Berkshires in 1961 and 1962 as a listener.

This year he will be at Tanglewood as conductor-performer.

Yesterday he said there are two kinds of festivals, the creative and the impresario.

He seemed to leave no doubt that this year's festival at Tanglewood, which is the longest of its kind in the world, will lean heavily toward the creative.

—Gustave Jacobson

CONDUCTS PRESS CONFERENCE — Erich Leinsdorf, music director of the Boston Symphony Orchestra, yesterday afternoon announced plans for the 1963 Berkshire Festival at Tanglewood in Lenox. In this series of three photographs, Leinsdorf, left, studies the schedule; center, reads part of schedule to representatives of the press; and right, ponders a question.

TIGHT BINDING

Union (m)
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Circ. 83,057

FEB 14 1963

Leinsdorf Lauds U. S. Music Teaching

Says Students Need Not Go to Europe; Outlines Plans for Berkshire Center Study Session

By R. C. HAMMERICH

BOSTON — Erich Leinsdorf, music director of the Boston Symphony Orchestra, told a news conference Wednesday that "no music student needs to go to Europe any more.

"We have university music departments that are better staffed than most music conservatories in Europe," he said. "The direction has been reversed. We are supplying professionals to Europe. There are 500 American singers in Germany."

He was discussing plans for this summer's study session at the Berkshire Music Center at Tanglewood. It was founded in 1940 by the Boston Symphony Orchestra under Serge Koussevitzky.

The eight-week session, the center's 23rd, will begin June 30 and end Aug. 25, and the directors will begin accepting applicants in Hartford, Conn., Monday when the orchestra performs there.

No specific number of members has been set. Leinsdorf said (he would rather not call them students) because all will be chosen by audition, the standard of quality will be kept high and the center does not need to sign a minimum number in order to meet a budget.

Auditions in 16 Cities

The auditions will be held in 16 major U. S. cities during the orchestra's concert tour this month and March and April.

Among changes at the center will be an increased stress on chamber music, Leinsdorf said, because he believes it will offer an opportunity for advanced students to gain insight and experience in three directions—solo and orchestra as well as small ensemble work—and thereby help them choose professional direction.

Another change will be suspension of the opera department. "The opera department will be on leave of absence," he said, implying, but not specifying, that it may be revived some day. He gave no reason other than that the center "should not undertake too many things at the same time."

Would Avoid Duplication

He is concerned about avoiding a duplication of effort with music schools and conservatories and believes not only that the center can make a contribution to young musicians that the conservatories cannot but also that the center is not equipped to provide some of the training offered in the schools. "Tanglewood is not a school," he said, and he has scheduled a seminar during the first few days of the session to be attended by leading music educators and directors of musical organizations.

They will from an advisory committee that will be asked to suggest methods by which the center may make its best contribution without interfering with the established schools and music departments.

Help "Finest of Talent"

"Our responsibility can be discharged best if we confine our efforts to helping the finest of talent find its way to professional status," he said.

We can do it at Tanglewood, he said, by giving young musicians a "first-hand acquaintance with the major leagues. I don't think this can be duplicated by any school or department of conservatory."

The center will draw participants from all over the world, but first preference will be given to Americans.

Copland to Head Faculty

The faculty, headed by American composer Aaron Copland, will be composed mostly by members of the Boston Symphony Orchestra. They will be augmented by several visiting experts such as pianist Seymour Lipkin and composer Gunther Schuller.

Departments, all subdivided in many ways, are instrumental music, conducting, choral music composing and listening and analysis.

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Herald (m)
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FEB 14 1963

21

Leinsdorf Plans New Berkshire Image

The Berkshire Music Center, an adjunct of the Boston Symphony Orchestra since 1940, is preparing to change the image of the famed summer concerts this year.

DEPARTURES

Erich Leinsdorf, music director of BSO, at a press conference yesterday announced several drastic departures in 1963 from the traditional aspects of the symphony in the hills.

Leinsdorf said the center will stress chamber music this year.

"I feel that chamber music is the central avenue for a choice of career as soloist or as orchestra player," he said.

A former Metropolitan Opera conductor, Leinsdorf is planning to drop the opera department this summer. As he put it:

"The opera department is on leave of absence for the coming season." He did not elaborate.

Leinsdorf will concentrate on plans for the center and for a nationwide series of auditions for musicians desiring to study there. His plans for the summer concerts, known as the Berkshire Festival, will come later.

GRADUATE SCHOOL

He emphasized the center is not a school of music, but more of a graduate school to prepare advanced students to become professionals. Leinsdorf is planning, he said, to invite representatives of leading educational institutions to a summer symposium to discuss how the center can supplement, instead of competing with their courses.

And to make everyone feel happy, he said:

"The United States has university music departments better staffed than any in Europe. I have long believed that it is no longer necessary for a young American musician to go to Europe to study."

Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 51,367

MAR 10 1963

Erich Leinsdorf Eyes Tanglewood Changes

By EARL J. DIAS
Standard-Times Music Critic

BOSTON, March 9 — Recently, in Symphony Hall, Erich Leinsdorf, music director of the Boston Symphony, held a press conference during which he made a number of comments that are of vital importance to the future of his great orchestra and to the progress of the Berkshire Music Center at Tanglewood.

Mr. Leinsdorf believes that the Berkshire Music Center can be of most value for students "between the end of their schooling and before their professional careers." As a result, he is now insisting on a policy that demands auditions for all prospective students at Tanglewood.

Reasons Cited

"I do not believe in recommendations," he noted, "be they ever so firmly endorsed. I think that we must know whom we are taking by interview and audition."

Mr. Leinsdorf wants to cooperate closely with the nation's leading music schools. "I feel," he said, "that together, Tanglewood and the great music schools of this country can provide the finest musical education."

He believes that "no music student needs to go to Europe any more." This nation is remarkably equipped to offer the best in musical education."

Mr. Leinsdorf thinks that a student's "artistic conscience—not only knowledge—should be stimulated."

"The student's "curiosity should be aroused to look deeper into music. The central avenue of our instrumental departments will be chamber music, because I feel that from chamber music the young musician not only gains the greatest benefit but also he can make up his mind which of three careers as a musician he wishes to pursue: To stay in chamber music, or to go into solo work or go into orchestral work."

Apprenticeship Valued

Mr. Leinsdorf regrets that many young students never get an opportunity to serve a real apprenticeship. Today, he observes, everyone knows, through the media of the phonograph, radio, and TV—what a fine orchestra, a good instrumentalist, or a gifted vocalist sounds like. Consequently, it is much more difficult for musicians to keep going on a lower standard than it was a few years ago.

This, together with the early job opportunities offered today, is causing a great deal of conflict in young people "who can earn some odd money when they are 16, 17, 18, 19."

However, Mr. Leinsdorf continues, "Then their careers do not go further, and they don't know what has hit them. And what has hit them is that they haven't taken the time for the rounding out of their entire personalities.

"I think it is so terribly vital for a musician to know that this is an encyclopedic art and that it is something where constant growth is necessary to make it a satisfactory life. And for that kind of thing I think we are equipped at Tanglewood to pass on to young people who are past the school and student stage."

Shortage of Strings

Mr. Leinsdorf noted that the present shortage of string players "is a very difficult problem. This situation has now gone on for a long time . . . and it is today the same thing in Europe. I read only a few weeks ago that there is an acute string shortage in Germany . . .

"It may be that the string crisis has something to do with the fact that string instruments on the earlier (elementary) level are still taught as if our music were written in the vein of 1763. It means that the young string player finds, say, after a year or two of study, that he can play only diatonic music. A music dealer in New York told me that for the amateur orchestras he can supply only music that makes no chromatic demands on the strings."

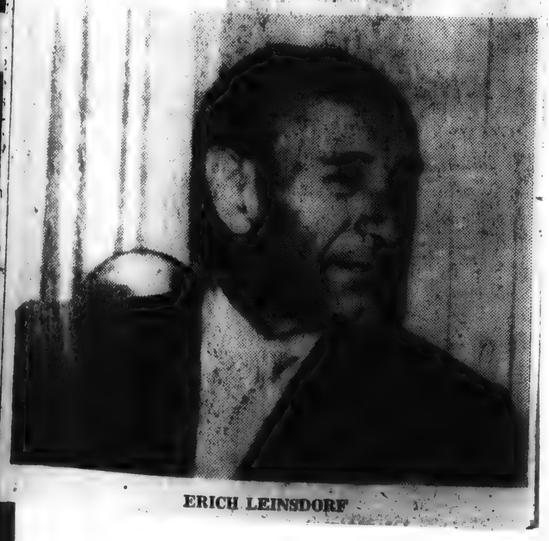
Mr. Leinsdorf also announced wryly that "the opera department at Tanglewood is on leave of absence. I don't know for how many years it will be on a leave of absence because my first concern is that we should not undertake too many things at the same time.

"You see, in the opera department, every person who is three notches above a chorus amateur singer is already singing opera in all the various festivals. You knew, there is so much going on today that there is a dearth of people; there are no longer these graduate students, particularly the singers."

Goals Offered

Good-humoredly, Mr. Leinsdorf remarked that for him Tanglewood is an exciting place. He observed that the opening sentence of Schonber's "Harmonielehre" has left an indelible impression on him; "This book I learned from my pupils."

Mr. Leinsdorf closed the press conference on this note: "So I really . . . I hope to learn a lot at Tanglewood."



ERICH LEINSDORF

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Enterprise (e)
LEOMINSTER, Mass.
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FEB 9 1963

Tanglewood Auditions Scheduled

Erich Leinsdorf, music director of the Boston Symphony Orchestra announces auditions for admissions to the Berkshire Music Center at Tanglewood in Lenox, from June 30 to Aug. 25, this summer will be held at Symphony Hall, March 27 from 2 to 4 p.m.

The auditions for this summer center for the advanced study of music will be held in 15 other cities throughout the nation during the next three months. Mr. Leinsdorf will direct this 21st session of the summer program of the Boston Symphony Orchestra in conjunction with the annual Berkshire Festival.

He states, "The Berkshire Music Center for the advanced study of music is the beacon, forum, source and arena for prospective classical musicians. The beacon provides guidance for many younger and newer orchestras, their conductors and their professional players. The forum presents varieties of new and aree music without prejudice, yet weeding out critically what is merely fashionable. The source commends information to young musicians and young musicians to the world of music. The arena accepts the young people who enroll and places them in competition with their peers".

Aaron Copland will be chairman of the faculty and head of the composition department. Richard Burgin, associate conductor of the Boston Symphony, will be director of the instrumental music and conducting department. Twenty-two other members of the Boston Symphony orchestra will serve on the faculty. Lorna Cooke de Varon and Alfred Nash Patterson will be in charge of the choral department. Peter Gram Swing of Swarthmore College is head of listening and analysis.

A number of scholarships and fellowships are available for young musicians for the opportunity to study at Tanglewood. Area instrumentalists, singers and conductors interested in auditioning March 27 should write to the Center at Boston Symphony Hall, Boston, 15, Mass.

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Christian Science Monitor (e)
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Leinsdorf's Tanglewood Plans

To Teach and to Be Taught

By Louis Chapin

Erich Leinsdorf, it is quite clear, is not preparing for his duties and opportunities as director of the Berkshire Music Center in any perfunctory way. At a recent press conference he gave thoughtful shape to some of the ideas and plans which he has been mulling during the 22 months since his appointment.

While the general structure of the summer music school operated at Tanglewood by the Boston Symphony is not changing conspicuously, this is evidently a time of reevaluation, concerning which Mr. Leinsdorf is easily articulate.

He intends that Tanglewood should cooperate with music schools ("it is not a school") to discover its best way of filling out an educational system which tends toward acceleration.

"The art of music needs constant growth. We can do our best, I think, by getting [illegible] between their schools and their careers. So many of them jump right into giving concerts with little or no apprenticeship.

"We're planning a sympposium of leading educators at Tanglewood just after we open this summer's session, to discuss where our biggest contribution lies. This will not be a pasteboard board."

♪ ♪ ♪

Already certain shifts of emphasis are under way. One of them would give more importance to small ensembles. "The central avenue," says Mr. Leinsdorf, "will be chamber music. From there the student can make up his mind which direction is best for him—toward solo work, orchestral playing, or staying with chamber music.

"This means, too, that while we don't plan necessarily to reduce the enrollment at Tanglewood, we want to rule out compromises on quality. All students from now on will be auditioned directly; we will not accept them on somebody else's recommendation."

He explained that auditions will be set up in connection with the Boston Symphony's forthcoming transcontinental tour. Richard Burgin, the orchestra's associate conductor, will assist in meeting with applicants.

♪ ♪ ♪

Mr. Leinsdorf expects to take active part in the conducting department, in cooperation with Mr. Burgin, and to be sure that only thoroughly secure conductors are given time with the student orchestra. He is also sending choral conductors to class with their orchestral counterparts, to learn the essentials of a communicative beat:

"It doesn't matter what they do with their extremities, but how they make people sing and play."

As to composition, the Fromm Foundation program this year will include a "performance coordinator" to aid student composers in making best use of the available performers. Mr. Leinsdorf is pleased at the possibilities of special emphasis through the teaching of Gunther Schuller, "with one foot in jazz," and Yinnos Xenakis, active in electronic music.

Even with the newly underlined interest in technical quality, the amateur—and the department of listening and analysis which is designed for him—has not been forgotten. As a matter of fact, Mr. Leinsdorf sees the best elements of amateurism as needed to broaden and deepen an overtightened sequence of specialized education and specialized performance.

"We are faced," he says, "with a division between the professional and the listener. Besides, our community orchestras must have practicing amateurs.

"In this first summer, I hope to keep in mind what Schönberg once wrote on a title page: 'This book I learned from my pupils.'" Mr. Leinsdorf indeed seems ready to teach and to be taught.

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BERGEN RECORD
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FEB 14 1963

Leinsdorf Lauds Music Staffs in U.S. Universities

BOSTON (AP) — The United States has university music departments "better staffed than any in Europe," says Erich Leinsdorf, music director of the Boston Symphony Orchestra.

Leinsdorf, who succeeded Charles Munch on the Boston podium last fall, told his plans for the Berkshire Music Center, established in 1940 by the late Serge Koussevitzky. The Boston conductor also heads the music center.

"I have long believed," Leinsdorf said, "that it is no longer necessary for a young American musician to go to Europe to study."

"I submit that we produce more musicians than any other country. There are at present some 200 American musicians active in Europe. We have university music departments in the United States which are better staffed than any in Europe."

LEINSDORF'S MUSIC GOAL FIXED FOR TANGLEWOOD

Department, for in Mr. Leinsdorf's view "every person who is three notches above a chorus amateur singer is already singing opera in the various festivals."

One is curious if such is really the case. Yet there is no doubt that it is wise not to undertake too many things at the same time. If Tanglewood is, in fact, reduced to second-rate status in terms of opera, the validity of such a move is apparent. But do so many chances for opera singers exist in contrast to those for instrumentalists?

It means, however, the termination of the Opera [illegible] most obvious issue, never-

In short, Mr. Leinsdorf declared, while he had the utmost respect for the domain of musical education, Tanglewood was related to it, not a part. And in describing his conception of a Berkshire Music Center, he brought up a various problem: the acceleration of the lives of American youth in art as in society.

It is almost a commonplace that the young today are seldom permitted the luxuries of growth. Infant sexuality, precocious attainment, a sub-culture of youth manipulated by adults and constantly lowering its age level, are phenomena of the most prosaic sort. For a nation that supposedly adores youth, we seem bent on making everyone old as soon as possible.

This forcing process has been reflected, damagingly, in the arts, already by the elimination of the normal period of apprenticeship. As Mr. Leinsdorf puts it:

Opera Is Out

"The young people sometimes barely can hold a violin before they can already land a job, particularly in the summer. And when people get economic opportunities too early, as they can today, they might forget there is another vast area — the art of music — which needs constant growth.

Youth and Art

Mr. Leinsdorf's press conference has been released, and perusing it the other day, it seemed to us odd that the conductor's comment (in answer to a question about Tanglewood as a counterweight to grants for study abroad) should receive such disproportionate weight, since the point about The Berkshire Center itself is the fact that Mr. Leinsdorf sees it as a professional enterprise.

"I have even gone so far as to eliminate the word 'student' from the catalogue," he said. "People who come to Tanglewood will all be auditioned. . .we want musicians who are past the student stage. . ."

"There are certain things," said Erich Leinsdorf, "which we can do at Tanglewood which the conservatories cannot do, and other things which I think Tanglewood cannot do, because we are not running a school."

It was the morning of February 13 and the conductor of the Boston Symphony Orchestra was holding a press conference on behalf of the 1963 session of The Berkshire Music Center at Tanglewood. This was reported the next day, with the emphasis on a remark of the maestro's that American students needn't go to Europe any more for instruction.

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FEB 14 1963

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Sun (e)
LOWELL, Mass.
Circ. 44,384
FEB 14 1963

Chamber Music To Be Stressed By Symphony

BOSTON (AP) — Erich Leinsdorf, music director of the Boston Symphony Orchestra, says this summer's Berkshire Music Center will stress chamber music.

Leinsdorf, who is also director of the music center started in 1940 by the late Serge Koussevitsky, announced plans for the center and for a nationwide series of auditions in press conference yesterday.

"I feel that chamber music is the central avenue for a choice of career as soloist or as orchestra player," Leinsdorf said.

Former conductor of the Metropolitan Opera, Leinsdorf said the Berkshire center's opera department "Is on leave of absence for the coming season."

The auditions will be held in 16 cities in the United States and Canada when the orchestra visits them during the next 10 weeks. Winners will be admitted to the Berkshire Center for advanced study.

Leinsdorf said the center is not a school of music but is a place to prepare advanced students to become professionals. He said he plans to invite educators to a summer symposium to discuss how the center can supplement instead of compete with their courses.

Leinsdorf, who succeeded Charles Munch last fall, said he would announce plans for the annual summer concerts known as the Berkshire Festival later.

Kansas City Star 2/24/63

Area Musicians at Berkshire Center

By Joseph Kaye.
(The Star's New York Correspondent.)

TANGLEWOOD, Lenox, Mass. — Eleven students from the Missouri-Kansas area are at the Berkshire Music center this summer, a larger number than in other years.

They are Virginia Blair, Belton, Mo.; Barbara Anne Heinen, Marionville, Mo.; W. James Thompson, Ferguson, Mo.; Leora Martin, Ulysses, Kas.; Jane Yust, Wichita; Noble Morrell, Winfield, Kas.; Jack Gillette, Girard, Kas., and John R. Irish, Leavenworth, Kas.

The Berkshire Music center, a school for advanced music students, is conducted by the Boston symphony in conjunction with its summer festival at Tanglewood. Both are under the direction of Erich Leinsdorf, the new conductor of the orchestra who succeeded Charles Munch. Leinsdorf came out to greet those of the students who were able to leave their classes in time to be photographed with him. Three other Kansas musicians were unable to attend.

Leinsdorf was genial and solicitous. He also has a nice sense of humor.

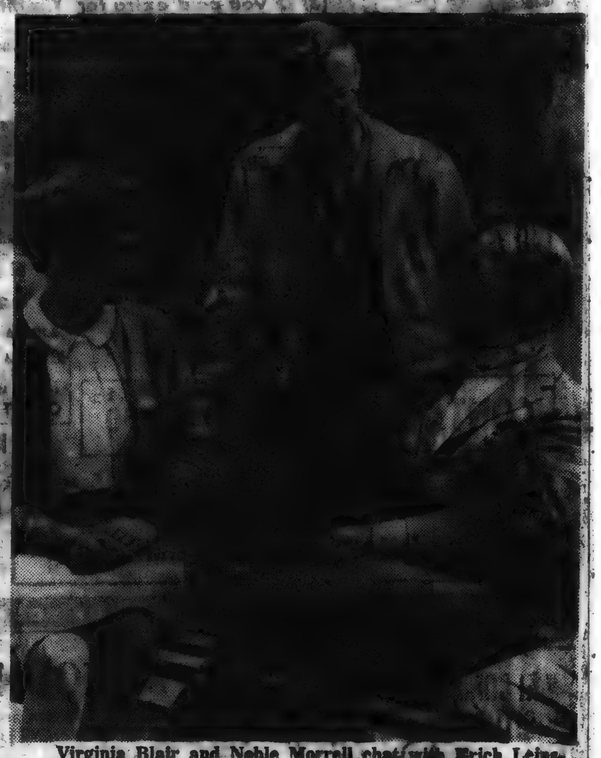
"Are you happy — reasonably happy?" he asked each student in turn. He received a happy answer. This correspondent was affected by the same spirit and was prompted to ask Leinsdorf: "Are you happy — reasonably happy?"

The maestro quickly responded: "I am unreasonably unhappy." He smiled puckishly. "You thought you had me trapped," he remarked.

Thompson, who is both a choral conductor and a singer, wondered whether he should devote himself to singing (he is classed as a tenor-baritone) or conducting. "It is best to work hard," advised the maestro, "so if you have two abilities you can work harder." Thompson grinned. That was what he had in mind, too.

Virginia Blair, attractive freckled, brown-haired and only 20, studies the French horn. The daughter of Frank Blair, president of the Bank of Belton, she chose the French horn because her mother developed a fondness for the instrument. She has played with the Kansas City youth orchestra and intends to make horn playing her profession. One thing bothers her a little: she has been told to play her instrument like a man. "How does a man play the French horn?" she asks. How, indeed?

Thompson, whose father in Ferguson is an insurance representative, was attracted to music in school, where he had the advantage of a teacher who encouraged him to sing and to conduct with the school choir. His mother also is musical and has a masters degree in music. As Liensdorf observed, he will work twice as hard at music, having dual talents, but conducting will probably be his major interest.



Virginia Blair and Noble Morrell chat with Erich Leinsdorff at the Berkshire Music camp.

Morrell said that his father had a trumpet in the house, and that's how he began as a musician. The father, Cecil Morrell, a garage owner in Winfield, Kas., had once played with the Winfield band. When he went on to the University of Wichita, he played with the symphony orchestra there, and he already has a post with the Birmingham, Ala., symphony for this fall.

Gillette, son of a Girard, Kas., postal worker, is a bassoonist. His adoption of this instrument came about the way many other musicians get to their instruments. His high school needed a bassoon to fill out its band and Jack was picked. His mother plays the viola and piano and both she and her husband wanted their son to study music. Before the bassoon arrived, Jack became acquainted with the clarinet. When he was 12 his parents took him to a music store and he picked out a used clarinet. The owner of the store, the late Percy Lisanbee, though a violinist, "taught almost everything," Jack says, and taught him the clarinet. He was also the teacher of Tony Dechario, now a trombonist with the Kansas City Philharmonic.

Three years ago, Jack says, he and Dechario went to Hancock, Me., where Pierre Monteux, a celebrated conductor, held classes for conductors. He played the bassoon in the Monteux camp.

Miss Yust is a cellist from Wichita, just 21, and still in college. Her father, Earl Yust, a piano teacher in Wichita, and her mother, a high school Latin teacher, wanted her to study music and Jane selected the cello. Her reason is unusual and practical—because the cello is an instrument which not only has a lovely tone but is "more natural" for a person to handle. A cello rests its weight on the floor, it leans against the body, the fingers can flit over the strings without too much complication and the strings can be crossed by the bowing hand with ease.

For the last two summers Miss Yust has played at Asilomer, the workshop in California for composers and conductors sponsored by the American Symphony Orchestra league.

24 PRE-SEASON, MUSIC CENTRE.

THINK
NEW YORK, N.Y.
MONTHLY 100,000

JUL AUG 1963

Summer means music festivals. Above, the Boston Symphony's Richard Burgin rehearses students at Tanglewood, Lenox, Massachusetts.

Back cover, guest conductor Charles Munch leads the Tanglewood festival orchestra in the open-sided concert shed designed by Eero Saarinen.

New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087

JUL 11 1963

Organist Callaway Will Lecture at Music Center

Paul Callaway, organist and choirmaster of the National Cathedral in Washington, has accepted Erich Leinsdorf's invitation to be a visiting lecturer at the Berkshire Music Center in Tanglewood July 12 through July 15.

At the Boston Symphony Orchestra's summer center for advanced music study, Mr. Callaway will work with the heads of the Choral Department — Alfred Nash Patterson and Lorna Cooke de Varon — and with their students on the building and training of church choirs, church music repertoire and choral music in opera. He will also chairman a session devoted to discussion of the problems unique to large choruses and amateur choral societies.

Director since 1939 of the cathedral's famed choir, Mr. Callaway has also been the musical director and conductor of the Opera Society of Washington since its inception seven years ago, director of the Washington and Cathedral Choral Societies, and, last year, he was cofounder with Leo Sowerby of the College of Church Musicians at Mount St. Alban in Washington.

SAN DIEGO, CALIF.
UNION
D. 108,179 S. 210,182

APR 24 1963

5 S.D. Musicians Win Scholarships

Extraordinary honors have come the way of five young San Diego musicians in the last few days as the result of private auditions with Erich Leinsdorf, conductor of the Boston Symphony Orchestra.

The young performers are violinists Bonnie Matthews, Mary Gerard and Charles Ketcham, and violists Judith Cannon and Susan Pray. All five were awarded full tuition scholarships to the Berkshire Music Center, the summer center for the advanced study of music maintained by the Boston Symphony at Tanglewood in Lenox, Mass.

Maestro Leinsdorf has been holding auditions since February, and throughout the nation, in conjunction with the transcontinental tour of the Boston orchestra. The celebrated ensemble played a concert in San Diego last Friday to a cheering and sold-out auditorium.

Miss Cannon, Miss Gerard, Mrs. Matthews and Ketcham are all members of the San Diego Symphony, and students of string pedagogue Gilbert Ross at San Diego State. Susan Pray studies viola privately with Nick Stamon.

(M.K.)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 283,819

AUG 18 1963

Berkshire Festival Prize Winners Named

Erich Leinsdorf has announced the winners of the two major prizes offered by the Boston Symphony Orchestra's Berkshire Music Center at Tanglewood.

The Koussevitsky Memorial Conducting Prize was won by Paul Capolongo of Paris, France. Mr. Capolongo was born in Alger, Algeria, studied at the Conservatory in Alger and at the Paris Conservatory, and next month will go to Equador to be conductor of the National Orchestra of Quito.

The Leonard Bernstein Prize was awarded to Moshe Atzmon of Tel - Aviv, Israel, a graduate of the Israeli Academy of Music.

Both winners will conduct the Berkshire Music Center Orchestra at the gala evening concert on Wednesday at 8 o'clock.

24 PRE-SEASON, MUSIC CENTRE.

THINK
NEW YORK, N.Y.
MONTHLY 100,000
JUL AUG 1963

Summer means music festivals. Above, the Boston Symphony's Richard Burgin rehearses students at Tanglewood, Lenox, Massachusetts.

Back cover, guest conductor Charles Munch leads the Tanglewood festival orchestra in the open-sided concert shed designed by Eero Saarinen.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle, (e)
PITTSFIELD, Mass.
Circ. 29,087
JUL 11 1963

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SAN DIEGO, CALIF.
UNION
D. 108,179 S. 210,162
APR 24 1963

5 S.D. Musicians Win Scholarships

Extraordinary honors have come the way of five young San Diego musicians in the last few days as the result of private auditions with Erich Leinsdorf, conductor of the Boston Symphony Orchestra.

The young prizewinners are violinists Bonnie Hampton, Mary Gerard and Mrs. Matthews Ketcham, and violists Judith Cannon and Susan Pray. All five were awarded full tuition scholarships to the Berkshire Music Center for the [illegible] of music maintained by the Boston Symphony at Tanglewood in Lenox, Mass.

Maestro Leinsdorf has been holding auditions [illegible] Mary and Mrs. Ketcham are members of the San Diego Symphony, and students of violinist pedagogue Gilbert Ross at San Diego State. Susan Pray studies viola privately with Nick Stamon.

(M.K.)

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(M.K.)

Sunday Herald
BOSTON, Mass.
Circ. 285,619
AUG 18 1963

Berkshire Festival Prize Winners Named

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The Leonard Bernstein Prize was awarded to Moshe Atzmon of Tel - Aviv, Israel, a graduate of the Rubin Academy of Music.

Both winners will conduct the Berkshire Music Center Orchestra at the gala evening concert on Wednesday at 8 o'clock.

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Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 445,834
JUN 2 1963

NewEnglandNewsclipAgency,Inc.
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Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,730
MAY 29 1963

NewEnglandNewsclipAgency,Inc.
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Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302
MAY 26 1963

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,084
MAY 28 1963

BMC Appoints Silverman to Music Faculty

Stanley Silverman has been appointed to the faculty of the Berkshire Music Center at Tanglewood. Mr. Silverman will teach in the department of listening and analysis and will continue as administrative assistant of the composition department headed by Aaron Copland.

The composer-guitarist will be featured on two "Dateline Boston" television programs (Boston Channel 5) devoted to the Greater Boston Youth Symphony Orchestra. The orchestra will perform his orchestral work "Tenso," which it premiered at the White House last year. Subsequently, the program will be shown in Brazil, as part of a cultural exchange.

Mr. Silverman received a master of arts degree from Mills College in 1962 where he studied with Leon Kirchner, now of Harvard, and Darius Milhaud. He is a 1960 graduate of Boston University, a former student at the Berkshire Music Center and is now a member of the Lucas Foss Improvization Ensemble and is currently performing with Pierre Boulez.

The New York Times
D. 880,265 S. 1,306,418
JUL 14 1963

A NEW FORCE

Leinsdorf's Hand Now Guides Tanglewood

By HAROLD C. SCHONBERG

TO the public at large, the major elements of the Berkshire Music Festival are the weekend concerts in The Shed. To many professionals, though, the work of the Berkshire Music Center and the collateral Fromm concerts of contemporary music are of even greater importance. And in this summer of 1963 a new force entirely is activating the Music Center.

Erich Leinsdorf is, by all accounts, the force. An energetic man, he seems to find time to conduct his quota of rehearsals and concerts, work on the center curriculum, drop into classes, hold conducting seminars and in general put his personality on the entire festival as has no musician since Serge Koussevitzky.

How he does it all is a mystery. His predecessor, Charles Munch, paid very little attention to the Music Center. Mr. Munch, on becoming musical director of the Boston Symphony, made it clear at the outset that he was no teacher. He frankly said that his part in the festival would consist of being in charge of the concerts. Others would have to take charge of the center: its students, its faculty, its repertory, its workshops.

One can sympathize with Mr. Munch's attitude. The Boston Symphony is one of the world's great organizations, and one of the world's busiest. The conductor has a full-time job, with relatively few guests or assistants to relieve the work load. After a busy season, most conductors would like to go off and rest, meditate, study new music and restudy the old, prepare new repertory. Not the conductor of the Boston Symphony, though. His summer months have to be taken up with the festival. No wonder Koussevitzky and Munch for the most part repeated items of the winter repertory.

Widening Scope

But Mr. Leinsdorf seems not only prepared but eager to add to the scope of the entire festival. His programs this summer are much more catholic than those of his predecessors, what with several weeks of Mozart (including a gob of Mozart works never before heard at Tanglewood—or hardly anywhere else, for that matter), a concentration on Prokofieff and the American premiere on July 27 of Benjamin Britten's "War Requiem."

That's the festival part. As for the Music Center, Mr. Leinsdorf has a good many ideas, some of which he has already put into execution. He thinks that not enough care is taken in selecting the students; that in the past there has been too much mediocrity. This season, every applicant had to undergo an audition, and blood flowed. This did not in the least disturb Mr. Leinsdorf. In fact, this weeding-out of unqualified applicants pleased him, for he considers musical culture among professionals and would-be professionals at a low state, and he would not like the Music Center to be a forum for the unqualified.

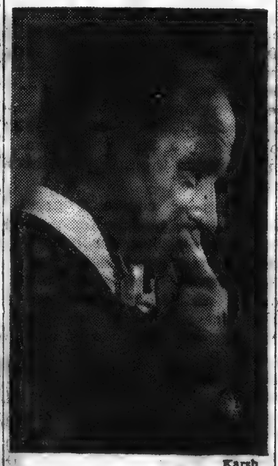
"There is no necessity for profit in the Music Center," he said last week. "So why compromise? Why not search for a higher type of student? Why not stress general musical culture above the ability to finger a violin or shake a stick? After all, if you want to play a Beethoven violin sonata you have to know the quartets and symphonies."

Thus this season there will be a concentration on chamber music at the Music Center. There will be many new seminar sessions. There will be symposiums, including one on the problems of string players later this summer. Already an imposing advisory committee of educators and pedagogues has been established; and the first meeting, last July 1, touched on a liaison between the Music Center and various music schools throughout the country. It is hoped that some sort of teaching fellowships in music, to aid the best Music Center students, can be worked out among the various colleges and conservatories throughout America.

From the Shoulder

When Mr. Leinsdorf addressed the students at the opening ceremonies last June 30, he put his cards on the table. And he had some hard words to say. "We will certainly try to make you more fully aware of what is involved in a total commitment to music. . . . Our faculty members are determined not to encourage sluggish minds or mediocre ability. That group is unfortunately more than sufficiently represented within our profession."

Mr. Leinsdorf put his finger squarely on the major trouble with most advanced music education today. (It is true all over the world, not only in America.) Most music education is aimed at perfecting a vocal or instrumental technique. Young people come out of conservatories with a recital program or two, with a half-dozen or so concertos, with three or four operatic roles and a few dozen songs and arias. But they are blind to most other music; indeed, in a way they are musical illiterates who have little style or culture.



Karsh
ERICH LEINSDORF—"No forum for the unqualified."

As a conductor, Mr. Leinsdorf is constantly running into this type of musician—the musician who can play a concerto but cannot read score, much less his own part in a score. Here Mr. Leinsdorf did not mince words. "The unhappy auditionist who is seemingly fluent in his sonata or concerto, only to collapse from shock of nonrecognition when it comes to 'reading,' is not as much to blame as his mentors who have encouraged him to pursue musical ambitions without thorough training. Many are the dubious advisers who steer their charges towards great solo virtuoso stardom. The hope of filling a spot vacated by a Kreisler or a Feuermann is a heady enough dream to induce hundreds of hopefuls to drill themselves into a stupor of Paganini caprices while neglecting to acquire a real musical education."

Intensive Course

A real musical education cannot, of course, be obtained in the eight weeks of the Music Center, Mr. Leinsdorf has no illusions on that point. All he hopes to do is fill a need: to raise standards as much as possible, give students new ideas and exposure to all kinds of music, make them read as much as possible, make them play chamber and other ensemble music, have them work with the experienced professionals of the Music Center. For the students, this will not be a vacation. It will be work.

And it will not be haphazard work.

"For the first time in many years," said a faculty member the other week, "things are organized around here. Those kids better look out. Big Brother is watching them."

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
JUL 29 1963

25

More Than 300 Are Expected at Lenox For Advanced Study at Music Center

Coming From 35 States, District of Columbia And 18 Countries for Eight-Week Program

LENOX—The placid calm of the spacious lawns of Tanglewood was misleading Friday.

Hides Furious Activity

It hid the furious activity in the administration offices in the Main House on the 210-acre estate. Preparations were in high gear for the festival concerts that start Friday and especially for the more than 300 musicians expected for eight weeks of advanced musical study at the Berkshire Music Center.

By noon Friday more than 100 had registered, and the rest were expected before Sunday. They were coming from 35 states, the District of Columbia and 18 countries.

Although the roster was still specifically unpredictable Friday, the largest foreign contingent, eight, was expected from Japan. Next was Canada with six, followed by Israel with four and Formosa with three.

Sending Two

Countries sending two are Poland, Venezuela, England and France. Other countries on the list will be Brazil, Puerto Rico, Cuba, Sweden, Switzerland, Wales, Greece, India, South Rhodesia and Korea.

There will be participants from all the New England states except Vermont, but the largest state group, 74, will come from New York. Next is Massachusetts with 39. Nine southern states will be represented, and so will the three West Coast states.

They will be coming to participate in an intensive learning process which began in 1940 when Dr. Serge Koussevitzky headed the center and the Boston Symphony Orchestra, the center's parent organization.

This is the first year the center will be directed by Erich Leinsdorf, who is winding up his first year as music director and conductor of the Boston Symphony Orchestra.

Opening Rites Sunday

When the opening ceremonies Sunday and the symposium of visiting music school directors Monday are finished, the participants will begin a steady round of attendance at lectures, seminars and rehearsals from 9.30 to 6 daily and performance in chamber groups, orchestras and choral groups in about 40 concerts scheduled for members of the Friends of the Berkshire Music Center, a supporting group.

They come from nearly all walks of musical life, and they are registering for participation in five departments: instrumental music, conducting, composition, choral music and listening-analysis.

The faculty, which is mostly made up of leading members of the Boston Symphony Orchestra, is headed by Aaron Copland, eminent American composer. Other composers on the staff will be Lukas Foss, well known at Tanglewood from previous participation; Gunther Schuller, an advocate of experiments in combining elements of jazz and and serious music, and Yannis Xenakis of Greece, a proponent of electronic music.

Many Professionals

Many of the participants are students in colleges all over the world, but many, also, are professional musicians and educators at all levels from grade school teachers to professors.

Some are conductors already, some are music librarians and historians. The registration lists shows members of orchestras, singers, members of choruses, choir directors, school music department supervisors and housewives.

Some of the unusual identifications the preliminary roster shows are computer programmer, statistician, navy officer, songwriter, research assistant, manufacturer, unemployed and retired.

As they arrive at the registration office they are being assigned to quarters: women at the Lenox School on Kemble St., men in a dormitory at Windsor Mountain School about a mile up West St. from Tanglewood and married couples in the main house at Windsor Mountain School.

Cafeteria Opens Monday

The school busses will carry them to the studios, lecture halls and stages at Tanglewood, and the cafeteria on the grounds will be in operation Monday.

The six or seven who have chosen to camp in tents on the shore of Lake Mahkeenac on the south edge of the estate won't need the busses, but their involvement in the learning process won't be any less intensive.

This year the emphasis will be on chamber music on the theory that in small groups musicians must perform as well as they would if they were soloists and, at the same time, coordinate their performance with others in the group.

Will Enable Choice

The intention is to enable the participants to be better able to discover whether they wish to specialize, professionally, as soloists or members of orchestras.

As it begins its 23d year, the center is internationally known. It is the only similar project operated by a major orchestra, and its influence on musical standards is felt throughout the world.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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UTICA OBSERVER DISPATCH
Sunday, March 24, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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BUFFALO COURIER EXPRESS
Sunday, March 17, 1963

OAKLAND, CALIF.
TRIBUNE
D. 209,200 S. 234,705
FEB 24 1963 Buffalo

ROCHESTER, N.Y.
TIMES-UNION
D. 128,581
FEB 13 1963 Buffalo

BUFFALO, N.Y.
COURIER EXPRESS
D. 159,283 S. 302,060
MAR 17 1963 Buffalo

HACKENSACK, N.J.
RECORD
D. 106,635
FEB 5 1963 Buffalo

JAMAICA, N.Y.
LONG ISLAND PRESS
D. 393,595 S. 369,907
FEB 10 1963 Buffalo

NEW YORK, N.Y.
MANHATTAN EAST
W. - CIRC.N.AVAIL.
FEB 14 1963 Buffalo

BUFFALO, N.Y.
COURIER EXPRESS
D. 159,283 S. 302,060
MAR 17 1963 Buffalo

INTERNATIONAL MUSICIAN
NEWARK, N.J.
MONTHLY 245,059
APR 1963 Buffalo

SAN DIEGO, CALIF.
TRIBUNE
D. 120,434
FEB 11 1963 Buffalo

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 854,085 S. 1,157,232
FEB 10 1963 Buffalo

CHICAGO, ILL.
NEWS
D. 537,792 SAT. 526,176
FEB 9 1963 Buffalo

CHICAGO, ILL.
CHICAGO'S AMERICAN
D. 450,340 S. 571,997
FEB 7 1963 Buffalo

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HACKENSACK, N.J.
FEB 5 - 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
KINGSTON FREEMAN
Monday, February 4, 1963

New England Newsclip Agency, Inc.
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Ledger-Times
BOSTON, Mass.
Weekly Circ. 14,000
FEB 14 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
FEB 5 1963

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,500
FEB 5 1963

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Republican (m)
WATERBURY, Conn.
Circ. 22,848
FEB 14 1963

New England Newsclip Agency, Inc.
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Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,659
FEB 3 1963

New England Newsclip Agency, Inc.
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Sunday Republican
SPRINGFIELD, Mass.
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FEB 10 1963

New England Newsclip Agency, Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 289,439
FEB 24 1963

New England Newsclip Agency, Inc.
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Time (e)
GREENWICH, Conn.
Circ. 10,434
FEB 8 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SYRACUSE HERALD JOURNAL
Friday, February 8, 1963

New England Newsclip Agency, Inc.
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Journal (m)
PROVIDENCE, R. I.
Circ. 61,910
MAR 2 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 100,849
FEB 24 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
BEVERLY, Mass.
Circ. 8,158
FEB 5 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Courant
HARTFORD, Conn.
Circ. 155,682
FEB 10 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,063
FEB 14 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,730
MAR 14 1963

SEATTLE, WASH.
POST-INTELLIGENCER
D. 203,683 S. 249,008
APR 22 1963 Buffalo

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Press (e)
BRISTOL, Conn.
Circ. 14,191
FEB 4 1963

Auditions For Tanglewood Will Be Held Feb. 18

The Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music, will hold auditions for admission in the months of February, March and April. The auditions will be held in many cities across the United States in conjunction with visits by the Boston Symphony Orchestra.

The twenty-first session of the Berkshire Music Center, under the direction of Erich Leinsdorf, will be held concurrently with the Berkshire Festival at Tanglewood, Lenox, Massachusetts from June 30-August 25. Mr. Leinsdorf has broadened the scope of several of the Music Center's departments to enhance the training of the individual performer.

Writing on the Music Center, Erich Leinsdorf stated: "For the advanced study of music, the Berkshire Music Center is beacon, forum, source, and arena.

"The beacon provides guidance for the many younger and newer orchestras, their conductors, and their professional players. The forum presents varieties of new and rare music without prejudice, yet weeding out critically what is merely fashionable. The source commends information to young musicians and young musicians to the world of music. The arena accepts the young people who enroll and places them in competition with their peers."

Aaron Copland will be Chairman of the Berkshire Music Center Faculty and head of the Composition Department. The Department of Instrumental Music and Conducting will be under the direction of Richard Burgin, Associate Conductor of the Boston Symphony Orchestra. Erich Leinsdorf will be active in the seminars of the conducting department, and twenty-two members of the Boston Symphony Orchestra will serve on the faculty of the Department of Instrumental Music. Lorna Cooke de Varon and Alfred Nash Patterson will be in charge of the Choral Department. Peter Gram Swing of Swarthmore College will be head of the Department of Listening and Analysis.

In order that young musicians in the performing divisions of the Music Center may have the opportunity to study at Tanglewood even though they may not be able to meet tuition charges at present, all such members are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund. A number of other scholarships and fellowships are also available.

Instrumentalists, singers and conductors who are interested in auditioning for admission to the 1963 session of the Berkshire Music Center should write to the Center at Symphony Hall, Boston 15, Massachusetts.

Auditions will be by appointment in the Bushnell Memorial Auditorium, Hartford, Feb. 18.

BOSTON, MASS.
GLOBE (EVENING)
D. 147,750
MAR 2 1963 Buffalo

Correction

Abraham Kaplan, director of choral music at the Juillard School and conductor of the Collegiate Chorals, will join the faculty of the choral department of the Berkshire Music Center this Summer, not Paul Jacobs as was reported earlier in a story on the Music Center. Jacobs will be in the composition department at Tanglewood.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
YONKERS HERALD STATESMAN
Wednesday, February 6, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SCHENECTADY GAZETTE
Monday, February 3, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
EAST 1963

SCHENECTADY, N.Y.
UNION STAR
D. 37,920
FEB 6 1963 Buffalo

YONKERS, N.Y.
HERALD STATESMAN
D. 43,126
FEB 6 1963 Buffalo

Berkshire Audition Feb. 22, March 22 At Juilliard School

Instrumentalists, singers and conductors interested in auditioning for admission to the 1963 session of the Berkshire Music Center may do so in New York at the Juilliard School of Music in Room 501 on Friday, Feb. 22 and Friday, March 22 from 2 to 4 p.m. Auditions are by appointment and should be directed to the Center at Symphony Hall, Boston 15, Mass.

The 21st session of the Center, under the direction of Erich Leinsdorf, will be held concurrently with the Berkshire Festival at Tanglewood, Lenox, Mass., from June 30 to Aug. 25.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Bee
NEWTOWN, Conn.
Weekly Circ. 6,085

FEB 15 1963

The Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music, will hold auditions for admission on Monday, February 18, at hours to be arranged by appointment, at the Bushnell Memorial Auditorium in Hartford, in conjuction with a visit by the Boston Symphony Orchestra. The twenty-first session of the Berkshire Music Center, under the direction of Erich Leinsdorf, will be held concurrently with the Berkshire Festival at Tanglewood, Lenox, Mass., from June 30 to August 25. Mr Leinsdorf has broadened the scope of several of the Music Center's departments to enhance the training of the individual performer.

PHILADELPHIA, PA.
INQUIRER
D. 611,942 S. 1,004,122

FEB 17 1963

Berkshire Music Center To hold auditions here

The Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music, will hold auditions for admission from 1 to 3 P. M. Tuesday, at the New School of Music here.

The twenty-first session of the Berkshire Music Center, under the direction of Erich Leinsdorf, will be held concurrently with the Berkshire Festival at Tanglewood, Lenox, Mass., June 30-Aug. 25. Leinsdorf has broadened the scope of several of the music center's departments to enhance the training of the individual performer.

Instrumentalists, singers and conductors interested in auditioning should write to the Center at Symphony Hall, Boston 15, Mass. Scholarship aid is available.

SYRACUSE, N.Y.
HERALD JOURNAL
D. 131,617

FEB 8 1963

Tanglewood Sets Tryout

Auditions for admission to the Berkshire Music Center at Tanglewood this summer will be conducted in New York and Philadelphia this month.

The New York site is the Juilliard School of Music and auditions will be from 2 to 4 p.m. Friday, Feb. 22. They will be repeated March 22 at the same [illegible].

The Philadelphia tryouts will be conducted Tuesday, Feb. 19, at the New School of Music.

Instrumentalists, singers and conductors interested in attending the summer school of the Boston Symphony Orchestra, may apply to the center at Symphony Hall, Boston, Mass., for appointments.

There are auditions being conducted in 16 cities, New York and Philadelphia are the closest to the Syracuse area.

ALBUQUERQUE, N.M.
TRIBUNE
D. 31,490

FEB 12 1963

Symphony To Audition

The Boston Symphony Orchestra will have auditions for instrumentalists, singers and conductors at the Civic Auditorium here April 18.

The auditions are for study at the Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music.

Persons interested in auditioning for admission to the 1963 session of the center should write the center at Symphony Hall, Boston 15, Mass.

The 21st session of the Berkshire Music Center will be held concurrently with the Berkshire Festival at Tanglewood, Lenox, Mass., from June 20 to Aug. 23.

There are a number of tuition grants from the Tanglewood Revolving Scholarship Fund and several other scholarships and fellowships. The music center will be directed by Erich Leinsdorf.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

MAY 5 1963

Music Center Offers Grants to County Students

The Berkshire Music Center at Tanglewood will again offer a number of full-tuition scholarships to residents of Berkshire County for the summer session that opens on June 30, according to an announcement by conductor Erich Leinsdorf.

Residents of Berkshire County who are interested in further information should write to the Registrar, Berkshire Music Center, Symphony Hall, Boston 15, Mass. Applicants for the performing divisions of the BMC must be 18 or over. For the Department of Listening and Analysis the minimum age is 16.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Circ. 100,848

MAY 5 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 191,554

MAY 5 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Circ. 141,660

MAY 7 1963

Composition Award Given To Shifrin

The Boston Symphony Orchestra 1963 Mark Horblit Award has been made to the American composer Seymour Shifrin of the music department of the University of California.

The award, established by Mark Horblit and now held as a trust by the B.S.O., is "to foster and promote the writing of symphonic compositions by composers resident in the United States by providing for awards to be conferred in recognition of meritorious work in that field, and thus to enlarge and enrich the fund of good music suitable for rendition by symphony orchestras.

In this country, Shifrin has studied with William Schuman and Otto Luening. Following a year as a Fulbright Fellow in Paris where he studied with Darius Milhaud, the composer was appointed to the faculty of the University of California where he is an associate professor of music.

In previous years the award committee consisting of the conductor of the Boston Symphony Orchestra, the president of the orchestra's trustees, and the head of the department of music at Harvard University, has granted the Horblit Award to Aaron Copland, Walter Piston, Leonard Bernstein, Lukas Foss, Leo Smit, Andrew Imbrie, Ross Lee Finney, Easley Blackwood, and Alexei Haieff.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
ATTLEBORO, Mass.
Circ. 11,206

JUN 7 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Anchor
FALL RIVER, Mass.
Weekly Catholic

JUN 13 1963

Gazette (e)
TAUNTON, Mass.
Circ. 12,652

JUN 10 1963

Stonehill Club Director Plans Advance Study

NORTH EASTON — George G. Pelletier, lecturer on music and director of the Stonehill College Glee Club, has been accepted for advanced study of conducting this summer at the Berkshire Music Center at Tanglewood in Lenox, in the Department of Choral Conducting.

Berkshire Music Center is the summer institute of the Boston Symphony Orchestra for the advanced study of choral, orchestral and chamber music. Its faculty is composed of eminent visiting musicians and members of the symphony.

Pelletier formerly studied conducting with Lee Chrisman and Harry Phillips, well known in this field. He has also performed in several operatic roles, including Papageno in Mozart's "Die Zauberflote" and Bartolo in "The Barber of Seville" by the same composer.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

FEB 28 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 83,057

MAR 2 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Ledger-Times
BOSTON, Mass.
Weekly Circ. 14,000

MAR 7 1963

Audition Date Changed For Berkshire Festival

The Berkshire Music Center has announced that its auditions for acceptance at the Twenty-first Session of the Music Center will be held at Symphony Hall on Thursday, March 28 from 2-4 p.m. rather than on March 27 as previously announced. Several members of the faculty of the Boston Symphony Orchestra's summer center for the advanced study of music will be present to hear young musicians who wish to attend the 1963 session of eight weeks (June 30 to August 25).

Erich Leinsdorf will be Director of the Berkshire Music Center with Aaron Copland as Chairman of the Faculty. Richard Burgin will be Head of the Departments of Instrumental Music and Conducting. The Department of Choral Music faculty will consist of Lorna Cooke deVaron, Alfred Nash Patterson, and Abraham Kaplan. Many members of the Boston Symphony Orchestra, including the principals, will be on the faculty of the Department of Instrumental Music.

Instrumentalists, conductors and singers who wish to audition in Boston should write to the Berkshire Music Center, Symphony Hall, Boston 15, Massachusetts.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

TIMES-UNION DEM. CHRONICLE
Sunday, June 30, 1963

Scanning the Scores

If They All Conduct ---Who'll Play Violin?

By HARVEY W. SOUTHGATE

Democrat and Chronicle Music Editor

Our old friend Eric Leinsdorf, now conductor of the Boston Symphony, made an interesting discovery when he was screening applications for Tanglewood, the Boston Symphony's summer base of operations.

The first count showed 24 violin players and 48 who wanted to be conductors! Presumably the would-be conductors had all had training on various instruments, but the yearning to conduct is one of the rather startling developments of recent years.

Eric Leinsdorf

"Most if not all of the Central European trained conductors," said Leinsdorf, "of this and previous generations began in all sorts of odd jobs and assuredly not as conductors. If we want to redress the prevailing imbalance in our musical establishment we must forcibly remind our would-be conductors that a leader—at least in our profession—can be effective only if he has the consent of those he leads."

Orchestra leaders and others of late years have noted with some concern the decline of interest in the violin and other string instruments—the bulwark of an orchestra. Interest has been shifting toward the wind instruments and percussions.

Apparently another explanation is this secret yearning of many students to be conductors. Question: If the majority [illegible] to be conductors, what are they going to

28

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Monday, April 22, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY GAZETTE
April 23, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY UNION STAR
Wednesday, April 24, 1963

NEW YORK, N.Y.
TIMES
D. 681,612 S. 1,304,447

APR 28 1963

SCHENECTADY, N.Y.
UNION STAR
D. 37,920

APR 24 1963

NEW HAVEN, CONN.
REGISTER
D. 97,672 S. 105,605

APR 28 1963

VARIETY
NEW YORK, N.Y.
WEEKLY - CIRC.N.AVAIL.

MAY 15 1963

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 64,387

APR 22 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Ledger-Times
BOSTON, Mass.
Weekly Circ. 14,000
APR 25 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Circ. 101,245
APR 23 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (e)
HAVERHILL, Mass.
Circ. 15,799
APR 22 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Greek Sunday News
BOSTON, Mass.
Weekly Circ. 14,486
MAY 2 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 100,849
MAY 12 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hellenic Chronicle
BOSTON, Mass.
Weekly Circ. 21,344
MAY 2 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Register (e)
NEW HAVEN, Conn.
Circ. 97,672
APR 28 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,439
APR 28 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
AUG 6 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
APR 29 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,185
APR 22 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,730
APR 25 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
APR 23 1963

The New York Times
D. 681,612 S. 1,304,447

AUG 4 1963

BEST OF TWO WORLDS

Greek Composer Finds Career Through Combining Music and Architecture

By ALAN RICH

LENOX, Mass.

MANY writers have drawn the obvious parallels between music and architecture, but it has remained for Yannis Xenakis to combine successful careers in both into a single way of life. Mr. Xenakis, who is the guest composer in residence at Tanglewood this summer, holds a diploma from the Polytechnic Institute of Engineering in his native Athens, and he has collaborated with Le Corbusier. He studied composition in Paris, where he has lived since 1947, with Honegger, Milhaud and Messaien. This is his first visit to this country.

Typically, he began it by spending several days walking in New York. His observations there were stimulating to him from a musical and an architectural standpoint.

"I was especially struck by the fine old buildings along Third Avenue," he said in a quiet, rapid French that left this reporter a bit behind him at times. "Those fire escapes on the front of the buildings— it was as if someone had taken an artistic creation and then had pencilled something else on top of it. They are, to me, the expression of a powerful free will."

The music Mr. Xenakis writes also shows a considerable strength of free will. Strong and clear in its organization, it is decidedly of avant-garde persuasion in harmony and melody. Yet, although most avant-garde composers trace their descent through the music of Anton Webern back to Schoenberg's atonal principles, Mr. Xenakis does not.

Few Alliances

"You might call me a displaced composer," he explained. "I live in Paris, but find no French orientation in my musical thinking. I studied with Messaien, and respect his ideas as a teacher, but I do not compose as he does. Furthermore, although Messaien has been greatly influential on the young avant-garde serial composers like Boulez and Stockhausen, I do not ally myself with these men, either.

"I find that the present trends in advanced serial music represent a kind of avoidance of the problems of composition. Chance music, which came into the Stockhausen orbit through the visits to Europe of John Cage, strikes me as a kind of compositional laziness.

"To distinguish my music from the ideas of chance or discontinuity, I have chosen the title 'music of probability.' This, I regard as in the historic mainstream of musical development, where idea generates idea, and a work is structured along the direction of inevitability — or, at least, probability. My music is plastic and continuous, and I have complete control over it— powerful, free will, like those fire escapes."

Where Mr. Xenakis begins to approach the serial composers in his musical philosophy is in the comprehensiveness and complexity of his intellectual background, and in the way he directs it into musical expression.

"I incorporate into my music elements from biology, mathematical sciences, architecture and logic. To me, my music is above all the expression of a modern symbolic logic.

"Recently I began a serious composition using electronic computers. It is a piece for two orchestras in conflict — two complete works struggling against each other — and I developed this composition with the 7090 IBM machine in Paris, the same one that has been

YANNIS XENAKIS — "9 call dump" becomes music.

translating the data obtained from the Venus probe."

Mr. Xenakis produced a tape of the work, along with two documents: the program as fed into the IBM machine and a finished score. The work is called "ST/10-1.080262," and it is scored for 10 instruments. It lasts about 12 minutes, and is a fantastically complex piece to the ear and the eye; the score is a jungle of rhythmic patterns in cross relationships, and a luxuriance of notes and symbols. The program, on several large sheets of typing and drawn diagrams, includes material like the following:

11 X2-RANDOMF (0—1.)
IF (JW—1) 9. 3. 5.
9 CALL DUMP
3 UX-R* X2

The music projects a sense of enormous energy. Its language is complex, involving such things as long sets of slow glissandos for successive string players, but there is a surprising degree of tonal feeling, although on constantly shifting planes.

American audiences had their first experience with Mr. Xenakis's music last season, when Gunther Schuller conducted one of the Greek composer's works on his "Innovations" series in Carnegie Recital Hall. Opportunity No. 2 will take place in a concert of new music here tomorrow night.

SCHOLARSHIPS.

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SYRACUSE, N.Y.
HERALD JOURNAL
D. 132,375
JUN 20 1963 Buffalo

SCHENECTADY, N.Y.
UNION STAR
D. 36,240
JUN 19 1963 Buffalo

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Circ. 45,001

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 44,419
JUN 21 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302
JUN 23 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214
JUN 21 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
ATTLEBORO, Mass.
Circ. 11,206
JUN 19 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,730
JUL 3 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
JUN 20 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News-Times (e)
DANBURY, Conn.
Circ. 22,407
JUN 20 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,256
JUN 20 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
JUN 20 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Free Press
SPRINGFIELD, Mass.
Weekly Circ. 1,181
JUN 22 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUN 20 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
JUL 23 1963

Berkshire Scholarships

The Berkshire Music Center, the Boston Symphony Orchestra's summer school for the study of music at Tanglewood, has a few scholarships available for young tenors and basses, who would be soloists with the Tanglewood Choir, act as chorus leaders, participate in the contemporary music program, and with the conductors' chamber orchestra.

Applicants must be singers who "have trained voices, fine musicianship, a good sense of pitch, and good sight-reading ability." They should contact the Registrar, Berkshire Music Center, Tanglewood, Lenox, Mass.

OKLAHOMA CITY, OKLA.
ADVERTISER
W. 39,084
JUN 27 1963 Buffalo

Charles Griffin Points Way With Fast Pace

How to get a scholarship, and fast, has been demonstrated by Charles Griffin, who leaves this week for Tanglewood, seat of the Boston Symphony Orchestra's multiple summer activities at Lenox, Mass.

Charles will be a member of the Berkshire Music Center student orchestra, chamber ensembles and the class in solfege, which latter is his election from a wealth of classes offered. He auditioned on viola — but is also a violinist, pianist and organist — in his junior year at Oklahoma City University, where he is working toward two music degrees. He started his professional career last season as an extra in the Oklahoma City Symphony.

He has been granted a full tuition scholarship for the summer, worth $300, and this is how.

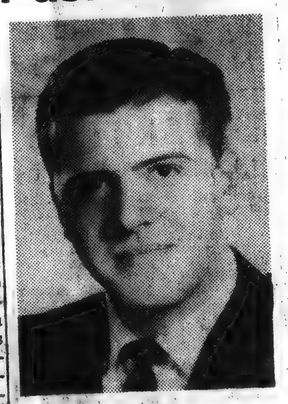
It was a Monday when he remembered the Boston Symphony would be playing a concert of the Great Artist Series Wednesday night in Municipal Auditorium. He had often thought about a summer at Tanglewood, but had never acted on the thought. Now, it struck him, was the time.

SO HE CALLED CONDUCTOR Guy Fraser Harrison of the City Symphony and asked if he would intercede for him with conductor Erich Leinsdorf of the Boston. Sir Guy said he would, but could make no promises it would avail.

So he called the Boston Symphony office in Boston, Mass., even though it was the day of the tour departure. He was referred to the head of summer activities, who said he would arrange an audition for him.

Came Wednesday, and his phones started ringing. Calls came from Mrs. Thomas Perry, wife of the Boston manager, relaying a promise of audition; from Guy Fraser Harrison, saying Mr. Perry would arrange an audition; from Alfred Krips, associate concertmaster, saying he should be at the stage door for audition at 7:30 before the concert.

He was there, all right. So were Krips and Joseph Silverstein, the concertmaster, and Joseph Pasquale, first violist. They heard him start a concerto movement off — too fast on account of his excitement — and suggested he start over in tempo, which he did. Then they gave him some sight reading to do from Mozart.



Charles Griffin

THAT WAS IT. THEY SAID goodbye, and "Unless we meet a large flock of crack viola applicants on this trip, you're in for sure. We'll notify you when the tour is over."

The day after the Boston's return from its tour, he was notified, requested to be at hand by June 26, and forward the time and place of his arrival. So he expects to be met.

The 20-year-old musician is a pupil of OCU faculty members Herbert Bagwell in violin and viola, Wilma Jensen in organ, and Nancy Ragsdale in piano. He is a son of Mr. and Mrs. Max Griffin, a graduate of Casady in 1961, and he spent the summer of 1961 on scholarship to Colorado College, studying viola with artist teacher Paul Doktor.

AKRON, OHIO
BEACON JOURNAL
D. 163,626 S. 179,373
MAY 17 1963 Buffalo

Honors Have Your

By ROBERT FINN

If you hope to keep up with Akron's Michael Flaksman, talented cellist, better get yourself a jet plane or a space capsule.

Michael, 17-year-old Buchtel High senior and one of Ohio's most remarkable young musicians, is in New York City for the start of a whirlwind of activity that won't stop for four months.

MICHAEL FLAKSMAN
. . . across ocean, too?

His travels also will take him to Washington, the Berkshire Music Center at Tanglewood, Mass., and probably to Portugal. He'll be seen Sunday night on nationwide TV and he may win an appearance with one of America's major symphony orchestras.

ACTUALLY Michael's merry-go-round started Thursday afternoon when he took an advanced placement history test at Buchtel. He's a recently-named National Merit scholarship winner.

Michael and his parents, Mr. and Mrs. Leslie Flaksman then drove to New York City for Michael to start three days of rehearsals for his appearance at 10 p. m. Sunday on the Voice of Firestone. He'll play Camille Saint-Saens' "Allegro Appassionato." The program will be seen here on channels 49 (WAKR-TV) and 5.

MICHAEL'S rehearsals will be interrupted Saturday afternoon so he can take a train to Washington to appear Sunday morning in the finals of the National Symphony Orchestra's Merriweather Post Contest.

As a regional winner, Michael will be competing with young instrumentalists from all over the country for $1,500 and a guest appearance with the National Symphony.

ORCHESTRA officials have agreed to put Michael on first so he can catch an 11:30 a. m. train back to New York to resume his Firestone Hour rehearsals.

If Michael survives the Sunday eliminations in Washington he may be required to return there for additional testing Monday and Tuesday. If he wins top billing, he will play with the orchestra Thursday night.

When the young musician gets back from New York he'll begin preparations for six weeks at the famed Berkshire Music Center, the Summer school operated by the Boston Symphony Orchestra.

HE MAY HAVE to leave Tanglewood a few days before its Aug. 24 closing, however, if he gets to make that trip to Portugal.

He's been selected to study at a special Summer school near Estoril from Aug. 26 to Sept. 21 under famed cellist Maurice Eisenberg. The trip is almost a certainty, but transportation and financial details aren't yet final.

Again, he may have to leave Portugal early to make it to Harvard by Sept. 17 to begin his freshman year as a music major. He will enter there on his National Merit scholarship.

30

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Vineyard Gazette
EDGARTOWN, Mass.
Weekly Circ. 5,236
MAY 10 1963

Wins Scholarship

Larry Benz Will Take Advanced Musical Study at Tanglewood

Larry Benz, son of Mr. and Mrs. Hamilton Benz of Vineyard Haven, has been awarded a scholarship at Tanglewood in the Berkshires, the summer home of the Boston Symphony Orchestra. Adjudication was held in mid-April before members of the brass ensemble of the orchestra at Kansas City, the second stop on the recent nation-wide tour.

One of 400 advanced music students drawn from all parts of the country, Larry will spend this summer in advanced study under principals of the orchestra who provide the nucleus of the faculty. The curriculum includes instrumental and ensemble work, symphonic performance at the "Shed" under various conductors including Erich Leinsdorf, director of the orchestra, and special classes with first-chair members. The sessions last eight weeks, ending in the latter part of August.

Began at Age of 8

Larry began his musical studies as a trumpeter at the age of 8, under the tutelage of the late Rudolf Fiebich, then instrumental instructor for the Island schools. When an opening occurred in the trombone section of the all-Island orchestra, Mr. Fiebich induced Larry to take up that instrument. Upon graduation from the Regional School, he was the recipient of a scholarship from the Martha's Vineyard Chorus Association.

Entering the Music College of the University of Wichita (the college ranks among the top six of the country) Larry turned to the bass trombone at the end of his freshman year. The university's brass ensemble stands in high repute throughout the mid-west and won high critical praise for its participation in the Music Educators National Conference in St. Louis, last January. Its director, incidentally, is another Vineyarder, Irving Sarin.

CHICAGO, ILL.
DAILY DEFENDER
D. 35,795
MAY 6 1963

Howard Voice Student 2nd To Win Scholarship

WASHINGTON — A 24-year-old junior enrolled in the College of Fine Arts at Howard University has become the second Howard student in the past month to win a scholorship to study music at the Berkshire Music Center, Tanglewood, Mass.

He is Avon C. Stuart of Middlesburg, Va., a voice major who will study at Berkshire for 10 weeks under the scholarship.

Berkshire is the Boston Symphony Orchestra's summer center for the advanced study of music. Stuart's scholarship follows a similar award to Berkshire won by Andrew N. White, III, Nashville, Tenn., a 20-year-od College of Fine Arts junior at Howard.

Both students won the awards in a competition sponsored by a local radio station. Some 60 applicants auditioned for the scholarships at Constitution Hall last March.

ALSO A SOLOIST

Stuart, in addition to studying voice, will serve as soloist for the Tanglewood Choir under his scholarship. The Tanglewood Choir is a choral unit which performs with the Boston Symphony Orchestra. White will study the oboe for eight weeks.

Both students were selected for the scholarships after auditioning before members of th oBston Symphony Orchestra.

A 1957 graduate of Douglass High School at Leesburg, Va., Stuart matriculated at Howard in 1958, and was among 60 members of the Howard Choir who toured 19 Latin American nations during 1960.

CHOIR SCHOLARSHIP

In 1961 he received a summer scholarship to participate in a six-weeks choir workshop at the International University, San Herman, Puerto Rico.

In addition, the first two years of his training at Howard was provided by a scholarship in 1958 from the Lions Club of Virginia after the club selected him winner in the musical competition among a group of high school students.

Stuart became a soloist at the Vermont Avenue Baptist Church, and a soloist for the YMCA Choir in Washington during his spare time after enrolling at Howard.

The son of Mr. and Mrs. Arthur H. Stuart of Middleburg, Va., Stuart said his interest in music developed as a result of his singing in school programs and with a church choir while in grammar school.

PORTLAND, ORE.
REPORTER
D. 53,940
MAR 14 1963

Scholarship List Drawn

The coveted Tanglewood scholarship to Berkshire Music Center in Lennox, Mass. has been awarded to Marylou Speaker, Portland Junior Symphony concertmaster and a senior at Washington high school.

The honor was announced, along with the winners of two other scholarships for Portland Junior Symphony musicians, by the music and scholarship committees of the Portland Junior Symphony Assn.

Patrick Fay, French horn with the orchestra, was named to receive a full nine-week scholarship to Aspen, Colo. Roxallanne Kelly, assistant concertmaster, was awarded the half scholarship for the same period to Aspen. Alan Pierce, bass trombonist, was named as alternate.

Each of the six candidates performed a work of his own choosing, sight-read, and was interviewed by the two committee under Dr. Reinhard G. Pauly, music committee chairman, who presided at the five-hour meeting.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Graphic
NEWTON, Mass.
Weekly Circ. 9,568
AUG 1 1963

STEPHEN CUSTER

Young Cellist To Be Featured At Tanglewood

Stephen Custer, a Newton high school graduate and scholadship student at the Berkshire Music Center at Lenox, will be featured cellist at Tanglewood on Sunday morning, August 4th.

The Newton boy will play in a quartet which will perform Beethoven's quartet No. 13 in B flat, Opus 130, in Chamber Music Hall, Tanglewood.

He is the son of Mr. and Mrs. William C. Custer of Newtonville and is a 1961 graduate of Newton High School.

He has completed two years as a pupil of Leonard Rose at the Juilliard School of Music in a New York City. During high school years, Stephen was principal cellist of the Greater Boston Youth Symphony.

He was soloist with the Boston Pops Orchestra on "Newton Night" in 1961.

SAN DIEGO, CALIF.
INDEPENDENT
3 TI.a WEEK 186,882
MAY 2 1963

Music Majors Honored By Symphony

Five music students from San Diego State College have been awarded summer scholarships at Tanglewood, the Berkshire Music Center in Massachusetts, by the Boston Symphony Orchestra. Only 30 students from across the nation are chosen.

The recognition was gained by Judith Cannon, violinist; Mary Gerard, violinist; Charles Ketcham, violinist; Bonnie Matthews, violinist and Susan Pray, violist. Mrs. Matthews and Ketcham also have been hired by the Dallas Symphony Orchestra and will join it in the fall.

All five winners are students of Gilbert Back's chamber music classes.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News-Tribune (e)
WALTHAM, Mass.
Circ. 15,819
JUL 29 1963

Newton Cellist At Tanglewood

Stephen Custer, a scholarship student at the Berkshire Music Center in Lenox this summer, will play in the quartet which will perform Beethoven's Quartet No. 13 in B flat, Opus 130 on Sunday morning, Aug. 4, in Chamber Music Hall at Tanglewood.

The son of Mr. and Mrs. William C. Custer of 275 Lowell Ave., Newtonville, he is a 1961 graduate of Newton High School and has completed two years as a pupil of Leonard Rose at the Juilliard School of Music in New York City.

During high school, Stephen was principal 'cellist of the Greater Boston Youth Symphony. He was soloist with the Boston Pops Orchestra on Newton Night in 1961.

BATON ROUGE, LA.
ADVOCATE
D. 45,681 S. 66,530
JUL 3 1963

LAFATETTE, LA.
SOUTHWEST LOUISIANA
REGISTER
W. 24,953 (C)
JUN 27 1963

Diocesan Music Head Wins Grant

Lafayette — Katherine Landry, music supervisor for Lafayette diocesan schools, has received a grant to attend the Berkshire Music center at Tanglewood, Mass. She has registered in the choral conducting department and will be a member of the chorus in concerts with the Boston Symphony orchestra.

Tanglewood, the summer home of the Boston Symphony, was founded in 1940 to provide students and teachers with further professional training and add to their artistic experience under the guidance of eminent musicians and teachers.

Erich Leinsdorf is the director of the center and Aaron Copland, chairman of the faculty. Also on the faculty are Lukas Foss, Alfred Patterson, members of the Boston Symphony, Yannis Xenakis and others. A series of concerts to be presented this summer will include a premier American performance of Benjamin Britten's Requiem Mass. The composer will be in attendance.

SAN DIEGO, CALIF.
TRIBUNE
D. 117,670
APR 27 1963

Tanglewood Scholarship Grants Won

Five San Diego State College music students have been awarded scholarships by the Boston Symphony Orchestra. They are Judith Cannon, Mary Gerard, Charles Ketcham, Bonnie Matthews and Susan Pray.

The scholarships are given the students for a summer of training at the orchestra's Berkshire Music Center in Tanglewood, Mass. Erich Leinsdorf, director of the orchestra, conducted the auditions last week when the Boston Symphony appeared at a concert here.

The San Diegans are in a group of only 30 young musicians selected from throughout the United States for the Berkshire event.

Miss Cannon, 22, is a senior music major at the college. Miss Gerard, 26, is a graduate music student. Ketcham, a music major and violinist, is conductor of the Young Artists' Symphony Orchestra.

Miss Matthews, 21, is a violinist and Miss Pray, 20, a music major and violist.

PORTLAND, ORE.
OREGON LABOR PRESS
W. 35,455
MAY 17 1963

Young violinists win scholarships

Portland violinist Gebhard Long has won a nationally contested scholarship for summer study at the Tanglewood, Mass., music school, sponsored by the Boston Symphony Orchestra.

Two other local violinists, Marylou Speaker and Roxallanne Kelly, have been awarded Junior Symphony scholarships to Tanglewood and the Aspen, Colo., summer music school, respectively.

All three are students of Raphael Spiro, a member of Musicians' Local 99.

NORTHFIELD, MINN.
NEWS
W. 3,352
JUN 6 1963

Receives Grant For Music Study At Tanglewood

Robert Bailey was recently granted a scholarship to attend the Berkshire Music Center at Tanglewood Estate, Mass., for the summer months. Auditions were held four weeks ago at Northrop auditorium, University of Minnesota, by the members of the Boston Symphony orchestra.

Robert has taught music at Deer Creek for the past two years. During the summers of 1961 and 1962 he attended the Symposium for Conductors at Fish Creek, Wis. A 1960 graduate of St. Olaf College, he is the son of Mr. and Mrs. R. E. Bailey of Northfield.

CHICAGO, ILL.
NEW WORLD
W. 192,119 (C)
JUL 12 1963

Gets Scholarship To Tanglewood

Nohema Fernandez, a Rosary college freshman from Havana, Cuba, has received a full scholarship for eight weeks to study at Tanglewood, the summer school of the Boston Symphony orchestra, a mecca for musicians from all over the world, in Lenox, Mass.

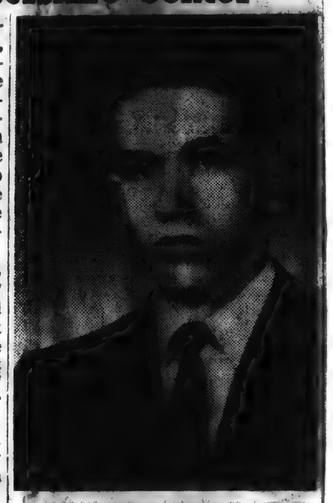
Miss Fernandez studied in Havana at the International Conservatory under Maria Jonas de Castro. In 1960 she was chosen to play at the International Music fesival in Mexico.

In the picture with Miss Fernandez is Sister Marie Thomas, O.P., associate professor of theory at Rosary college.

WADENA, MINN.
PIONEER JOURNAL
W. 3,473

MAY 23 1963

Deer Creek Teacher Is Granted Acceptance To Bershire Center



Robert Bailey

Mr. Robert Bailey, faculty member at Deer Creek High School, was recently granted formal approval of his acceptance at the Bershire Music Center, Tanglewood Estate, Massachusetts. Auditions for this summer program of concentrated performing were held three weeks ago at Northrup Auditorium on the campus of the University of Minnesota by the principals of the Boston Symphony Orchestra

A graduate of St. Olaf College, 1960, Mr. Bailey has been history instructor and band and choral director for the past two years at Deer Creek. Expansion of the music department during that time has created the likelihood of hiring a full-time music instructor by the school.

Long interested in music, Mr. Bailey demonstrated his ability throughout his college career as first chair trombonist with the St. Olaf Band and Orchestra, as well as being soloist with both organizations. During the summers of 1961 and 1962 he pursued his interest in conducting by attending the Fish Creek Symposium for Conductors (Wisconsin) directed by Thor Johnson, former director of the Cinncinatti Symphony Orchestra and presently on the music faculty of Northwestern University.

* * *

COLUMBIA, TENN.
HERALD
D. 10,585

MAY 22 1963

MISS JANICE JONES
mezzo soprano

Columbia Girl To Study At Noted Music Center

A Columbia girl, Miss Janice Jones, daughter of Mr. and Mrs. Martin Jones, will leave early in June for Lenox, Mass. where she will be a member of the Festival Chorus and the Tanglewood Choir at the Berkshire Music Center during the summer months.

Miss Jones, a junior at Peabody College, Nashville, and voice pupil of Louis Nicholas, recently won an audition with the Boston Symphony Orchestra in Chicago with the result that she was accepted for membership in the chorus and choir at the music center where she will continue her advanced study of music this summer.

During her high school days in Columbia where she was graduated in 1960, Miss Jones was a voice pupil of Mrs. J. Hugh Robertson. At Montgomery, Ala. where she was a student for two years at Huntingdon College, she was a voice pupil of Andrew Nelson. She is a mezzo soprano singer.

The 10-acre Tanglewood estate overlooking Lake Mahkeenac at Lenox, Mass., was given to the Boston Symphony Orchestra in 1936 by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan. In the beautiful surroundings of formal gardens, hemlock hedges, avenues of tall pine, and great lawns, the Boston Symphony Orchestra gives a series of 24 summer concerts, the Berkshire Festival, and maintains the Berkshire Music Center, the only such enterprise operated by a major symphony orchestra. The Orchestra's summer center for the advanced study of music is in session throughout the eight weeks of the Festival. Erich Leinsdorf is Director of the Center.

MOUNT VERNON, N.Y.
WESTCHESTER OBSERVER
W. - CIRC.N.AVAIL.

APR 20 1963

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HACKENSACK, N.J.
RECORD
D. 114,495

JUN 1 1963

MUSICAL PRIZE GIVEN STRAUSS

Conductor To Perform At Tanglewood

Leonia — Melvin Strauss of 455 Park Avenue has been awarded the first Fromm Fellowship in conducting the Boston Symphony Orchestra, it was announced today.

The grant provides for Strauss conducting the Fromm Players in performances of contempory music at the Berkshire Music Center, Tanglewood, Mass., for the 1963 season.

An assistant professor of Music at Newark College of Rutgers University, he was the winner of the New Jersey Symphony's 1962 Samuel Antek Memorial award for young conductors.

Strauss is an assistant conductor of the New Jersey Symphony and last year was the musical director of the Playhouse on the Mall, Paramus. He has been a member of the Rutgers faculty for 10 years and has been a musical assistant with the N. B. C. - T. V. Opera Company.

Married to the former Renate Aubert, who was a professional dancer, he has a daughter, Janie, 9.

DOWN BEAT
CHICAGO, ILL.
E.O.WEEK 41,627

APR 11 1963

Gunther Schuller will tour Communist countries, including the Soviet Union, this spring. The composer-conductor will lecture, meet with composers, and do some conducting. Schuller also will teach at Tanglewood in Massachusetts this summer. **John Cordell,** former president of the Montreal Jazz Society, reports from Amsterdam, Holland, that he is currently running a jazz night club, Greenwich Village. The first group to play the club was **Curley Jones'.** Cordell said he hopes to book combos led by guitarist **Rene Thomas** and organist **Lou Bennett** soon.

New England Newsclip Agency, Inc.
Box 2075, Boston 6 - RIchmond 2-4200
Minute Man
LEXINGTON, Mass.
Weekly Circ. 6,471

JUN 6 1963

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DRAYTON PLAINS, MICH.
LAKELAND TRIBUNE
W. 4,200

JUN 12 1963

To Study with Boston Symphony

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Fetter was auditioned in Chicago in April and the appointment is the end result of that audition and a subsequent screening by representatives of the Boston Symphony.

CHAMPAIGN-URBANA, ILL.
NEWS-GAZETTE
D. 29,326 S. 30,480

JUN 30 1963

PICK BRANIGAN ADVISOR FOR MUSIC CENTER

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Members of the committee, comprised of leading musicians throughout the nation including Leonard Bernstein, Howard Hanson, William Schumann, Isaac Stern and others, will attend opening exercises of the 21st season Sunday. Events on succeeding days will include a symposium with Aaron Copeland as moderator.

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JEWISH NEWS
NEWARK, N.J.

JUN 7 1963

W E D
CLIPPING SERVICE
CALDWELL, N. J.
CApital 6-4044

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Strauss, who also won the New Jersey Symphony's 1962 Samuel Antek Award for Young Conductors, through which he studied conducting at the Berkshire Center, is assistant conductor of the New Jersey Symphony. He was musical director of the Playhouse on the Mall, Paramus, last year; has been a member of the Rutgers faculty for 10 years; is co-director of the Rutgers Opera Players; and has been musical assistant with the NBC-TV Opera Co. and assistant director of the Turnau Opera Players of Woodstock, N.Y. and Sarasota, Fla.

WADENA, MINN.
PIONEER JOURNAL
W. 3,473

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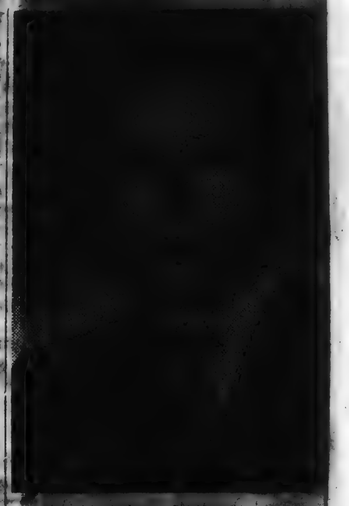

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COLUMBIA, TENN.
HERALD
D. 10,585

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W. - CIRC. N. AVAIL.

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HACKENSACK, N.J.
RECORD
D. 114,495

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DOWN BEAT
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Minute Man
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D. 29,326 S. 30,480

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JEWISH NEWS
NEWARK, N.J.

JUN 7 - 1963

WED
CLIPPING SERVICE
CALDWELL, N. J.
CApitol 6-4044

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32

NEWARK, N.J.
NEWS
D. 272,466 S. 390,780

JUN 2 1963

Wins Tanglewood Post

Melvin Strauss of Leonia, assistant professor of Music at Newark Colleges of Rutgers, and a native Newarker, has been awarded the first Fromm Fellowship in Conducting by the Boston Symphony Orchestra. The grant provides that he will conduct the Fromm Players in performances of modern music at the Berkshire Music Center, Tanglewood, Mass., this summer.

MELVIN STRAUSS

Strauss won the New Jersey Symphony's 1962 Samuel Antek Memorial Award for Young Conductors, though which he studied conducting at the Berkshire Music Center. He received the Fromm Fellowship as a result of these studies.

An assistant conductor of the New Jersey Symphony, Strauss was musical director last year of the Playhouse on the Mall, Paramus. He has been a member of the Rutgers faculty for 10 years. Strauss studied at Juilliard School of Music in New York, was graduated from Rutgers University and earned a master's degree in Musicology at New York University. He is married to Renate Aubert, a professional dancer. They have a daughter, Jamie, aged 9.

THE OHIO NEWS BUREAU COMPANY
Cleveland 14, Ohio
First Clipping Bureau In Ohio

Akron Beacon Journal
Akron, O.
P. M. - circ. 101,698
Sun. - circ. 180,134

JUL 1 1963

4 Area Youths Cited As Top Composers

If the prize-winning habits of its young composers continue, Akron one day may be known as much for its musical output as for its output of tires.

Four area students have won prizes in the 1963 Junior Composers Contest sponsored nationwide by the National Federation of Music Clubs.

Local winners are Michael A. Flaksman, son of Mr. and Mrs. Leslie Fleksman of 405 Somerset rd.; Thomas G. MacGowan, son of Mr. and Mrs. Thomas G. MacGowan, 295 Wyant rd.; Herbert N. Harger, son of Mr. and Mrs. Horace N. Harger, 1776 Twelfth st., Cuyahoga Falls, and Alan Shewmon, son of Mr. and Mrs. Daniel Shewmon, 267 Westgate st., Wadsworth.

Flaksman

MacGowan

Harger

Shewmon

FLAKSMAN, who is studying at the Tanglewood (Mass.) Berkshire Music School this Summer, is 17. MacGowan is 15, Harger 14 and Shewmon 13.

Flaksman won first prize in competition for 16 to 18-year-olds. MacGowan took top prize in the 13 to 15 class. Harger won an honorable mention in the same class, and Shewmon won a scholarship to a music camp at Linden Center, Vt.

Young composers from 30 states entered the competition. Judging was by faculty members from New York's Juilliard School of Music.

FLAKSMAN will enter Harvard University as a freshman this September. MacGowan is a sophomore at Kent State University High School. Harger is a ninth grader at Bolich Junior High in Cuyahoga Falls and Shewmon is a Wadsworth High School student.

Compositions by Falksman and MacGowan will be performed at an upcoming convention of the National Federation of Music Clubs in Miami Beach.

Both were represented on the program at North High School last April 5 when winners in the Akron Scholastic Composers Contest heard their music premiered.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 194,870

JUL 22 1963

Today in Society:

Berkshire Music Friends Give 300 Students Chance

By MARJORIE W. SHERMAN

Giving to young musicians a chance to study at Tanglewood for eight weeks inside a major musical organization is the major satisfaction of some 4000 Friends of the Berkshire Music Center. Members, giivng from $5.00 to $5000 are invited to performances by the 300 students, more than 60 percent of them on full scholarships. As the Music Center hits its full stride for the 21st year, a number of Bostonians are renewing memberships pledged every season since 1941.

Among the many regular supporters of musical training, based on contact with actual performances, are Mrs. Bruce Crane of Boston and Dalton, Miss Gertrude Robinson Smith of Brookline and Stockbridge, Dr. Rudolph Toch of Milton, Mr. and Mrs. William Gill of Manchester, Mr. and Mrs. Joseph Fallon, and Mrs. Paul Bernat of Chestnut Hill, and Mr. and Mrs. Jack Adelson, Mrs. William T. Aldrich, and Mrs. Steven Meley of Brookline.

Memberships also have been pledged by Mr. and Mrs. Frederick Tauber of Melrose, Mrs. Benjamin Levy of Marblehead, Lauder Greenway of Boston and Maryland, Mrs. Laura Hersloff of North Easton, Mr. and Mrs. Edwin A. Taft of Hamilton, Mrs. Shaun Kelly, Miss Marian Rockefeller, William Schwann, Richard C. Paine, Mr. and Mrs. Edwin Dreyfus, Mrs. John [illegible], Mrs. Otis T. Russell and Mr. and Mrs. Sidney Rabb all of Boston; Mrs. Alfred G. Kay of Belmont, Mrs. J. W. Farley of Needham, and Miss Helen Almy and Mrs. M. W. Crocker of Cambridge.

CHARLESTON, S.C.
POST
D. 35,948

JUL 16 1963

Local Girl Gets Music Grant

MISS TERESA STURCKEN

Miss Teresa Sturcken, a daughter of Mr. and Mrs. H. Tracey Sturcken of 729½ King St., recently has been awarded a partial scholarship grant for eight weeks of study and concerts at Tanglewood, Lenox, Mass.

Tanglewood is the summer home of the Boston Symphony Orchestra. While there, Miss Sturcken will study voice at the Berkshire Music Center, and will be a member of the Berkshire Festival Chorus and Choir. She will take part in concerts featuring the chorus and choir, the Boston Symphony Orchestra and visiting conductors and solo artists.

Miss Sturcken is a senior majoring in music education at Marywood College, Scranton, Pa. She is the past treasurer and present secretary of the Marywood chapter of Music Educators' National Conference, and treasurer of the college's chapter of Sodality.

A graduate of Bishop England High School, Miss Sturcken has appeared on several local television programs as well as in a variety of musical productions. Her last appearance was as soloist in the St. Joseph's Catholic Church performance last November of Stabat Mater. Miss Sturcken's mother is organist and choir director at St. Joseph's.

The Washington Post
WASHINGTON, D.C.
D. 407,089 S. 474,073
MAR 20 1963

Staff Photos by Bob Burchette

Their Music Was Inspired by Scholarship Hopes

Charlotte Bahin of Springfield, Va., plays the harp during an audition at Constitution Hall yesterday for applicants for full-tuition scholarships to the Berkshire Music Center this year.

Adam Frank smiles assurance to his daughter Janet, 17, as she awaits her audition with the cello. The Berskhire scholarship she and other area musicians sought is offered by Radio Station WGMS.

Andrew White, 20, Howard University student, was winner of the Berkshire scholarship with his playing of the oboe. He'll spend eight weeks at the music center.

WASHINGTON, D.C.
NEWS
D. 267,283 S. 313,407
MAR 25 1963

Howard Junior Wins Award

Andrew N. White, 20, Howard University junior, has been awarded a full tuition scholarship to the Berkshire Music Center at Tanglewood, Mass. The young oboeist was selected at an audition from among 60 applicants.

Native of Tennessee, he is earning his way thru college by playing with a local jazz group, the JFK Quintet.

WASHINGTON, D.C.
STAR
D. 267,282 S. 313,407
MAR 20 1963

Jazz Oboist, 20, Wins Music Scholarship

A 20-year-old student who plays the oboe with the "JFK Jazz Quintet" yesterday won a summer scholarship to the Berkshire Music Center.

Andrew White, a junior at Howard University, was selected by members of the Boston Symphony Orchestra, who auditioned some 60 applicants at Constitution Hall.

"I didn't want to tell them I played with a jazz quintet," he said after winning the full-tuition scholarship. "I thought that might hurt my chances."

His eight weeks of study at the Tanglewood estate near Lenox, Mass., will be sponsored by radio station WGMS. Tanglewood is the Boston Symphony Orchestra's summer center for the advanced study of music, under the chairmanship of Aaron Copland.

Others who auditioned yesterday were selected for admission to the Berkshire center, but their names will not be announced until next month.

ANDREW WHITE
—Star Staff Photo

NEW YORK, N.Y.
NEW YORK COURIER
W. 10,932
JUN 22 1963

Teacher's Faith Pays Off for Oboist

ANDREW WHITE AND PROF. MARX FAX
. . . mentor "pushed" pupil to success

WASHINGTON, D.C. — The friendly persuasion of a Howard University music teacher and the somewhat reluctant cooperation of one of his students have resulted in a $600 scholarship for the student to study music this summer at the Berkshire Music Center, Tanglewood, Mass.

The student, Andrew N. White III of 1621 Haynes Meade Circle, Nashville, Tenn., had little confidence in his ability to win the full-tuition scholarship in the competition sponsored by a local radio station.

But his music teacher, Mark Fax, associate professor of piano and composition and head of the Department of Applied Music at Howard, thought differently. He encouraged the 20-year-old College of Fine Arts junior to enter the competition, and even took the initiative in registering White as an applicant.

When members of the Boston Symphony Orchestra heard the youth play the oboe during the auditions, they were convinced that he was the most talented of all the applicants.

The result is that White will study for eight weeks at Berkshire, the Boston Symphony Orchestra's summer center for the advanced study of music, under the chairmanship of Aaron Copland.

Born in Washington, D. C., White moved to Nashville with his parents when he was six-years-old. He was graduated from Cameron High School at Nashville in 1960, and matriculated at Howard later that year.

As a member of the high school band, he played saxophone until the need arose for an oboe player. At the request of his high school music teacher, John C. Reed, he switched to oboe without any tutoring. White also plays the piano and bass fiddle.

He and four other musicians formed the "JFK Jazz Quintet" shortly after his arrival in Washington. The group plays regularly at the Bohemian Caverns, one of the city's leading jazz clubs. Though an accomplished jazz saxophanist, White plans "to follow oboe in the classical area of music using symphony as a goal."

An honor student in music at Howard, White won a plaque for maintaining the highest academic average for freshmen in the School of Music, and has made the Dean's Honor Roll each year since he enrolled.

He is the son of the Rev. and Mrs. Andrew White of Nashville.

The Washington Post
WASHINGTON, D.C.
D. 407,089 S. 474,073
MAR 25 1963

Postlude

Oboist Studying at Harvard Wins Tanglewood Scholarship

By Paul Hume

PRINCIPAL MEMBERS of the Boston Symphony Orchestra last week chose the winner of a full-tuition scholarship to the Berkshire Music Center at Tanglewood. He is Andrew White, a junior at Howard University, and an extraordinary oboist.

Hume

Not only were the wind players, who auditioned all the hopeful blowers of wind instruments, impressed but, also the Boston's string players. After listening to their string candidates, they agreed that none of them played comparable to young White.

The scholarship, which is being contributed by Station WGMS, will give White eight weeks of performance and study of both oboe and composition. It pays full tuition, room and board. He won his prize out a field of over 60 entrants.

White's teacher, also named White, is Richard White of the National Symphony Orchestra.

NORFOLK, VA.
JOURNAL AND GUIDE
SAT. 30,579
APR 13 1963

HU Student Wins Music Scholarship

WASHINGTON — A Howard university student from Nashville,, Tenn., has been awarded a summer scholarship to the Berkshire Music Center in Tanglewood, Mass.

During an audition with the Boston Symphony Orchestra, 20-yearold Andrew White was picked to study for eight weeks at Berkshire under the principal oboist of the Boston orchestra. White, a junior at Howard, plans to follow oboe in the classical area of music, although he plays a saxophone with the "KFK Jazz Quintent" in Washington.

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OPENING EXERCISES

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

CAIRO HERALD
Thursday, June 27, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

RAVENA NEWS HERALD
Friday, June 28, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ATHENS HERALD
Thursday, June 27, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

TROY MORNING RECORD
Saturday, June 29, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Monday, June 24, 1963

ATLANTIC CITY, N.J.
PRESS
D. 49,351 S. 36,543

JUN 23 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302
JUN 23 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819
JUN 23 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214
JUN 21 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News-Times (e)
DANBURY, Conn.
Circ. 22,407
JUN 26 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
ATTLEBORO, Mass.
Circ. 11,206
JUN 22 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
JUN 22 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
JUN 26 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUN 25 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 164,299
JUN 27 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
JUN 22 1963

Ceremonies For Tanglewood

The Boston Symphony Orchestra's Berkshire Music Center will hold its traditional opening exercises on Sunday, June 30, at 3:30 p.m., at Tanglewood, Lenox, Mass. This 21st session will be under the direction of Erich Leinsdorf, who is completing his first year as the orchestra's music director. Approximately 300 young musicians are expected to be registered for the eight week session.

Mr. Leinsdorf, who has described the Berkshire Music Center as "the beacon, forum, source, and arena for the advanced study of music," will deliver the principal address at the exercises. He has already announced a number of changes for this summer's session, including greater emphasis on the study and performance of chamber music as an approach to other phases.

Aaron Copland is returning after a year's leave of absence as chairman of the faculty and head of the department of composition. Richard Burgin will head the departments of instrumental music and conducting; the department of choral music will be under the direction of Alfred Nash Patterson and Lorna Cooke deVaron; and Peter Gram Swing will be in charge of the department of listening and analysis. Mr. Leinsdorf and Eugene Ormandy, music director of the Philadelphia Orchestra, will be active in the department of instrumental music, as will Joseph Silverstein, concertmaster of the Boston Symphony, and William Kroli.

At the conclusion of the exercises tea will be served in the formal gardens of the Tanglewood estate. The public is cordially invited to attend the exercises and the tea.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 452,333
JUN 27 1963

TANGLEWOOD SEASON OPENS SUNDAY

Next Sunday's opening exercises of the Berkshire Music Center's 21st session at Tanglewood will begin with an address of welcome by Thomas D. Perry Jr., manager of the Boston Symphony Orchestra. Henry B. Cabot, president of the orchestra's trustees, will speak following a musical presentation, the traditional performance of Randall Thompson's "Alleluia." This will precede the principal address of the afternoon to be delivered by Erich Leinsdorf, conductor of the Boston Symphony

TROY, N.Y.
TIMES RECORD
D. 41,136

JUN 29 1963

Tanglewood Ceremony Tomorrow

The Boston Symphony Orchestra's Berkshire Music Center will hold its traditional Opening Exercises tomorrow at 3:30 p.m. at Tanglewood, Lenox, Mass.

Founded in 1940, the Berkshire Music Center's 21st session will be under the direction of Erich Leinsdorf, who is completing his first year as the orchestra's music director.

Erich Leinsdorf, who has described the Berkshire Music Center as "the beacon, forum, source, and arena for the advanced study of music," will deliver the principal address to the faculty and participants of the Music Center.

The opening exercises will begin with an address of welcome by Thomas D. Perry, Jr., Manager of the Boston Symphony Orchestra. Henry B. Cabot, President of the Orchestra's Trustees, will speak following a musical presentation.

The members of the Berkshire Music Center, conducted by Lorna Cooke deVaron, will join in the traditional performance of Randall Thompson's Alleluia. This work written for the opening session of the Music Center in 1940, will precede the principal address of the afternoon to be devilered by Leinsdorf.

At the conclusion of the exercises tea will be served in the formal gardens of the 210-acre Tanglewood estate. The public is cordially invited to attend the opening exercises and the tea.

The orchestra's first concert of the season will be held Friday at 8 p.m.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819
JUN 30 1963

Center To Open Today

Erich Leinsdorf and the Boston Symphony Orchestra will open the orchestra's 1963 Berkshire Festival at Tanglewood (Lenox, Mass.) this week with three concerts of music by Mozart.

The concerts will be given in the 6,000 seat Music Shed at 8 on Friday and Saturday evenings and at 2:30 next Sunday (July 7).

The Berkshire Music Center, the summer center for the advanced study of music, will begin its 21st session with formal opening exercises in the theatre today at 3:30 p.m.

Serkin Is Soloist

The weekend concerts, conducted by Leinsdorf, will be his first at Tanglewood since he became music director of the Boston Symphony last September. Leinsdorf has invited Rudolf Serkin to be soloist at each of the three opening Berkshire Festival concerts.

The pianist will perform a different Mozart concerto at each of the concerts, beginning a series of annual appearances at Tanglewood during which he will play all the Mozart concertos. The concertos to be played this week have not been previously performed at Tanglewood.

For the opening concert on Friday at 8 p.m., Leinsdorf has chosen Mozart's Divertimento for Violin, Viola, Bass, Two Horns, and Bassoon, K. 205. Rudolf Serkin will play the Piano Concerto in E-Flat, K. 271, and the concert will close with the Symphony in C, "Jupiter," K. 551.

Saturday morning at 10:30 an Open Rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will be held in the Music Shed. Tickets for the Open Rehearsal will be available at the Festival Ticket Office (Tanglewood Main Gate) and the South Gate on Saturday at $1.50 for adults and $.50 for children.

Mozart's Marches, K.408 will begin Saturday evening's concert. Mr. Serkin will perform the Piano Concerto in F, K. 459 and Roger Voisin, principal trumpet of the Boston Symphony, will play an old posthorn for the Serenade, No. 9, K. 320, the concluding work on Saturday's program.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 452,333
JUN 25 1963

A CORDIAL invitation is extended to the public to attend the opening exercises of Boston Symphony Orchestra Berkshire Music Center's 21st session next Sunday at 3:30 in Tanglewood, Lenox. Erich Leinsdorf, who is completing his first year as the Orchestra's Music Director and who has described the Center as "the beacon, forum, source, and arena for the advanced study of music," will deliver the principal address to the faculty and participants of the Center.

Approximately 300 young musicians are expected to be registered for the 8-week session. At the conclusion of the program, tea will be served in the formal gardens of the Tanglewood estate.

The posthorn, forerunner of the modern cornet, is a coiled brass instrument used by the guards of the mail coaches to announce their arrival in European villages and towns.

Rudolf Serkin will play Mozart's Piano Concerto in B-flat, K. 595 next Sunday afternoon, (July 7). This concerto was performed by Mr. Serkin at his public debut in the United States in 1936. Also to be heard next Sunday will be the Symphony in F, K. 130 and the Divertimento for Flute, Oboe, Bassoon, Four Horns and Strings, K. 131.

300 Students

Leinsdorf will deliver the major address to the 300 young musicians who will be studying at Tanglewood this summer at the opening exercises of the Berkshire Music Center at 3:30 this afternoon.

Henry B. Cabot, president of the orchestra's trustees, and Thomas D. Perry, Jr., manager of the orchestra, will speak. Following the exercises in the theatre, tea will be served in the formal gardens. The public is cordially invited to attend today's Berkshire Music Center activities.

Another event open to the public to take place tomorrow afternoon at 2:30 will be the Berkshire Music Center Symposium. As director of the Berkshire Music Center, Leinsdorf has invited to Tanglewood the members of the advisory board of the music center.

The board consists of the presidents and deans of many of the leading music schools and conservatories in the country. The symposium will study the question of the place of the Berkshire Music Center in the education of young music students.

Friends of the Berkshire Music Center, those making voluntary contributions for the support of the music center, are invited to the first Friends event of the 1963 session next Sunday morning (July 7): a concert of chamber music to be held at 10:00 a.m. in the Chamber Music Hall.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Press (e)
BRISTOL, Conn.
Circ. 14,439
JUL 18 19

Erich Leinsdorf, New Force Behind Berkshire

By HAROLD C. SCHONBERG

To the public at large, the major elements of the Berkshire Music Festival are the weekend concerts in The Shed. To many professionals, though, the work of the Berkshire Music Center and the collateral Fromm concerts of contemporary music are of even greater importance. And in this summer of 1963 a new force entirely is activating the Music Center.

Erich Leinsdorf is, by all accounts, the force. An energetic man, he seems to find time to conduct his quota of rehearsals and concerts, work on the center curriculum, drop into classes, hold conducting seminars and in general put his personality on the entire festival as has no musician since Serge Koussevitzky.

How he does it all is a mystery. His predecessor, Charles Munch, paid very little attention to the Music Center. Mr. Munch, on becoming musical director of the Boston Symphony, made it clear at the outset that he was no teacher. He frankly said that his part in the festival would consist of being in charge of the concerts. Others would have to take charge of the center: its students, its faculty, its repertory, its workshops.

One can sympathize with Mr. Munch's attitude. The Boston Symphony is one of the world's great organizations, and one of the world's busiest. The conductor has a full-time job, with relatively few guests or assistants to relieve the work load. After a busy season, most conductors would like to go off and rest, meditate, study new music and restudy old, prepare new repertory. Not the conductor of the Boston Symphony, though. His summer months have to be taken up with the festival. No wonder Koussevitzky and Munch for the most part repeated items of the winter repertory.

But Mr. Leinsdorf seems not only prepared but eager to add to the scope of the entire festival. His programs this summer are much more catholic than those of his predecessors, what with several weeks of Mozart (including a gob of Mozart works never before heard at Tanglewood or hardly anywhere else, for that matter), a concentration on Prokofieff and the American premiere on July 27 of Benjamin Britten's "War Requiem."

That's the festival part. As for the Music Center, Mr. Leinsdorf has a good many ideas, some of which he has already put into execution. He thinks that not enough care is taken in selecting the students; that in the past there has been too much mediocrity. This season, every applicant had to undergo an audition, and blood flowed. This did not in the least disturb Mr. Leinsdorf. In fact, this weeding-out of unqualified applicants pleased him, for he considers musical culture among professionals and would-be professionals at a low state, and he would not like the Music Center to be a forum for the unqualified.

"There is no necessity for profit in the Music Center," he said last week. "so why compromise? Why not search for a higher type of student? Why not stress general to finger a violin or shake a stick? After all, if you want to play a Beethoven violin sonata you have to know the quartets and symphonies."

Thus this season there will be a concentration on chamber music at the Music Center. There will be many new seminar sessions. There will be symposiums, including one of the problems of string players later this summer. Already an imposing advisory committee of educators and pedagogues has been established; and the first meeting, last July 1, touched on a liaison between the Music Center and various music schools throughout the country. It is hoped that some sort of teaching fellowships in music, to aid the best Music Center students, can be worked out among the various colleges and conservatories throughout America.

When Mr. Leinsdorf addressed the students at the opening ceremonies last June 30, he put his cards on the table. And he had some hard words to say: "We will certainly try to make you more fully aware of what is involved in a total commitment to music. . . . Our faculty members are determined not to encourage sluggish minds or mediocre ability. That group is unfortunately more than sufficiently represented within our profession."

Mr. Leinsdorf put his finger squarely on the major trouble with most advanced music education today. (It is true all over the world, not only in America.) Most music education is aimed at perfecting a vocal or instrumental technique. Young people come out of conservatories with a recital program or two, with a half-dozen or so concertos, with three or four operatic roles and a few dozen songs and arias. But they are blind to other music; indeed, in a way they are musical illiterates who have little style or culture.

As a conductor, Mr. Leinsdorf is constantly running into this type of musician — the musician who can play a concerto but cannot read score, much less his own part in a score. Here Mr. Leinsdorf did not mince words. "The unhappy auditionist who is seemingly fluent in his sonata or concerto, only to collapse from shock of nonrecognition when it comes to 'reading,' is not as much to blame as his mentors who have encouraged him to pursue musical ambitions without thorough training. Many are the dubious advisers who steer their charges towards great solo virtuoso stardom. The hope of filling a spot vacated by a Kreisler or a Feuermann is a heady enough dream to induce hundreds of hopefuls to drill themselves into a stupor of Paganini caprices while neglecting to acquire a real musical education."

A real musical education cannot, of course, be obtained in the eight weeks of the Music Center. Mr. Leinsdorf has no illusions on that point. All he hopes to do is fill a need: to raise standards as much as possible, give students new ideas and exposure to all kinds of music, make them read as much as possible, make them play chamber and other ensemble music, have them work with the experienced professionals of the Music Center. For the students, this will not be a vacation. It will be work.

And it will not be haphazard work.

"For the first time in many years," said a faculty member the other week, "things are organized around here. Those kids better look out. Big Brother is watching them."

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 501,625 S. 760,395
JUL 7 1963 Buffalo

A VERITABLE PARADOX!

By MILES KASTENDIECK

"THE MUSICAL WORLD is out of bounds," according to Erich Leinsdorf in his opening address as director of the Berkshire Music Center at Tanglewood last Sunday. He may have set a precedent in making perhaps the longest speech ever heard during the 21 opening sessions. It is a timely observation, for one paradox follows another in the world of music.

●

TANGLEWOOD TRIES to make its students fully aware of what is involved in a total commitment to music. A question immediately arises whether the public is aware of what is involved for students, for professionals, or most significantly, for themselves as audience. With so much music so readily available how many only heard it, how many really listen to it?

"In March of this year," Mr. Leinsdorf pointed out, "the applications for Tanglewood stood at 24 violin players and 48 conductors. For the conductors who expect large string sections in their orchestras a dismal prospect, indeed!" This paradoxical situation suggests that those who start out to be conductors may never have asked into what kind of world they were going.

"Like many other people who are concerned with music," he further declared, "I have often wondered how it came about that just in the 20th Century composers willfully and consciously band together in clusters and in schools. At some point the centuries-old bond between the composer and the public has been broken and the compositions which from time to time have re-established this bond are all too few to suit either public or performer.

"I am sure that many a composer is frightened by the inattention accorded some beautiful composition which timidly emerges from some hidden speakers in a restaurant or other public meeting place. Yet at the same time there is an ever-growing public that wishes to listen attentively to music and to new music."

Thus in the midst of an abundance of music all kinds of scarcities exist, both in the kind of performers and the acceptability of new works. Some clearing house is needed in the musical world as well as in many other categories. Only occasionally has the public faced the reality of these various dilemmas when suddenly the Metropolitan Opera season is canceled or the musicians in some symphony orchestra strike after a season has started.

Big organizations like the Ford Foundation are probing such matters, but the time has come for the business world to know what may be undermining the very culture of our times. Never was there a greater need for practical solutions to so many questions because talent not only abounds in this country but its potentialities go far beyond the imagination of the general public.

We can lead the world musically if we can face some practical matters immediately, but it remains for young people as well as older minds to resolve the paradoxes.

Miles Kastendieck reviews musical events regularly in the daily Journal-American.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214
JUL 6 1963

35

Words And Music

The other day we noticed here that a poet can earn a living nowadays. The competition, after all, is not very heavy. The situation is entirely different in the field of music, a field crowded with performers and listeners - and endangered by the bog of mediocrity.

We would advise any young person considering music as a profession to get hold of the talk Erich Leinsdorf gave to the music students at Tanglewood on Sunday, for it is clear and frank discussion of what today's musician is up against.

One problem is the disappearance of the middle ground in music, that once was occupied by the gifted amateur. Today's life as college student or married person leaves no room for as difficult an avocation as music, Leinsdorf noted. There are now only the professional and the listener.

Then the youngster who becomes a professional musician finds that it is not too hard to get a job playing light music, and he is in great danger of getting stuck there if family commitments won't let him give up the job to work for higher goals.

Leinsdorf hit hard at another pitfall, where teachers encourage mediocre talent, train students to perform a few showpieces skillfully and do not give them a sound musical education. "I find it cruel to encourage dreams of glory," he said, "yet it happens constantly ... An ill-advised endorsement may lead to a life compounded of frustration and reproaches.

"To have been graced by Providence with special aptitudes and abilities, may-be even genius," he said, "does not at once entitle the bearer to present a bill to the world for remittance. Rights and duties have frequently been confused, not only by doting mothers who at the first dim signs of a child's modest ability get dizzy with visions of stardom, but - less excusably - by some highly reputable teachers. Once musical ability has been recognized, it is incumbent upon all the relatives and friends and teachers of the subject to insist on developing an encyclopedic musical education."

The distance from a modest teen-age income from music, Leinsdorf warned, to a decent income for an adult "is long and full of detours. ... In the whole world musical standards have risen steeply and rapidly ... A performer's margin of error today is no broader than the distance to the nearest record store."

Leinsdorf finds music a vocation requirment total commitment and thorough grounding" — this is hardly news. But he is more specific than most in pointing out that the aspiring musician's worst enemies may be his best friends — doting relatives, irresponsible teachers, and those who would lure him into too-early domesticity. To young composers he was even more pointed. He thinks composers have lost touch with the public and are writing for their own friends. "The creative process is not conducive to be operated by joining anything or anybody," he said. "Family and friends in the end isolate you from the public."

AL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
OMPLETE NEW YORK STATE SERVICE
JGHKEEPSIE JOURNAL
Thursday, July 11, 1963

● Alice Hughes

Berkshire Music Center Is No Place for Beginners

The most lyrical and inspiring place to study music this summer is, without question, the Tanglewood estate, located at the Berkshire Music center, at Lenox, Mass. Maintained by the Boston Symphony orchestra, each summer for eight weeks members of the orchestra and occasional invited musicians devote their rest and vacation time to teach young students advanced studies in music. The only such enterprise operated by a major symphony orchestra, its official opening was held on Sunday, June 30, with Erich Leinsdorf, musical director of the Boston Symphony Orchestra, officiating at the first session. This is no place for beginners, nor is it a school which gives credits. Rather, it is an academy for young folks with proven potential for some phase of music. From composing to performing and conducting, the students study, practice and rehearse under the direction of seasoned professionals.

* * *

THIS musice center teaches that those truly dedicated to music must do more than merely play an instrument with proficiency. They must make music the dominating form of their life. Music as an avocation is not enough. Innumerable young performers seek to enter the music center to "brush up." But that is not its purpose. Eager and talented young musicians would like to enter for the eight weeks' course, abandoning temporarily their job at some local entertainment house. But those who seek to alternate Beethoven with Rosemarie, are not Music center material. Describing the applicants, director Erich Leinsdorf has this to say:

"All auditionists start with a concerto or a sonata which they have prepared and frequently performed. But as soon as they are asked to play some passage from standard orchestral selections a surprising number go to pieces. Some cannot read music ably. Others have had too little previous orchestral experience. Many seem to lack ability to understand a musical phrase. To a real musician, a musical text speaks at first sight. That does not mean it must be played faultlessly the first time seen. But it must be meaningfully interpreted by the player. Special emphasis is placed on chamber music at the outset. Thus, in learning musical and personal relationships with partners, summer students begin to learn what the larger complex of the orchestra is like.

* * *

"EVENTUALLY they begin to learn solo and orchestral playing and conducting. We do not teach the business and fiscal aspects of music in the U.S. Musicians' rewards come slowly, for the most part. There are never enough good musicians to go around. Earlier this year at Tanglewood, we had applications for 24 violin players and 48 conductors. Most conductors put in many, many years playing some one instrument before they arrived at conducting. Toscanini was a cellist; Monteux was a viola player; Munch, and Ormandy were both violinists. As a conductor I have learned that facing an orchestra or a chorus or a cast of opera singers, is far more difficult than pounding a piano or scraping a violin string. Inanimate instruments never object; but, the nervous system of human beings wears thin instantly if you are not sure what to do and how to do it."

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Sunday Register
NEW HAVEN, Conn.
Circ. 105,605
JUL 7 1963

Leinsdorf

Avers Instruction In U.S. Superior To Europe's

By GORDON E. ARMSTRONG

Erich Leinsdorf, conductor of the Boston Symphony and now in his new role as music director of the Berkshire Music Festival, had some significant things to say at opening exercises of the Berkshire Music Center (the festival's school) last Sunday. As principal speaker, he spoke of the center's main purpose: To bring students in contact with actual performance.

Leinsdorf reiterated his belief that musical instruction in this country is superior to that in Europe. "Yet there is one need," he said, "which no school, no university department can fill—an intensive and protracted contact with actual performance." He told his student listeners that they would be expected to perform, as well as watch, seasoned professionals in performances.

Leinsdorf said that auditions for membership in the Boston Symphony point up a weakness in our teaching practices.

"The unhappy auditionist who is seemingly fluent in his sonata or concerto, only to collapse from the shock of non-recognition when it comes to 'reading,' is not as much to blame as his mentors who have encouraged him to pursue musical ambitions without thorough training. Many are the dubious advisers who steer their charges towards great solo virtuoso stardom; the hope of filling the spot vacated by a Kreisler or a Feuermann is a heady enough dream to induce hundreds of hopefuls to drill themselves into a stupor of Paganini Caprices while neglecting to acquire a real musical education."

Leinsdorf believes that the disciplines of chamber music playing can be of invaluable help in preparing young performers for whatever musical career. Many works in this literature require as much technical proficiency as is demanded by great concertos. Said Leinsdorf: "To play Sarasate brilliantly is no promise of success as a virtuoso; to accomplish playing of the chamber music repertory from Haydn to Bartok to the moderns is a valid passe-partout." So students at the Center will now be required to take a beneficial "dose" of quartets, quintets, etc. as a preparation for either a performing or conducting career.

Leinsdorf reminded his young listeners that most of the great conductors started as performers. Said he: "Richter was a horn player, Bulow was a concert pianist, Toscanini a cellist. Of those who conduct prominently today, Monteux started as a viola player, Ormandy and my own predecessor, Munch, as violinists." He added that a would-be conductor can be effective only "if he has the consent of those he leads!"

As for composers, Leinsdorf bemoans the fact that today's composers have, "particularly difficult alternatives to choose from." Said the conductor: "They are wooed by different movements or schools of composition. Joining one of them they join a club; adopting the rules of the movement they promise to compose according to the by-laws of the club." With particular reference to the 12-tone school here, Leinsdorf stated that Webern "has unsettled many of the young."

Along with many of today's music devotees, Leinsdorf thinks that all this has disturbed the centuries-old bond between composers and the public. "Why join a group?" he asked his student listeners. "Why become a member of a movement? The creative process is not conducive to be operated by joining anything or anybody," he concluded.

* * *

Leinsdorf will conduct this afternoon's festival concert, the last of the opening week's three all-Mozart concerts. He will also conduct the three orchestral concerts by the Boston Symphony this week, again devoted in their entirety to Mozart's music. Friday's and Saturday's concerts will commence at 8 p.m. Next Sunday's concert is, as usual, scheduled for 2:30 p.m.

Here are the programs: Friday evening: March (k. 249), Symphony in C major (K. 338), and the Haffner Serenade (K. 250). Saturday evening: Overture to the "Abduction from the Seraglio"; Symphony No. 19 in E flat; Rondo for Piano and Orchestra (K. 382); Motet for Soprano (Exultate Jubilate, K. 165); Aria for Soprano and Orchestra with Piano Obligato (K. 505); Three German Dances (K. 605). Soloists are to be Joan Carlyle, soprano, and David Bar-Illan, pianist Sunday afternoon: Symphony in G, No. 25 (K. 183); Cantata for Male Voices (K. 623); The Impresario (K. 486). Soloists are to be Walter Carringer, tenor, George Hoffman, bass, Joan Carlyle and Jeanette Scovotti, sopranos.

The opening concert in the festival's regular Chamber Music Series will be given by the Nova Arte Trio on Tuesday evening at 8. The program lists the following: Beethoven's String Trio in C minor (Op. 9, No. 3); Hindemith's String Trio (Op. 34, No. 1); Mozart's Divertimento for Violin, Viola, and Cello in E flat (K. 563).

* * *

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUL 9 1963

The Lively Arts

By Milton R. Bass

ONE OF MY divertissements is reading the marriage write-ups in the social section of the Sunday edition of *The New York Times*.

After a quick scan of the bride's picture and how many divorces the parents on both sides have been party to, I drop my eyes to the bottom of the story to learn the educational and job backgrounds of the bride and groom. More often than not it turns out that the recently-out-of-his-teens bridegroom is a vice president in some big corporation. The last clause of the sentence announcing this almost invariably says "of which his father is president."

* * *

THIS WAS brought to mind recently when Erich Leinsdorf, during his impressive opening talk at Tanglewood, remarked that the applications for the Berkshire Music Center this summer included 24 from violin players and 48 from would-be conductors.

Mr. Leinsdorf remarked that "For the conductors who expect large string sections in their orchestras a dismal prospect indeed! But can you really start life as a conductor? Remember, please, that of the famous men of the past Richter was a horn player, Bulow was a concert pianist, Toscanini a cellist. Of those who conduct prominently today, Monteux started as a viola player, Ormandy and my own predecessor, Munch, as violinists.

"And this list could be continued much further," said Mr. Leinsdorf. "Most, if not all, of the Central European trained conductors of this and previous generations began in all sorts of odd jobs and assuredly not as conductors. If we want to redress the prevailing imbalance in our musical establishment, we must forcibly remind our would-be conductors that a leader — at least in our profession — can be effective only if he has the consent of those he leads."

What it boils down to is that if his father is not the president-conductor of the orchestra, there is little chance of a young man becoming the vice president-conductor of the outfit.

* * *

FROM ALL indications, Mr. Leinsdorf is about to introduce a new era in more ways than one at the Berkshire Music Center. While Mr. Munch had an avuncular interest in the students and their training, it was in a seemingly detached, impersonal way. Dr. Munch was in the difficult position of following a patron saint, and that's an act hard to follow. No matter what he might have done, the comparison with Dr. Koussevitsky always would have left Munch holding the broken baton. Therefore, he kept his perpetual Mona Lisa smile on everyone who turned toward him and used an electric cart on the golf course.

Mr. Leinsdorf, however, is in the marvelous position of the new broom. Since he is blessed with electric broom vitality, a forceful personality and an articulateness that rivals Leonard Bernstein, he can sweep through the whole Boston Symphony and Berkshire Music Center house without regard to closed doors. The Old Guard have no real grounds to resent him and the New Frontier have every reason to respect him.

* * *

MR. LEINSDORF made it clear in his opening address that the Music Center is no training school for beginners or summer refuge for dilettantes. Tanglewood, to him, is a supplement to existing conservatories and college music departments and a graduate school for those who have matriculated. Every athlete knows that you cannot improve your game by playing with people inferior to you in skill. The young people who attend the Music Center have the opportunity of working with and observing the members of the Boston Symphony Orchestra, the baseball players' baseball players.

In the conclusion to his talk, Mr. Leinsdorf said:

"My own first concern when I face young musicians is to arouse in them a sense of curiosity; curiosity to search the vast land behind the notes. I found that in looking for a particular answer often a light will suddenly illuminate a new field, a whole fresh world whose existence I did not even suspect. I know that any successful communication between people must work in two directions. With that in mind I can expect that we of the Boston Symphony and the Berkshire Music Center may be fortunate enough to learn from you as we hope that you may feel enriched when you leave here."

I have the feeling, and it is a very strong feeling, that everyone — orchestra, students, critics and audiences — will feel enriched when they leave Tanglewood this summer. Blessed are the poor.

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Sunday Herald
BOSTON, Mass.
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MAY 26 1963

Taylor on Music

Berkshire Center Aims to Help Best Of Young Artists

By ROBERT TAYLOR

The aims of the Berkshire Music Center outlined by its new didector, Erich Leinsdorf, earlier this year, have now been expressed in the catalogue for the 21st session.

The center commands every resource of The Boston Symphony Orchestra: the 28 concerts of the Shed; the eight concerts of the chamber works played by orchestra members and guest artists; and all the physical properties of the Tanglewood plant, classrooms, rehearsal halls, 70 pianos provided by the Baldwin Piano Company and the replica of Nathaniel Hawthorne's cottage on the grounds. The Berkshire Festival, that part of the complex best-known to the public, is, in fact, only a single sturdy branch of The Center itself.

Quartet of Purpose

"Only the best of the younger generation of musicians," reiterates Erich Leinsdorf, "will be enrolled in The Berkshire Music Center, and the beacon of The Boston Symphony Orchestra will guide them toward new high standards of performance in their own orchestras.

"The forum of Tanglewood will allow music conceived in all the present systems and schools of composition to be heard.

"Our faculty will be a source of information on the latest findings about performance, techniques, editions and materials.

"Those who show up best in the concert arena of The Berkshire Festival and Berkshire Music Center will find their way upward in the musical world less hindered by hurdles."

Beacon. Forum. Source. Arena. As a statement of policy, Mr. Leinsdorf's emphases could not be more illuminating. The training of musicians in what is probably the most musical environment in America during the summer months, may be considered the ultimate rationale of Tanglewood; and perusal of the catalogue discloses how superbly equipped the Center is for this function.

Take the matter of foreign registrants. In 1962, for instance, the catalogue discloses that 35 foreign musicians from 16 nations registered. While many are unknown as "names," among their musical peers they possess a high reputation.

In recent years the Ford Foundation has helped bring to The Berkshire Music Center such significant European composers as Luciano Berio of Italy, Wolfgang Fortner of Germany, Roberto Gerhard of Great Britain, Ian Hamilton of Great Britain, and Witold Lutoslawski of Poland.

This year once again, Aaron Copland, as the chairman of the faculty, heads the Composition Department; and the international policy has been maintained by the addition of Yannis Xenakis of Greece to the composition staff. Mr. Xenakis is best known professionally as a lively exponent of electronic composition.

Lukas Foss, a former student of the Center who has long since made his mark on American composition, and who, in the fall, assumes the post of Music Director of The Buffalo Philharmonic, is one of Mr. Xenakis's colleagues.

So is Gunther Schuller, the French horn virtuoso, who of recent years has sought a fusion of the idioms of jazz and classicism; and Paul Jacobs, pianist for the New York Philharmonic, and a gifted interpreter of contemporary music.

MUSIC
* * *
Drama
* * *
FILMS

Berkshire Ensemble

Five full length programs of concert music will be heard from The Berkshire Music Center Orchestra. Again, although the Center is identified by its weekend concerts, this full symphony orchestra enables instrumental students to appear ensemble or in solo under the direction of Richard Burgin and two assistants.

Mr. Leinsdorf and Eugene Ormandy participate in this program, and the repertoire ranges from the Brahms First to Petrassi's Introduction and Allegro for 11 Instruments.

When one considers the Department of Choral Music, the Tanglewood Choir, the Festival Chorus, the Department of Listening and Analysis, the seminars by Mr. Leinsdorf on the art of the baton, the chamber music, the seminars in performance problems, the meaning of the huge Berkshire Center becomes increasingly plain.

It is a meaning all too often remote to audience view. But the future of American music depends on beacons, forums, sources and arenas.

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Sunday Courant
HARTFORD, Conn.
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JUN 14

The Lively Arts —

On Composing

By T. H. Parker

The course of contemporary musical composition is debated by all and decried by many. In opening the annual season of the Berkshire Music Center at Tanglewood a fortnight ago, Erich Leinsdorf, conductor of the Boston Symphony Orchestra, had some interesting things to say on the subject to the fledgling performers and composers there assembled.

Reprinted here are some of his remarks, set down with due credit but without bother of quotation marks:

Composers have particularly difficult alternatives to choose from. They are wooed by different movements or schools of composition. Joining one of them they join a Club; adopting the rules of the movement they promise to compose according to the by-laws of the Club. Their works will be presented at special festivals and learned argument will follow. All this makes them feel very important.

★

Two years ago we had right here in Tanglewood a round-table conversation in which several distinguished colleagues of mine took part. It was emphatically stated that the younger generation of composers did not particularly want to compose for symphony orchestra — that only the smaller compositions, odd groupings of instruments, sometimes with voice, inspired and interested them.

Nobody can be presumptuous enough to tell a composer what to write, and much less how to write it. The 19th century and its romantic connotations have established the preeminence of the volition of the creative mind uninhibited by practical considerations. The 18th century had a different attitude. When Haydn was asked how he could explain the absence of quintets from his catalog of works, the master thought a moment and replied, "Because nobody asked for any quintets."

★

Let me assure you that a large public asks for orchestral compositions. I have heard some of the classical rebuttals by composers that the length of time required for an orchestral composition rarely is justified by the small number of performances that follow. It seems to me that composers carry on their shoulders a great deal of cumbersome method which slows the process of composition to a snail's pace. Sometimes I am afraid that the example of Webern, who to my knowledge is the only prominent composer whose output is very small in terms of length and quantity, has unsettled many of the young. History, while not always an absolutely reliable guide, still shows us that most composers of any consequence have written a great many works.

This is important because it enabled them to work through the inferior streaks of their creative urges; it enabled them to throw out that which was not up to their best, and it enabled them to learn fast. Composing according to one of our present-day fashionable systems by which it takes a month to produce 20 measures, most composers really take their only life and play roulette with it.

When referring to the performer, I stressed his obligation to human society. I spoke of the necessity for the proper niche, and I regretted the wasted talents of those who were following their wishful thoughts and their pipe dreams. To you young composers I will add to this a few questions: Why join a group? Why become a member of a movement? The creative processes is not conducive to be operated by joining anything or anybody. Family and friends in the end isolate you from the public.

★

Like many other people who are concerned with music, I have often wondered how it came about that just in the 20th century, composers wilfully and consciously band together in clusters and in schools. At some point the centuries-old bond between the composer and the public has been broken, and the compositions that from time to time have reestablished this bond are all too few to suit either public or performer.

For the first time in recorded history, music is unceasingly available. It is being used via the radio and the record-player by students while doing their homework. Elevators, bus stations, airplanes and what not have music piped in — all of which unquestionably tends to devaluate music. I am sure that many a composer is frightened by the inattention accorded to some beautiful composition which timidly emerges from some hidden speaker in a restaurant or other public meeting place. Yet at the same time there is an ever-growing public that wishes to listen attentively to music and to new music.

Once a young violinist showed me a program he planned to play on his debut recital in New York. I made the comment that it was a program designed to impress the Russian Tearoom. Do not compose only for your professional friends, is my translation.

(Explicit Mr. Leinsdorf)

ST. LOUIS, MO.
POST-DISPATCH
D. 347,672 S. 564,337
MAY 19 1963

Summer Festivals

Plans for Resort Areas

PLANS FOR THE SUMMER are shaping up for music festivals scattered here and there around the country—with a few situated in the central Midwest. A good place for a summer festival is a resort area, up north, in the mountains or near the seashore, where the setting is attractive, and the weather is pleasant. For festivals central midwesterners often go to Tanglewood, Mass., Aspen, Colo., Sante Fe, N.M., and Fish Creek, Wis., and to Vancouver in British Columbia and San Juan in Puerto Rico.

At Tanglewood, at the Berkshire Festival, Erich Leinsdorf will be starting his first season as musical direcctor, after the 13-year tenure of Charles Munch. The festival is a summer concert series for the Boston Symphony Orchestra, with a number of celebrated artists as soloists, and Leinsdorf, who just completed his first winter season, as regular conductor. Munch will appear as a guest conductor, along with Eugene Ormandy, Richard Burgin and Pierre Monteux.

A special event will be the commemoration of Prokofieff with performances of his works in the last five weeks of the festival. Britten's "War Requiem," written for the consecration of the new cathedral at Coventry, England, will have its American premiere. The festival will run from July 5 through August 25.

THE BERKSHIRE FESTIVAL is noted for its conservatism. Berkshire programs draw heavily on Bach, Mozart, Beethoven and Brahms. Perhaps it is the New England climate. In Aspen, Colo., where the air is bracing and surroundings are rugged, in a former mining town set high in the Rocky Mountains, one contemporary work after another is played. For the annual conference on contemporary music this year, the composers will be Roger Sessions, Ernst Krenek and Vittorio Rieti, along with the resident composers Charles Jones and Darius Milhaud. Each will appear as conductor for his own music at festival concerts, and they will hold a forum on composing.

New guest artists for the festival will include Eleanor Steber, soprano, Florence Koploff, contralto, and Yi-Kwie Sze, bass-baritone. The list of returning artists includes Cesare Valletti, tenor, Grant Johannesen and Rosina Lhevinne, pianists, Albert Tipton, flutist, and Earl Bates, a clarinetist with the St. Louis Symphony Orchestra. The festival will open June 26 and run through August 25. It draws students and guests from all over the United States and from many foreign countries.

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Saturday, June 29, 1963

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JUL 1 1963

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Circ. 40,785
JUL 1 1963

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LAWRENCE, Mass.
Comb. Circ. 40,890
JUL 1 1963

"Tanglewood" Opens

LENOX (UPI)—The Berkshire Music Center opened its 21st season on the rolling green lawns of "Tanglewood" Sunday with Erich Leinsdorf as its new director.

Leinsdorf, who in April completed his first winter season as music director of the Boston Symphony orchestra, conducted the traditional opening day performance of Randall Thompson's "Alleluia."

The music was composed for the Center's first season in 1940.

The Center offers a program of outdoor concerts by members of the Boston Symphony orchestra who also serve as instructors for young musicians studying there.

The formal concert schedule of the Berkshire Festival will begin Friday and continue until late August with public concerts each weekend.

For the first time this year, the Center also offers a symposium on its role in the education of young musicians.

Composer Aaron Copeland, chairman of the Center's faculty and head of its Department of Composition, will be chairman of the discussion today. The participants, heads of a number of the country's leading music schools, are members of the Center's advisory board.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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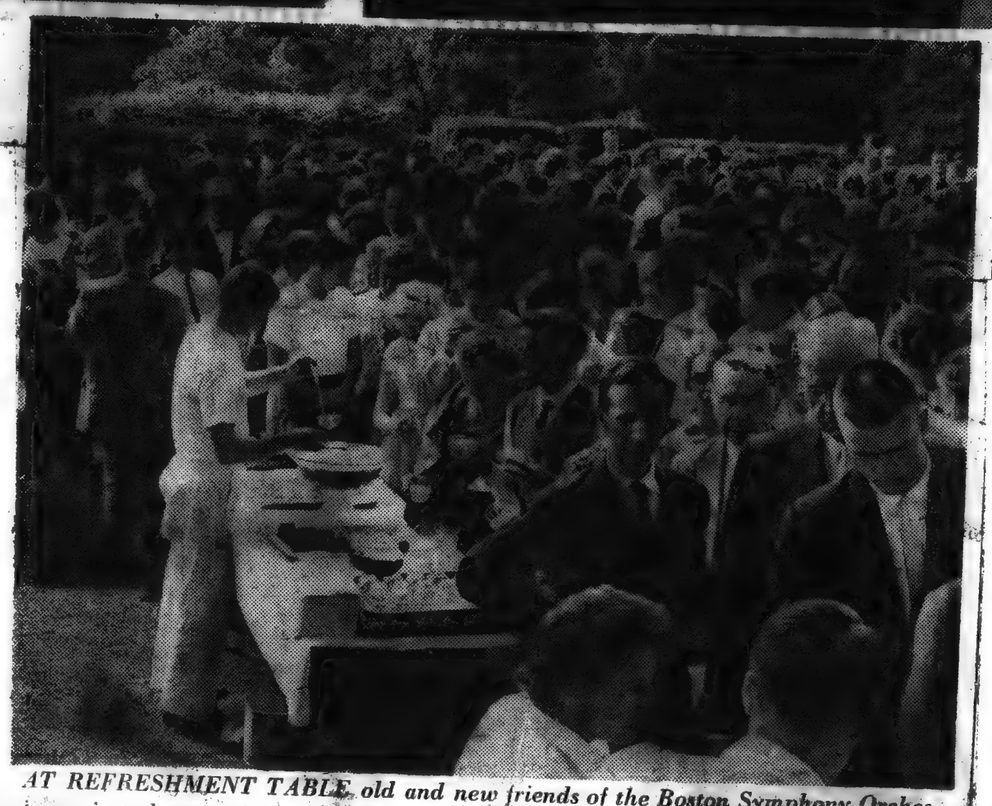
Tanglewood Opens

CONDUCTOR'S WIFE, Mrs. Erich Leinsdorf, third from left, greets Mrs. Gardner S. Morse, Mrs. Henry D. Sedgwick of Stockbridge and Mr. Morse in the garden at Tanglewood after yesterday's opening exercises.



BSO CONDUCTOR Erich Leinsdorf, at right, with Thomas D. Perry Jr., orchestra manager, and Henry B. Cabot of Boston, president of the orchestra's board of trustees.

AT REFRESHMENT TABLE old and new friends of the Boston Symphony Orchestra wait to be served after the Berkshire Music Center's program to inaugurate the 1963 season in the small shed on the Tanglewood grounds.

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
JUL 1 1963

Tanglewood Greets 300 At Classes

By A STAFF REPORTER

LENOX — Erich Leinsdorf told about 300 young musicians from 18 countries and 35 states Sunday afternoon that "a talented person has thrust upon him the obligation to make the most of his gifts to benefit the society in which he lives."

Principal Address

As music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, he was making the principal address at the opening ceremonies of the 21st session of the center in the theater at Tanglewood. About 700, in addition to the 300 participants in the center, were in the audience.

The program was opened by Thomas D. Perry, Jr., manager of the Boston Symphony Orchestra, who welcomed the participants and offered a capsule history of the center.

He was followed by a performance of Bach's G major violin sonata by Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, accompanied at the harpsichord by Seymour Lipkin.

Speaks of Financing

The Boston Symphony Orchestra is the center's parent organization, and Henry B. Cabot, president of the orchestra's board of trustees, spoke about methods of organization and finance of symphony orchestras around the country and made a plea that the center's participants, when they become established in professional musical lives, remember to have consideration for the hard-working volunteer music lovers who provide the financial support of the orchestras.

The traditional performance by the 300 center members of "Alleluia" by Randall Thompson preceded Leinsdorf's address. Thompson's impressive choral piece was written for the opening session of the center in 1940.

In his address Leinsdorf discussed the center and directed sections of his talk toward participants in various departments, such as composing, performing and conducting.

Supplements Schools

He stressed the center's position as different from a school. "Tanglewood," he said, "should supplement existing conservatories and music departments at universities and not compete with them. . ."

"There is one need," he told the participants, "which no school, no university music department can fill: an intensive and protracted contact with actual performance. Here you not only are expected to perform, you are watching seasoned professionals of the highest caliber while they prepare and perform."

He said, "My own first concern when I face young musicians is to arouse in them a sense of curiosity; curiosity to search the vast land behind the notes. . . When you leave Tanglewood after a summer or two, I hope you may have found clarity about your attitude to music. We will certainly try to make you fully aware of what is involved in a total commitment to music.

Cautions On Rewards

He cautioned prospective performers to remember that professional musicians "are slowly rewarded," and reminded budding conductors that nearly all of the famous conductors started as instrumental performers.

He suggested caution for young composers, also, asking "Why join a group? Why become a member of a movement? The creative process is not conducive to be operated by joining anything or anybody. .Do not compose only for your professional friends. . ."

To the whole group he said "Our demands cannot be strict enough, I assure you. In the whole world musical standards have risen steeply and rapidly."

But he ended his half-hour address saying, "I can expect that we of the Boston Symphony and the Berkshire Music Center may be fortunate enough to learn from you as we hope that you may feel enriched when you leave here."

Sunday Republican 6/30/63

Music Center Symposium To Hear School Leaders

Heads of Conservatories Will Discuss Position of Summer Study as Professional Preparation

By R. C. HAMMERICH

The 300 participants in this year's sessions of advanced musical studies at the Berkshire Music Center, Tanglewood, are wasting no time getting started.

Today at 3.30 they, and anyone else, will attend the opening ceremonies of the center in the Theater on the 210-acre estate in Lenox. Erich Leinsdorf, director of the center and its parent organization, the Boston Symphony Orchestra, will give the principal address.

* * *

Monday's Program

Monday morning the participants will go through a series of auditions to facilitate organization of lectures, seminars and performing groups.

Monday afternoon they will attend a public symposium at 2.30 in the Theater conducted by six heads of music schools and conservatories.

Each will speak on specific aspects of summer music study, how it relates to organized music schools and how it may fill gaps between formal school training and professional performance. There may be a question period following the talks.

Speakers and their subjects: Max Aronoff, director of the New School of Music, Philadelphia, shortage of string players; Wilfred C. Bain, dean of the School of Music, University of Indiana, pre-professional studies; Duane A. Branigan, director of the School of Music, University of Illinois, pre-professional studies; John Brownlee, director of the Manhattan School of Music, singers; Raymond Kendall, dean of the School of Music, University of Southern California, virtuosos on music school faculties; Victor Babin, director of the Cleveland Institute of Music pianists.

Five heads of music schools in New England have been invited to the symposium and may participate. They are David Hughes, chairman of the music department at Harvard University; Luther Noss, dean of the Yale School of Music; Moshe Paranov, president of the Hartt School of Music, Hartford, Conn.; Edwin Stein, dean of the School of Fine and Applied Arts at Boston University; Chester Williams, head of the New England Conservatory of Music, Boston.

* * *

Arnold Abrams

On Vacation

Berkshires: Music and More

At 3:30 PM this Sunday, Erich Leinsdorf, conductor of the Boston Symphony Orchestra and director of the Berkshire Music Center, will stride resolutely to a wooden podium before several hundred casually dressed onlookers. Then, with proper solemnity spiced with a touch of festivity, he will deliver an address commemorating the music center's 21st season. Thus, he will mark the opening of the popular and well-attended Tanglewood Music Festival, a symbol of summer in the Berkshires.

Amidst formal gardens, hemlock hedges, avenues of tall pines and great lawns, such acknowledged musical groups as the Boston Symphony, Boston Pops and the Julliard String Quartet will perform for vacationers and tourists throughout the summer. Audiences in the 6,000-seat Music Shed will see and hear these groups under the baton of guest conductors Arthur Fiedler, Charles Munch and Eugene Ormandy, among others. Guest personalities include Van Cliburn and Lorin Hollander.

But there's more than music to attract a visitor to the Berkshires. If you seek swimming in crystal lakes, paddling a canoe, fishing for bass or wading in a bubbling stream trying to outguess the trout, then this area is for you. In the southwestern corner of Massachusetts, bounded on the west by New York State and on the south by Connecticut, the southern Berkshires feature almost everything but ocean waves.

Plenty of History

There are about a dozen towns and villages in the area. Some are large, some small; some have large, air-conditioned super markets, some rely on the general store complete with cracker barrel and pot-bellied stove. And if it is historical interest that you crave, the area has plenty of that, too: from the Col. Ashley House in Great Barrington, believed to be the oldest complete house in Berkshire County, to the site where Maj. John Talcott raided and conquered an Indian encampment.

Among other points of historical interest are Soldier's Monument, sculpted by Freeman F. Bartlett; and the First Resistance Marker, commemorating the first armed resistance to British rule in America (on Aug. 16, 1774)—both on the lawn of Great Barrington's town hall. Also, there is Bryant House, built in 1760 and scene of the marriage of William Cullen Bryant to Frances Fairchild in 1821; and Green River and Monument Mountain, inspiration for many of Bryant's poems.

The area also has a special offering for nature lovers. On Route 183, directly across from the main entrance to Tanglewood, is a dirt road leading through colorful back roads, past homes whose beauty is breath-taking. It leads to the Pleasant Valley Wildlife Sanctuary, which features hundreds of specimens of the plant and animal life that flourishes here.

A special touring treat can be found at a picnic area with the unlikely name of Bash Bish Falls, named after the spectacular waterfall which, after flowing through a gorge cut 400 feet into solid rock, plunges 50 feet into a clear, rock-bottom pool. In this area, after lunching and hiking, a visitor reportedly can see—in certain light—the "Spirit Profile" of an Indian maiden, unhappy in love, who jumped to her death in the pool from the cliff high above.

For music lovers, the Berkshire Music Center has scheduled a series of lectures and symposiums, in addition to approximately 40 performances through the summer. The firt symposium, which will be held July 1 at Tanglewood, will be attended by leading music educators from throughout the country. They will discuss the role of the music center as it pertains to musical education in this country. On Aug. 18 and 19 professional string players—both teachers and performers—will gather to discuss new methods of instructing young string players.

GARDEN CITY, N.Y.
NEWSDAY
D. 344,789

JUN 25 1963

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1ST. WEEK JULY 2- 7 EH. 41

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Banner (e)
BENNINGTON, Vt.
Circ. 5,111
JUN 29 1963

New Director of Boston Symphony Starts First Year at Tanglewood

LENOX, Mass. — Erich Leinsdorf will make his Tanglewood debut as music director of the Boston Symphony Orchestra on July 5 when the 24-concert Berkshire Festival opens.

The first program, scheduled for 8 p.m. in the music shed, will include Mozart's Divertimento, K. 205; Piano Concerto, K. 271 with Rudolf Serkin as guest pianist, and Symphony No. 41, Jupiter, K. 551.

Among other highlights of the season will be the American premiere of Benjamin Britten's War Requiem at 8 p.m. July 27 in the shed. Conducted by Leinsdorf, the Britten work will be presented as the annual Serge Koussevitzky memorial concert. Soloists will be Phyllis Curtin, soprano; Nicholas Di Virgilio, tenor; Tom Krause, bass. The New York Pro Musica will appear as the chorus.

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CHARLES MUNCH, who last summer retired as music director of the orchestra, will make four appearances as a guest conductor. Eugene Ormandy will conduct twice, with Richard Burgin, Arthur Fiedler and Pierre Monteux making one appearance each.

In addition to Serkin, piano soloists on the schedule include Van Cliburn, David Bar - Illan, Ralph Berkowitz, Jorge Bolet, John Browning, Lukas Foss, Malcolm Frager, Lorin Hollander and Nicole Henriot-Schweitzer.

Other guest soloists will be Ruth Posselt, Joseph Silverstein and Henryk Szeryng, violinists; Samuel Mayes, cellist; Doriot Anthony Dwyer, flutist; Joan Carlyle, Jeanette Scovotti and June Genovese, sopranos; Walter Carringer, tenor, and George Hoffman, bass.

Chamber-music concerts will be given by the Juilliard String Quartet, Kroll Quartet and Nova Arte Trio.

Tanglewood was given to the Boston Symphony in the fall of 1936 by Miss Mary Aspinwall Tappan and Mrs. Gorham Brooks. It was first used the following year for six concerts performed in rented tents. The 6,000-seat shed came into being for the 1938 season.

Erich Leinsdorf,
BSO Music Director

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Box 2078, Boston 6 • RIchmond 2-4200
Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 13,354
JUN 29 1963

By WAYNE A. SMITH

New faces, if not new places, is the by-word at Tanglewood this season. And most prominent among new faces will be that of Erich Leinsdorf, who has assumed leadership of Boston Symphony Orchestra, the organization which founded Tanglewood and made it the foremost summer musical mecca in the nation.

Tanglewood, known internationally as the Berkshire home of the Boston Symphony and the area which first won attention as the locale of Hawthorne's celebrated "Tanglewood Tales", virtually sets the pace of America's cultural set. It is the biggest, most comprehensive undertaking in that respect.

To thousands of Americans summer does not arrive officially until Tanglewood opens. And that will be this week-end. From this day forward there will be eight weeks of musical summer on the vast, green lawns and in the sheds which make up the Tanglewood estate in Lenox, slightly more than an hour's drive from Greenfield.

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LEINSDORF AND THE BOSTON SYMPHONY will open the orchestra's 1963 Berkshire Festival next week with three concerts of music by Mozart. These will be given in the 6,000-seat music shed at 8 p.m., Friday, July 5, and Saturday, July 6, and again on Sunday, July 7, at 2:30 p.m.

The season, however, will be opened officially tomorrow at 3:30 p.m. when the Berkshire Music Center, the school for advanced study of music, will begin its 21st session with exercises in the theater.

The week-end concerts conducted by Leinsdorf will be his first at Tanglewood since he became music director of the Boston orchestra last September. Leinsdorf has invited Rudolph Serkin to be soloist at each of the three opening concerts. This pianist, whose home is in Guilford, Vt., not far from the Franklin County border, will perform a different Mozart concerto at each of the concerts to begin a series of annual appearances at Tanglewood during which he will play all of the Mozart concertos. Those to be performed next week have not been performed previously at Tanglewood.

FOR THE OPENING concert on Friday at 8, Leinsdorf has chosen to begin his first Tanglewood program with Mozart's Divertimento for violin, viola, bass, two horns and bassoon. Serkin will play the piano concerto in E-flat and the program will be closed with the Symphony in C, "Jupiter", K.551.

On Saturday, July 6, at 10:30 a.m., there will be an open rehearsal for the benefit of the orchestra's pension fund. This also will be in the music shed with tickets available at the festival ticket office near the main gate and the south gate on Saturday.

The concert on Saturday will be opened with Mozart's marches. Serkin will perform the concerto in F and Roger Voisin, principal trumpeter of the Boston Symphony, will play an old posthorn for the Serenade, the concluding work on Saturday's program. Serkin will play Mozart's piano concerto in B-flat on Sunday afternoon. Also to be heard that day will be the Symphony in F and the Divertimento for flute, oboe, bassoon, four horns and strings.

-o- -o- -o-

LEINSDORF WILL DELIVER the major address to the 300 young musicians who will be studying at Tanglewood this summer at the opening exercises of the music center tomorrow afternoon. Henry B. Cabot, president of the orchestra's trustees, and Thomas D. Perry, Jr., manager of the orchestra, will speak. Following exercises in the theater tea will be served in the formal gardens. The public has been invited to the activities.

Another event open to the public will take place on Monday at 2:30 p.m. This is the Berkshire Music Center symposium. As director of the Berkshire Music Center Leinsdorf has invited to Tanglewood members of the advisory board of the Music Center. The board consists of the presidents and deans of many of the leading music schools and conservatories in the country. The symposium will study the question of the place of the Music Center in the education of young music students.

Friends of the Music Center, those making voluntary contributions for its support, have been invited to the First Friends event of the 1963 season on July 7, a concert of chamber music at 10 a.m. in the chamber music hall.

Tanglewood ticket office is open daily from 9 a.m. to 6 p.m. and from 9 a.m. through intermission on concert days.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 102,270
JUN 30 1963

Nancy Burnoaat's Page

Berkshire Music Festival Will Open on Friday

FRIDAY WILL MARK the opening of the world-famous Berkshire Festival at Tanglewood in Lenox. The beautiful 210-acre estate, overlooking Lake Mahkeenac between Lenox and Stockbridge, is the summer residence of the Boston Symphony Orchestra and its summer center for the advanced study of music, open throughout the eight-week festival.

The opening series will consist of nine performances of music by Bach and Mozart to be given on weekends, beginning this week by a chamber orchestra made up of the orchestra's musicians. Under the direction of Erich Leinsdorf, the full orchestra will give fifteen concerts on weekends, beginning July 26 and running through Aug. 25. Guest conductors will be Charles Munch, July 19, 20, 28 and Aug. 3; Pierre Monteux, Aug. 4; Eugene Ormandy, Aug. 9 and 17, and Richard Burgin, Aug. 16. Arthur Fiedler and the Boston Pops Orchestra will appear on July 31. Guest performers will be David Bar-Illan, Ralph Berkowitz, Jorge Bolet, John Browning, Van Cliburn, Lukas Foss, Malcolm Frager, Lorin Hollander, Nicole Henriot-Schweitzer and Rudolf Serkin, pianists; Ruth Posselt, Joseph Silverstein and Henryk Szeryng, violinists; Samuel Mayes, cellist; Doriot Anthony Dwyer, flutist, and Joan Carlyle, Walter Carringer, Phyllis Curtin, Nicholas DiVirgilio, June Genovese, George Hoffman, Tom Krause and Jeanette Scovotti, singers.

Again this year chamber music concerts will be given on Tuesday evenings, beginning July 9. Performing will be the Nova Arte Trio, July 9; Juilliard String Quartet, July 16, Aug. 6 and 13, and the Kroll Quartet, July 23. Eight Boston Symphony Orchestra open rehearsal will be held on Saturdays at 10 a.m., and the proceeds will benefit the orchestra's pension fund. The public is invited to visit the Tanglewood grounds and formal gardens. During the day when the Berkshire Music Center is in session, visitors will

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302
JUN 30 1963

The Leinsdorf Era

The annual Berkshire Music Festival, opening at Tanglewood this week, takes prodigious planning. Ever since his appointment last year, music director Erich Leinsdorf has been looking ahead to the summer season, even while engaged in guiding the Boston Symphony Orchestra through its strenuous fall and winter schedule of concerts. Together, he points out, the festival itself and the orchestra's summer school form "one of the greatest of musical enterprises."

Under Mr. Leinsdorf's direction Tanglewood now enters its third phase, following the extended and eminently successful eras of Koussevitzky and Munch. Inevitable changes in administrative detail or musical interpretation are not going to alter general policy or impair festival standards, and this year's array of guest artists and program features is as attractive as ever.

Van Cliburn, for instance, is among the four young American pianists making their first appearances at Tanglewood, along with John Browning, Malcolm Frager and Lorin Hollander. The more mature Rudolf Serkin, playing a different Mozart concerto at each of three successive concerts, is among the other pianists to be heard. The orchestra's brilliant young concertmaster, Joseph Silverstein, is another of the numerous soloists.

Contemporary compositions are prominent on this year's programs, listed for peaceful coexistence alongside such standard works as the Brahms third symphony and second piano concerto (Cliburn), the Schubert C-major and Franck D-minor symphonies, the Wagner "Parsifal" excerpts, four symphonies by Beethoven (Nos. 3, 5, 6 and 8) and five by Mozart, as well as the Tchaikovsky fifth with which the festival will close.

On one of his two appearances as guest conductor Eugene Ormandy will present the unfinished and little-known Tchaikovsky seventh. Charles Munch is to conduct four concerts, two all-Bach, and Pierre Monteux, Richard Burgin and Arthur Fiedler, one each, so that Mr. Leinsdorf will have plenty of relief. Conspicuous among the contemporary works will be no less than 14 by Serge Prokofiev, in observance of the 10th anniversary of his death.

Perhaps nowhere else is such abundance available, along with such opportunity for advanced study. Mr. Leinsdorf fashions his programs from standard modern and neglected music. Tanglewood audiences will soon find his readings notable for clarity and accuracy, tone and texture, balance and eloquence. Taking over "this magnificent orchestra" with its incomparable sound and the "something more" that has come to be expected of it, he hasn't had to build, but only to lead.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Sunday, June 30, 1963

CAPITAL CITY NEWS BUREAU
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BUFFALO COURIER EXPRESS
Sunday, June 30, 1963

CAPITAL CITY NEWS BUREAU
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CAIRO HERALD
Thursday, July 4, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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SCHENECTADY UNION STAR
Saturday, June 29, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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RAVENA NEWS HERALD
Friday, July 5, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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GREENVILLE LOCAL
Wednesday, July 3, 1963

CAPITAL CITY NEWS BUREAU
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NEWSPAPER CLIPPINGS
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ATHENS HERALD
Thursday, July 4, 1963

PHILADELPHIA, PA.
INQUIRER
D. 604,828 S. 1,000,980
JUN 30 1963
SYRACUSE, N.Y.
HERALD JOURNAL
D. 132,375
JUL 1 1963

BUFFALO, N.Y.
NEWS
D. 283,453 SAT. 294,168
JUN 29 1963

New York World-Telegram
D. 468,241 SAT. 175,139
JUN 29 1963

ALBANY, N.Y.
TIMES-UNION
D. 65,404 S. 116,733
JUN 30 1963

New York Post
D. 372,679 S. 255,557
JUL 1 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Register
NEW HAVEN, Conn.
Circ. 105,605
JUN 30 1963

New England Newsclip Agency, Inc.
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Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
JUN 29 1963

New England Newsclip Agency, Inc.
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News (e)
SPRINGFIELD, Mass.
Circ. 101,591
JUL 1 1963

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Sun (e)
LOWELL, Mass.
Circ. 45,001
JUN 29 1963

New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUL 2 1963

New England Newsclip Agency, Inc.
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News
WEST HARTFORD, Conn.
Weekly Circ. 7,335
JUL 4 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
JUL 1 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Courant
HARTFORD, Conn.
Circ. 161,020
JUN 30 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Review
DARIEN, Conn.
Weekly Circ. 3,584
JUL 3 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Circ. 45,001
JUL 6 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,730
JUL 3 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Town Times
OAKVILLE, Conn.
Weekly Circ. 2,350
JUL 4 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214
JUL 1 1963

Tanglewood Starts Friday, Serkin Soloist

Erich Leinsdorf and the Boston Symphony Orchestra will open the Orchestra's 1963 Berkshire Festival at Tanglewood in Lenox, this week with three concerts by Mozart. The concerts will be given in the 6,000 seat music shed at 8 p.m. Friday and Saturday evenings and at 2:30 Sunday afternoon.

The Berkshire Music Center, the summer center for the advanced study of msuic, began its twenty-first session with opening exercises in the theatre Sunday.

The weekend concerts, to be conducted by Leinsdorf, will be his first at Tanglewood since he became music director of the Boston Symphony orchestra last September. Rudolf Serkin will be soloist. The pianist will perform a different Mozart concerto at each of the concerts, beginning a series of annual appearances at Tanglewood during which he will play all the Mozart concertos.

For the opening concert Friday Leinsdorf has chosen to begin his first Tanglewood concert with Mozart's Divertimento for violin, viola, bass, two horns and bassoon, K. 205. Serkin will play the Piano Concerto in E-Flat, K. 271, and the concert will close with the Symphony in C, "Jupiter," K. 551.

Saturday morning at 10:30 a.m. an open rehearsal for the benefit of the Boston Symphony orchestra's pension fund will be held in the music shed. Tickets for the open rehearsal will be available at the Festival ticket office and the South Gate on Saturday.

Mozart's Marches, K. 408 will begin Saturday's concert. Serkin will perform the Piano Concerto in F. K. 459 and Roger Voisin, principal trumpet of the Boston Symphony orchestra, will play an old posthorn for the Serenade, No. 9, K.320. The posthorn, forerunner of the modern cornet, is a coiled brass instrument used by the guards of the mail coaches to announce their arrival in European villages and towns.

Serkin will play Mozart's Piano Concerto in B-flat, K.595 Sunday afternoon. This concerto was performed by Serkin at his public debut in the U.S. in 1936. Also to be heard next Sunday will be the Symphony in F, K. 130 and the Divertimento for Flute, Oboe, Bassoon, Four Horns and Strings, K.131.

Leinsdorf delivered the major address to the 300 young musicians who will be studying at Tanglewood this summer at the opening exercises of the Berkshire Music Center on Sunday. Henry B. Cabot, president of the orchestra's trustees, and Thomas D. Perry, Jr., manager of the orchestra, also spoke.

"We will certainly try to make you fully aware of what is involved in a total committment to music," Leinsdorf told the students. "It is of primary interest to us not to enlarge the squads of displaced and discontented musicians . . . Here at Tanglewood we want to help the young to grow with awareness into artists of responsibility."

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Times (e)
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Circ. 126,360

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
JUL 5 1963

Rudolf Serkin will be soloist in three Mozart piano concertos this weekend at Tanglewood—tonight in the E flat, K. 271; Saturday night in the F, K. 459; Sunday afternoon in the B-flat, K. 595.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY UNION STAR
Saturday, June 29, 1963

CONDUCTOR AND SOLOIST: Erich Leinsdorf (right) musical director of the Boston Symphony Orchestra and director of the Berkshire Music Center, will conduct the three opening concerts of the Berkshire Festival at Tanglewood, Lenox, Mass., July 5, 6 and 7. Rudolf Serkin, left, pianist, will be the soloist at all three concerts which will present all-Mozart programs. Serkin will perform a different concerto at each concert.

SCHENECTADY, N.Y.
GAZETTE
D. 46,382
JUL 2 1963

Leinsdorf Will Conduct

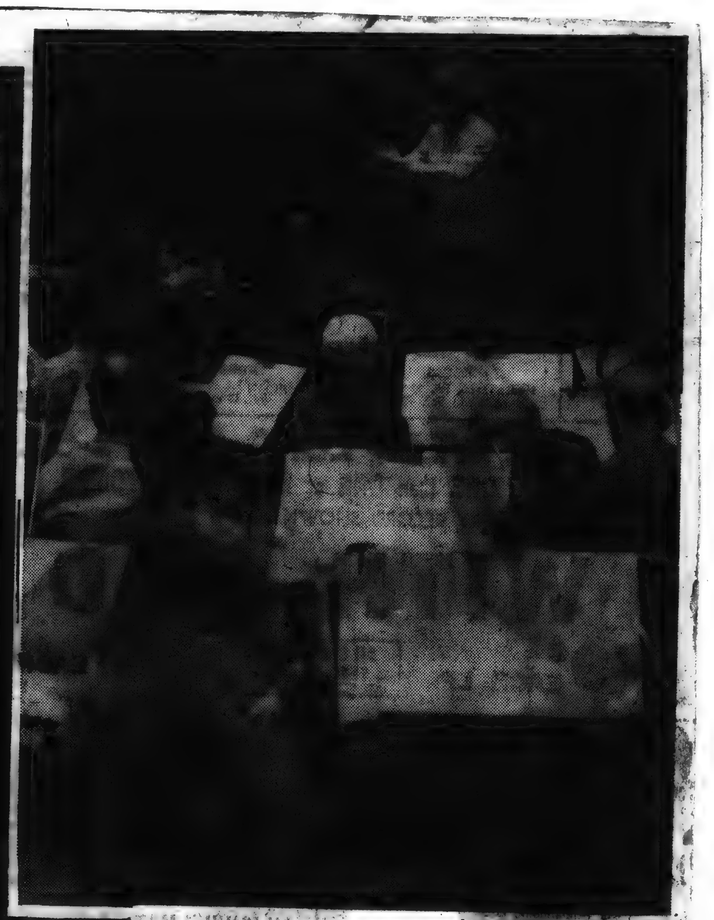
Erich Leinsdorf, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, will conduct the three opening concerts of the Berkshire Festival at Tanglewood, Lenox, Mass., this Friday, Saturday and Sunday.

Rudolf Serkin, pianist, will be the soloist in a different concerto at each of the concerts.

The New York Times
D. 680,265 S. 1,306,418

1963

BERKSHIRE FESTIVAL BEGINS FRIDAY WITH MOZART



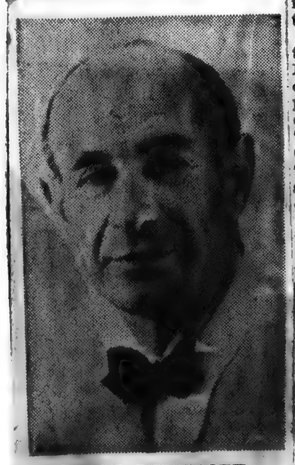
Clemens Kalischer and Lenscraft

Erich Leinsdorf, above, conductor of Boston Symphony, leads orchestra members in rehearsal [illegible] opening of the season Friday. At left is a typical summertime scene at Tanglewood, with an overflow audience on the lawn in front of the Shed, where major events take place.

SCHENECTADY, N.Y.
GAZETTE
D- 46,382

JUL 2 1963

Berkshire Festival Opens Friday With Leinsdorf



ERICH LEINSDORF
At Berkshire Center

Three concerts of Mozart music will be presented by Erich Leinsdorf and the Boston Symphony Orchestra to open the orchestra's 1963 Berkshire Music Festival at Tanglewood, Lenox, Mass., Friday and Saturday at 8 p.m. and Sunday at 2:30 p.m. All concerts will be presented in the 6,000 seat Music Shed.

* * *

LEINSDORF will be making his first appearances at Tanglewood since he became music director of the orchestra last September.

Rudolf Serkin, pianist, will be the soloist in three different Mozart concertos at the three concerts, three not previously played at Tanglewood. Friday evening Serkin will play the "Piano Concerto in E flat, K. 271." On Saturday he will play the "Piano Concerto in F, K. 459" and on Saturday the "Piano Concerto in B flat, K. 595."

The Friday evening program will also include the Mozart "Divertimento for violin, viola, bass, two horns and bassoon, K. 205"; and the "Symphony in C, 'Jupiter,' K. 551."

THE SATURDAY evening program will also include the "Serenade number 9, K. 320" and "Marches, K. 408." Roger Voison, principal trumpet, will play an old posthorn for the solo performance.

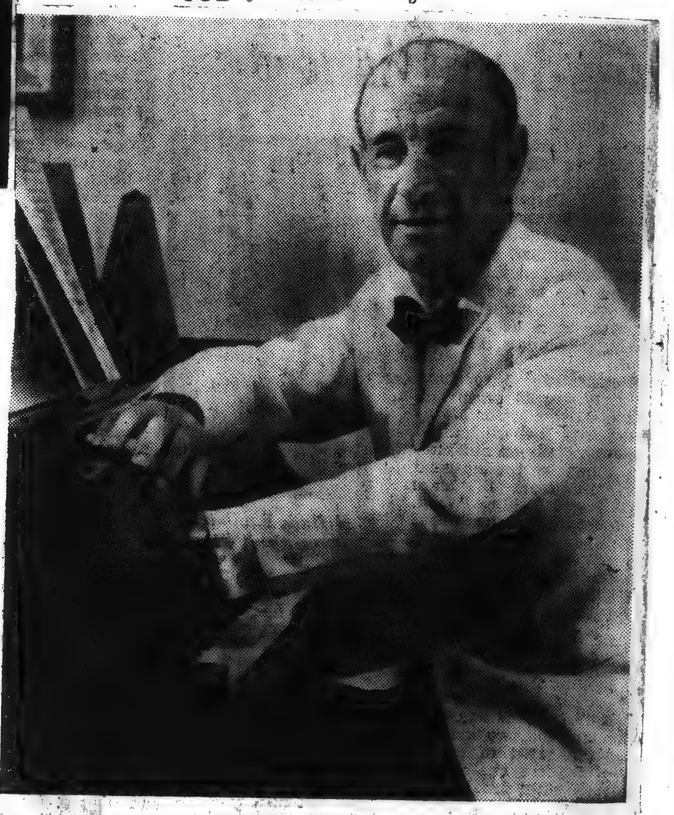
The Sunday afternoon program will also include the "Symphony in F, K. 130" and the "Divertimento for flute, oboe, bassoon, four horns and strings, K. 131."

A 10:30 a.m. open rehearsal of the Boston Symphony Orchestra on Saturday will be open to the public as a benefit of the orchestra's pension fund.

Tickets for the opening concerts and all Berkshire Festival events are available at the festival ticket office at the main gate of Tanglewood. The ticket office is open daily from 9 a.m. to 6 p.m. and from 9 a.m. through intermission on concert days.

NEW YORK Herald Tribune
D. 355,898 S. 451,270

JUL 7 1963



s, young American pianist, who will make his first Lewisohn
uctor, Seiji Ozawa, standing. On the right is Erich Leinsdorf,
or of the Berkshire Festival at Tanglewood, Lenox, Mass.
7, 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302
JUN 30 1963

LEINSDORF IN BERKSHIRE FESTIVAL DEBUT FR

RUDOLPH SERKIN

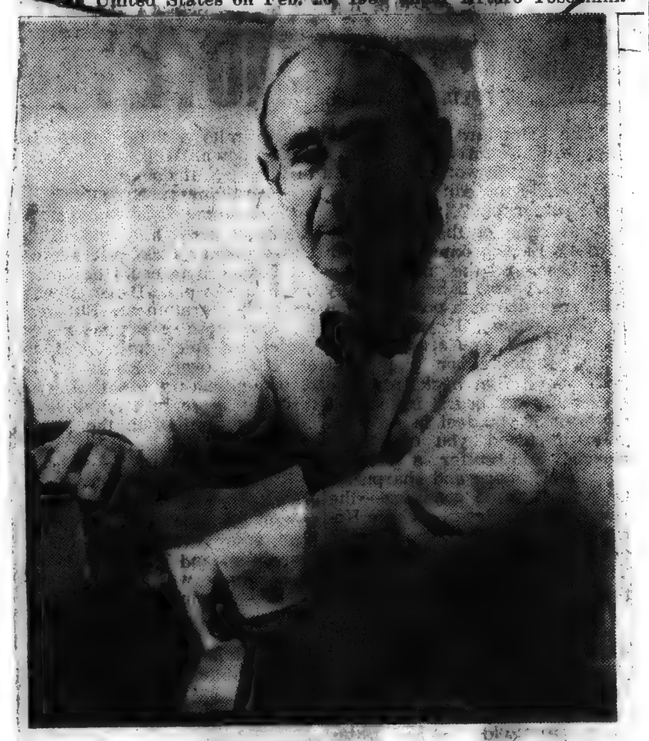
The 1963 Berkshire Festival will open in the 6000-seat Music Shed at Tanglewood, Lenox, Friday evening at 8. The Boston Symphony Orchestra, under the baton of Erich Leinsdorf, will perform an all-Mozart program with Rudolf Serkin as guest artist.

RUDOLF SERKIN OPENING GUEST

LENOX — Rudolf Serkin will perform three different piano concertos of Mozart with Erich Leinsdorf and the Boston Symphony Orchestra at the three opening concerts of the Berkshire Festival at Tanglewood this week. The pianist's appearance at the opening concerts of this summer's festival will inaugurate the performance during the next several Tanglewood seasons of all the Mozart piano concertos.

When Mr. Serkin joins Mr. Leinsdorf and the Boston Symphony Orchestra on Friday for the first concert of the Tanglewood season, it will mark his 25th performance with the orchestra. This association extends over a period of a quarter-century beginning in 1938 with a concert conducted by Serge Koussevitzky. Mr. Serkin was soloist with Charles Munch on many occasions and also with Boston Symphony Orchestra guest conductors G. Wallace Woodworth and Pierre Monteux. The concerts this week will be the first at which Mr. Serkin has performed the music of Mozart with the Boston Symphony Orchestra.

The concertos he will play this summer are three which have not been previously performed at Tanglewood. At Friday's concert Mr. Serkin will perform the Piano Concerto in E-flat, K. 271; on Saturday the concerto in F, K. 459; and next Sunday the Piano Concerto in B-flat, K. 595. It was the latter of these with which he made his public debut in the United States on Feb. 20, 1936 under Arturo Toscanini.



ERICH LEINSDORF

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
VALATIE ROUGH NOTES
Friday, July 5, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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CHATHAM COURIER
Thursday, July 4, 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Mercury (e)
MEDFORD, Mass.
Circ. 7,611
JUN 28 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-42
News (e)
MALDEN, Mass.
Circ. 10,537
JUN 28 1963

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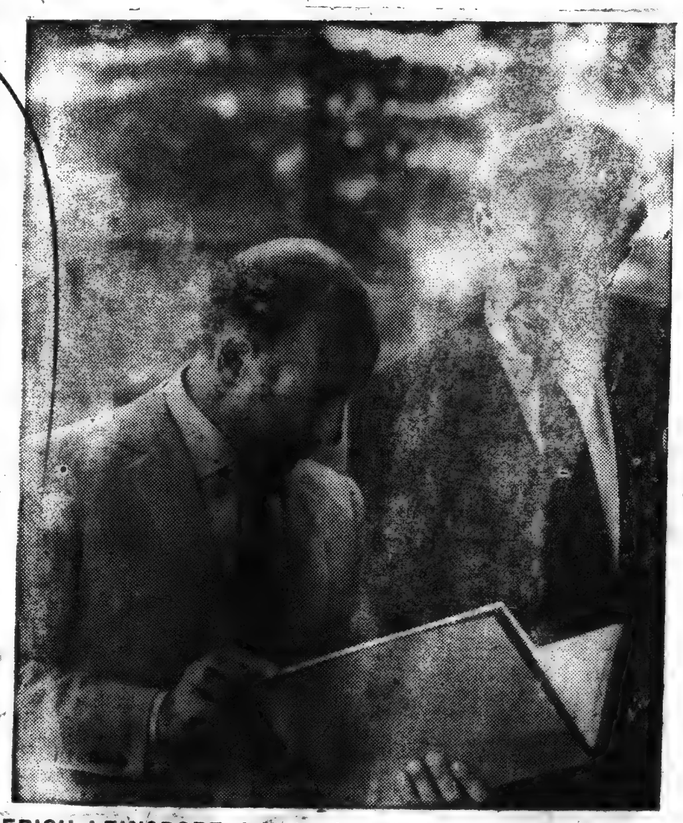
Town Times
OAKVILLE, Conn.
Weekly Circ. 2,350
JUL 4 1963



ERICH LEINSDORF, left, Music Director of the Boston Symphony Orchestra and Director of the Berkshire Music Center, will conduct the three opening concerts of the 1963 Berkshire Festival at Tanglewood, Lenox, Mass. on July 5, 6 and 7. Soloist at these all-Mozart programs will be Rudolph Serkin who will perform a different concerto at each of the concerts. The eight week Festival will present compositions of Mozart, Bach and Haydn during the first three weeks. Mr. Leinsdoft, in his first season at Tanglewood, will conduct the American Premiere of Benjamin Britten's War Requiem on July 27. Representative works of Prokofiev will be performed during the final five weeks of the Berkshire Festival in observance of the tenth anniversary of the Russian composer's death.

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ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 64,387

JUN 29 1963

TANGLEWOOD TUNE-UP—Erich Leinsdorf (right inset) rehearses the Boston Symphony Orchestra for Friday's opening concert at which Rudolf Serkin (other inset) will be piano soloist.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SYRACUSE HERALD JOURNAL
Monday, July 1, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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VALATIE ROUGH NOTES
Friday, June 28, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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CHATHAM COURIER
Thursday, June 27, 1963

NewEnglandNewsclipAgency, Inc.
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Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302

First Sunday Afternoon Concert Of Season Today at Tanglewood

Rudolph Serkin Returns to Music Shed as Soloist; Chamber Program Tuesday Evening

LENOX—Twenty-seven years ago Rudolph Serkin made his United States debut when he played Mozart's Piano Concerto in B-flat, K595. This afternoon at 2.30 in the Music Shed, Mr. Serkin will again perform the same piece as guests soloist with the Boston Symphony Orchestra under the direction of Erich Leindorf. Today's concert will be the first Sunday afternoon program of the 21st season at Tanglewood. It will also be Mr. Serkin's third consecutive guest appearance with the orchestra at Tanglewood this season. Today's concert will also include Symphony in F, K 130 and the Divertimento, K 131, by Mozart.

Three Mozart Concerts

Mr. Leinsdorf and the Boston Symphony Orchestra will present three concerts of the music of Mozart in the Music Shed at Tanglewood next week end. For Friday's program Mr. Leinsdorf has invited Jeanette Scovotti, soprano, and Joseph Silverstein, the orchestra's concertmaster, to be soloists at 8 p. m. Miss Scovotti will be heard in Mozart's Motet for Soprano and Orchestra, "Exsultate, jubilate," K 165, and with Mr. Silverstein in the Aria for Soprano and Solo Violin from "Il Re Pastore," Rondo, "L'amero, saro cos tante," K 208. Mr. Silverstein will also perform the Adagio for Violin and Orchestra, K 261. Friday's concert will begin with the Overture to "The Impresario," K 486. The final portion of this program will be devoted to a performance of the "Haffner" Serenade, K 250.

A Saturday rehearsal is for the benefit of the Boston Symphony Orchestra's Pension Fund. The Boston Symphony Orchestra wishes to draw to the attention of its patrons that all of the Saturday open rehearsals this season will begin at 10.30 a. m.

Israeli Pianist

Saturday evening's concert at 8.30 will begin with the Overture to "Cosi fan tutte," K 588. This will be followed by the Symphony in A major, K 14, of Mozart. The Israeli pianist David Bar-Illan will join the orchestra in the Rondo for Piano and Orchestra, K 382, and the Rondo for Piano and Orchestra, K 286. Also to be heard at Saturday's concert will be the Symphny in G minor, K 183 and the Symphony in E-flat, K 543.

All of the music to be performed at next Sunday afternoon's concert at 2.30, was written during the last few months of Mozart's life.

Mr. Leinsdorf will begin the concert with the Overture and March of the Priests from "The Magic Flute," K 620. Walter Carringer, tenor, George Hoffman, bass, and the men's chorus of the Tanglewood Choir will be heard in Mozart's Masonic Cantata, K 623. The Motet "Ave verum corpus," K 618, will also be performed by the orchestra and the Tanglewood Choir. For this concert the Tanglewood Choir has been prepared by Abraham Kaplan of the Berkshire Music Center's Department of Choral Music.

Requiem for Pope

Mr. Leinsdorf has designated that the final portion of next Sunday's program, the Mozart Requiem, K 626, will be presented in remembrance of Pope John XXIII. The Requiem, Mozart's final work, was actually completed by two of his students as the composer died leaving the Requiem in the form of sketches. Soloists for this performance will be Jeanette Scovotti, soprano, June Genovese, alto, Walter Carringer, tenor, and George Hoffman, bass. The chorus will consist of the Harvard Summer School Chorus which has been prepared for this concert by Iva Dee Hiatt.

The first of six Tuesday evening chamber music concerts will be given this Tuesday at 8 p. m. in the Theater by the Nova Arte Trio - Joseph Silverstein, violin; Joseph de Pasquale, viola; and Samuel Mayes, cello. These concerts are presented by the Boston Symphony Orchestra for the benefit of the Berkshire Music Center's Tanglewood Revolving Scholarship Fund. The program for Tuesday's concert in the Theater includes Beethoven's String Trio in C minor, Op. 9, No. 3; the String Trio, Op. 34, No. 1 by Hindemith; and Mozart's Divertimento, K 563.

Program for Friends

A number of events are available to the Friends of the Berkshire Music Center during the second week of the Tanglewood season. On Wednesday evening at 8 the first concert by the Berkshire Music Center Orchestra will take place in the Music Shed. This concert will be conducted by Richard Burgin, head of the Music Center's Department of Instrumental Music. Thursday at 8 p. m. a concert of chamber music will be given in the Chamber Music Hall. Aaron Copland, head of the Department of Composition, will be the host for the first seminar in contemporary music. Music will be provided by the Fromm Fellows. This program will be held on Friday afternoon at 3.15 in the Tanglewood Theater. Next Sunday morning at 10 the members of the Berkshire Music Center will give a chamber music program in the Chamber Music Hall.

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214

JUL 11 1963

The new director of the Boston Symphony Orchestra, Erich Leinsdorf, has met with enthusiastic appraisal by Tanglewood audiences as the Berkshire Festival season has begun at Lenox. The first weekend of Mozart concerts was a tremendous success, helped of course by Rudolf Serkin, who came over from Marlboro, Vt. to be soloist.

Another Mozart weekend is now coming up; this time, instead of piano solo, there will be violin solo by Joseph Silverstein in the Haffner Serenade Friday night and several compositions for voice on Saturday and Sunday. The third weekend will be given over to Bach, and after that the programs will be diversified. Interest in Mozart seems to grow each year; compositions seldom heard in modern concert halls are now being played at both Tanglewood and Marlboro.

BERGEN RECORD
HACKENSACK, N. J.

JUL 2 1963

NewEnglandNewsclipAgency, Inc.
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Press (e)
BRISTOL, Conn.
Circ. 14,439

JUL 5 1963

Serkin Due To Play 3 Concertos

Rudolf Serkin will perform three piano concertos of Mozart with Erich Leinsdorf and the Boston Symphony Orchestra at the three opening concerts of the Berkshire Festival at Tanglewood in Lenox, Mass., this week.

When Serkin joins Leinsdorf and the orchestra Friday for the first concert of the season, it will mark his 25th performance with the orchestra. This association began in 1938 with a concert conducted by Serge Koussevitzky.

Serkin was soloist with Charles Munch on many occasions and also with guest conductors G. Wallace Woodworth and Pierre Monteux. The concerts will be the first at which Serkin has performed the music of Mozart with the orchestra.

The concertos he will play are three which have not been performed at Tanglewood. At Friday's concert Serkin will perform the Piano Concerto in E-flat, K. 271; on Saturday the Concerto in C, K. 459; and on Sunday the Piano Concerto in B-flat, K. 595. It was the latter with which he made his public debut in the United States Feb. 20, 1936 under Auturo Toscanini.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

YONKERS HERALD STATESMAN
Friday, July 5, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

TARRYTOWN NEWS
Friday, July 5, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

MIDDLETOWN RECORD
Saturday, July 6, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

TROY TIMES RECORD
Saturday, July 6, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

TROY MORNING RECORD
Saturday, July 6, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
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NEW ROCHELLE STANDARD
Friday, July 5, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

PEEKSKILL STAR
Friday, July 5, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

PORT CHESTER ITEM
Friday, July 5, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

MAMARONECK TIMES
Friday, July 5, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

OSSINING CITIZEN REGISTER
Friday, July 5, 1963

NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

White Plains Reporter Dispatch
Friday, July 5, 1963

ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

MOUNT VERNON ARGUS
Friday, July 5, 1963

MIDDLETOWN, N.Y.
TIMES HERALD RECORD
D. 26,298

JUL 6 1963

PORT CHESTER, N.Y.
ITEM
D. 15,027

JUL 5 1963

At The N.Y. Theaters:

'63 Berkshire Festival Opens At Tanglewood

By CHARLES K. FREEMAN

Erich Leinsdorf and the Boston Symphony Orchestra open the orchestra's 1963 Berkshire Festival at Tanglewood (Lenox, Mass.) tonight with an evening of Mozart.

For the lucky few who can make a whole weekend of it, Rudolf Serkin will perform three Mozart concertos over the weekend.

For the opening concert, Mr. Serkin will play the Piano Concerto in E-Flat, K. 271. For the Saturday and Sunday performances Mr. Serkin has chosen the Piano Cencerto in F, K. 459 and the Piano Concerto in B-Flat. K. 595.

Mr. Serkin's weekend at Tanglewood will be the first in a series of annual appearances at Tanglewood during which he will play all the Mozart concertos.

Busy Place Past Week

Although tonight's concert opens the Berkshire Festival, Tanglewood has been a busy place during the last week. Last Sunday, the Berkshire Music Center, the summer center for the advanced study of music, began its twenty-first session. Mr. Leinsdorf delivered the opening address to the 300 young musicians who will be studying at Tanglewood this year.

On Monday afternoon a Berkshire Music Center Symposium studied the question of the place of the Berkshire Music Festival in the education of young music students.

ERICH LEINSDORF, Music Director of the Boston Symphony Orchestra, will conduct the three opening concerts of the 1963 Berkshire Music Festival this weekend.

TIGHT BINDING

REVIEWS.

47

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unday Republican
RINGFIELD, Mass.
Circ. 112,302

ARGE AUDIENCE S DRAWN AGAIN TO TANGLEWOOD

55 Percent at Serkin, Lein dorf, BSO Offer Mozart Program

By R. C. HAMMERICH

LENOX — They did it again. The Boston Sym- O with Rudolph and Erich the podium cap- e audience at glewood Saturday night.

19th Piano Concerto

it with the 19th Concerto in F major, 59, a work that even with whimsy here and there increasingly beautiful ressos.

as if the first move- cannot be surpassed. But second floats above it, and soars. The audience in' seem to believe it hap- ed. They yelled and screamed astonishment, so Serkin and nsdorf and their magical pers did the third movement gain. It was true. It really hap- ed.

Friday night the same combi- tion won the first audience of season, which, at 6410, was ice that of the opening nigh t year and probably was a ord for a first night. Satur y night it was 6553.

More Mozart Today

This afternoon they will offer third all-Mozart program, in- ding a third piano concerto Serkin's 27th appearance h the orchestra since 1938, en he performed with Kous- zky.

But it will be only his third pearance here with a Mozart certo, a shortage that will dually be rectified because nsdorf plans to present Serkin h all of Mozart's piano con- tos in succeeding festival sons. There are 25 for solo no and a couple for two or ee pianos.

Serkin, who understands this sic thoroughly and has the peccable technique to handle is one of the three or four eminent Mozart performers.

Buoyant Vitality

Saturday night his control of namics and timing gave the h a gallant and buoyant vi- ty without losing the under- ng regularity of the classic ters, and although he drew ry fragrant scrap of romance of it, the bewigged 18th Cen- y aristocracy was still in ht.

And Leinsdorf's incredible d of craftsmen provided a ally sonorous foundation that med welded to the piano. The estra and piano infused each r.

ty the piece of music that ht have been asked to follow concerto. Nearly anything t have been an anticlimax. ol an intermission gave the ers a chance to descend to h and prepare for the seven- ent Serenade in D major, at ended the program. erenade is notable es- for its magnificent pas- woodwinds in the sec- ment and the section

in the when he was and eager They say the primitive horn

native, he cer- assertive and some plaintive er the heads of er Voisin, the pal trumpeter, as if he, also, sewhere — a ssibility.

Most Tender, Graceful

the horn and movement, how- only melancholy erenade had to especially the ion, was tender, playful.

estra gave it that quality that was also Friday. A cohesive- supple plasticity that almost concrete enough to

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUL 6 1963

Tanglewood Crowd Hails Leinsdorf

By JAY C. ROSENFELD

The opening of the 1963 Tanglewood season last night had a special significance: it introduced to Berkshire audiences the Boston Symphony Orchestra's new conductor, Erich Leinsdorf, who immediately proved himself an authoritative and worthy successor of his distinguished predecessors, Koussevitzky and Munch.

Continuing in the tradition established by Koussevitzky when he expanded the early Berkshire Festival seasons, Leinsdorf devoted his first concert, as he will the whole weekend, to Mozart. Fortunately each new conductor has his preferences even among the immortals and so last night's program offered not only a well-contrasted evening but also some Mozart which had not previously been heard at Tanglewood.

Thorough, Precise

One only needed to hear the majestic introduction of the D major divertimento (K 205) to discern that this debut was of a man who brings a penetration of the Salzburg genius as thorough and precise as has been heard on the Tanglewood stage.

This divertimento is teen-age Mozart, somewhere between chamber and orchestral music. It calls for a trio complement in the strings, two horns and a bassoon. It is a tremendous leap from this to the Jupiter symphony with which Leinsdorf closed his first evening, but at once noticeable was the new leader's control and discipline of his men, his respect for their competence, and his attitude as conductor of the music and not as histrionic exhibitionist.

The audience, a record 6,410 gave the new conductor a most cordial welcome and — once he had shown his mettle — long enthusiastic applause rising to a cumulative roar of complete approval.

Many Distinctions

Leinsdorf does not use a baton and, in general, his gestures and indications are economical. His Mozart has many distinctions. First, he understands that two dots when they appear before a double bar mean "repeats," and he does just that every time.

He fans his strings in descending registers to the right so that the cellos are on the outside facing the first violins. He uses — or used last night — a larger personnel for Mozart than his predecessors did: ten each of first and second violins, eight violas, six cellos, four basses, and the required wind instruments.

His "Jupiter" was beautifully organized. The contrasting vehement and more gentle themes were sharply delineated. There was a coherent flow to his tempos which were natural and unfinicky, and never have ritards been mortised to the sections they joined more expertly.

Silverstein Debut

The slow movement of the symphony was deeply felt and marvellously executed, thanks in no little degree to the concertmaster, Joseph Silverstein, who also was making his Berkshire debut in that post, to which he had been advanced last year from the violin section after the retirement of long-revered Richard Burgin.

The central part of the program was illuminated by Rudolph Serkin's rendition of the solo in the E flat piano concerto (K271). An artist of Serkin's stature is above being classified as a specialist, yet it would take long thought to uncover anyone who affords more gratification in the concertos of Mozart than last night's soloist.

Happily he will play another Mozart concerto at each of the final two programs of this weekend, tonight and tomorrow afternoon. Neither Serkin nor his superb collaborator Leinsdorf see Mozart as someone delicate and quaint. He can be as robust and vigorous on occasion for them both as, in its proper place, he can be poignant and meltingly warm.

Serkin's Mozart is the result of years of refinement and distillation. It thus is vintage Mozart. Each year adds to his discriminating performance and with the support Leinsdorf added last night it was a triumphal start of the season and an earnest of great things to come.

The New York Times
D. 680,265 S. 1,306,418
JUL 6 1963

Music: At Tanglewood

Mozart Dominates 1st Berkshire Weekend

By HAROLD C. SCHONBERG
Special to The New York Times

LENOX, Mass., July 5—The first weekend of the 1963 Berkshire Music Festival started this evening before 6,410 happy listeners. Festival officials called it a remarkable turnout, all the more because the day had been spotted with heavy showers. But the evening turned out to be beautiful, almost autumn-like, with a bracing, cool breeze and a nearly full moon as an obligato to Mozart.

It was Mozart, and will be all weekend. Rudolf Serkin was the pianist in the early E Flat Concerto (K. 271), and will be soloist in the two successive concerts. It so happens that Köchel 271 has never before been heard here, and Neither has the F Major Concerto (K. 499), which Mr. Serkin will play tonight, nor the B Flat (K. 595) of Sunday afternoon's program. For that matter, neither have the D Major Divertimento (K. 205), heard tonight; nor The Marches (K. 408), the Divertimento in F (K. 131) and Symphony in F (K. 130) of the other weekend programs been played here. In short, of nine Mozart works only two have been performed at Tanglewood—the "Jupiter" Symphony, heard tonight, and tomorrow's "Posthorn" Serenade.

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These figures say much for the musical orientation of the Berkshire Festival programs since they were started in 1936. Mozart was not a specialty of Serge Koussevitzky and his successor, Charles Munch. Both of them did occasionally present one of the better-known Mozart works, but their prime interests and strengths lay elsewhere.

Now that Erich Leinsdorf has taken over, however, we can expect a concentration on the German and Austrian composers, together with much more of an emphasis on the contemporary international scene. Mr. Leinsdorf has more catholic tastes than either of his predecessors. The proof is in this opening series; in the Prokofieff music to come and in the American premiere on July 27 of Benjamin Britten's "War Requiem," a major choral work. In short, there has been a complete rorientation. And it is a reorientation that seems to be spreading everywhere in Tanglewood, especially in the music school.

As a Mozart conductor, Mr. Leinsdorf is an interesting amalgam of the old and the new. His modernity is reflected in—for the most part—a rather objective view toward the music; a determination to achieve proper balances, rhythms and tempos and a basically uncomplicated, straightforward type of interpretation.

But, inconsistently, this modern approach is mingled with the use of an orchestra in the old-fashioned manner — an orchestra still heavily freighted with strings. And there does seem to be an inconsistency in certain musicological matters.

Take the subject of trills. Sometimes they were played starting with the upper partial; more often with the main note. This in itself is comparatively unimportant.

Erich Leinsdorf

But it does lend a curious inconsistency to the musical approach.

Another point of interpretive inconsistency appeared in the slow movement of the E Flat Concerto. Up to then Mr. Leinsdorf had been most proper in his approach. The D Major Divertimento, played with greatly reduced strings, had a pellucid texture, through which horns and bassoons were clearly heard. It was a beautifully balanced, almost chamber reading, and for once the play of violin section against viola section was enchanting in its detail. And in the first movement of the concerto Mr. Leinsdorf and Mr. Serkin were bright, jaunty, lively and sportive, as the music demands.

•

But suddenly in the slow movement, conductor and soloist leaned heavily into the music, and everything sounded thick.

The strings went at it á la Tchaikovsky, and Mr. Leinsdorf became passionate and domantic. It so happens that the music, one of Mozart's most remarkable slow movements, is unusually rich-sounding. But it is not the kind of effusion that it was made out to be on this occasion. And, unfortunately, this kind o f playing was carried over into the finale, which also sounded too thick.

Now, it may or may not be that this kind of playing is Mozartean. To tell the truth, nobody really knows exactly how Mozart played his concertos. He did improvise many of them in public, never playing exactly what the notes indicated; and, of course, he was playing a light Viennese piano about as far from Mr. Serkin's instrument as the original Wright airplane is from the jetliner.

But we can be assured that there was a consistency of style, and on this occasion it was hard to find consistency.

•

The audience naturally enjoyed Mr. Serkin's quite romantic playing — his rich tone, his uninhibited attack, even his humming and singing. His — whatever reservations one might have here and there—is Mozart in the grand style. He approached the E Flat Concerto like a virtuoso concerto—and in its day it was a virtuoso concerto. To end the program was Mr. Leinsdorf's painstaking well-planned and beautifully organized performance of the "Jupiter" Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Circ. 126,360
JUL 6 1963

Berkshire Festival Opens at Lenox

By GEORGE W. STOWE

Lenox, Mass. — Erich Leinsdorf, who made his first appearance as musical director at Tanglewood last ngiht, has brought a new vitality and freshness to the program-making at this celebrated Summer festival.

For instance, two of the three works performed at this opening All-Mozart concert had never been heard here before — the Divertimento in D Major (K. 205) and the Piano Concerto in E flat major (K. 271). In fact, 7 of the 9 works to be heard this first weekend are new to these environs.

* * *

MR. LEINSDORF'S Mozart has taken on a warmth and inner glow that will astound those who remembered a rather spare, ascetic orientation to this composer from his first concert at the Bushnell Memorial this last season. Evidently the orchestra was in a transitional phase at that time or the conductor has radically revised his approach to the composer.

In the Adagio of the Divertimento the tonal warmth of the strings, the subtle dynamic shading, and the coloristic range, were abundantly apparent to even the casual listener. And the fine cohesion of the playing was equally a tribute to Mr. Leinsdorf's labors with this orchestra.

* * *

RUDOLF SERKIN, who is an old friend to Tanglewood visitors, made the first of three appearances as soloist with the orchestra last night in the Mozart Piano Concerto No. 9. Tonight and tomorrow afternoon he will play two different Mozart concerti.

Just as in the past, Mr. Serkin brought a dynamic quality to this early concerto that was irresistible. He pounced upon the cadenza of the first movement with the fury of a tiger and played the Presto finale at a tempo that kept the orchestra on its toes to keep up with him. And, lest his performance seem all sound and fury, he played the Andantino with the melting poetry that he habitually reserves for the slow movements.

* * *

MOZART'S "Jupiter" Symphony was the grand finale to this most satisfying concert, Mr. Leinsdorf's concept stresses the virility of this extraordinary creation and was most eloquently realized in the two outer movements. The slow movement was aristocratic but lacked the gentle pathos that the late Bruno Walter brought to this music.

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 44,419
JUL 6 1963

The Sound of Music

Mozart Program Opens Tanglewood Season

By Dan Webster

LENOX — A joyous and almost reverent Boston Symphony Orchestra last night opened a two-week celebration of the beauties of Mozart's music.

The opening concert of the Berkshire Music Festival was also a celebration of other musical qualities. It was a moving display of the pianistic depths of Rudolf Serkin, a glossy exhibit of the conducting skills of Erich Leinsdorf and a virtuoso showcasing of an orchestra drilled into a precise but intensely musical ensemble.

It is to the credit of these three major personalities that the concert still emerged as a celebration, not of a personality, but of the music they played.

That music was mostly new to Tanglewood. Of the three works programmed, only the C Major "Jupiter" Symphony had been played here before. The programs are part of the revolution being led by Mr. Leinsdorf during his first year as director of the festival.

Mr. Leinsdorf has sought out works with unsual interest. They are major works but they are not frequently played.

The piano concerto Mr. Serkin played for the opening of his three-concert stint was not one of the better known and later works, but was instead the monumental E Flat Concerto, K271, which Mozart wrote to mark his 21st birthday.

Intensely personal and probing, the concerto defies the assault of any but the finest pianist. It needs a chamber musician, a mature pianist. Mr. Serkin, of course, fits the requirements.

Despite his physical awkwardness at the piano and his lusty singing while at the keyboard, Mr. Serkin's playing proved right for the work at hand. The tentative feeling that seemed to hang over the conductor and soloist in the first movement vanished in the slow movement and in the finale.

It was in the evanescent finale that soloist and conductor joined for the purest ensemble playing. The piano sings its own song and the orchestra develops its themes. Mr. Serkin matched the orchestra with ideal precision.

The soloist's rather percussive approach to the first movement and some of the slow movement seemed out of character with the riches the orchestra found in the score.

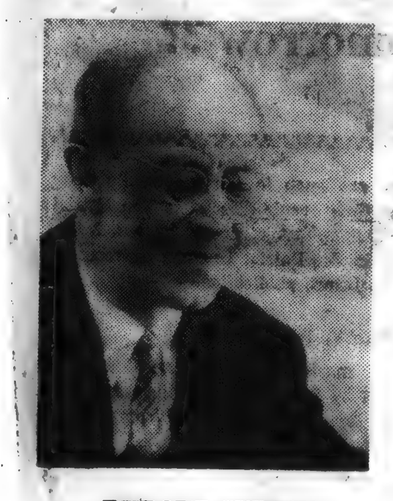
It was a performance, however, that had an electric quality of genius. At its conclusion, the soloist, the orchestra and the conductor were obviously stirred.

For sheer lyric beauty and display of ensemble rapport, the opening divertimento, K205, set a standard that later performances in this series will be pressed to maintain.

Written by an 18-year-old Mozart for a party at the home of a Viennese friend, the music is not just a diversion. Its five movements (The opening march is omitted) are sprightly, graceful and rich. The canon between the violin and viola through the first minuet and the 42 bars of the adagio are some of the finest writing in Mozart's catalogue.

After these offerings, Mr. Leinsdorf came to the Jupiter Symphony the way a pitcher who has a no-hitter going comes into the last inning. The orchestra was excited; he was riding an immense wave of confidence. The symphony glowed with that golden sound that comes from joyful performance.

The 6,000 persons in the music shell and on the lawns outside accorded the players the ovation they deeply merited.



RUDOLF SERKIN

KANSAS CITY, MO.
TIMES
D. 330,412
JUL 6 1963

Berkshire Festival Opens With Enchanting Concert

By Joseph Kaye.
(The Star's New York Correspondent.)

Tanglewood, Lenox, Mass. — Just 25 years after the great concert shed was built here, the Boston Symphony orchestra last night began another season of its now world-famous summer concerts.

This season is the first under the direction of Erich Leinsdorf, the new conductor of the Boston Symphony who succeeded Charles Munch.

This fine summer night, before an audience from all parts of the country that overflowed the shed onto the spacious lawns in front, Leinsdorf began the traditional concerts devoted to Mozart and Bach, in this case to Mozart.

Tone Is Sensitive.

It was an evening of exquisite Mozart that Leinsdorf gave us, the instruments beautifully balanced and the variations of tone sensitive and affecting.

Even exceeding the general excellences of the evening was the second movement of the "Jupiter" symphony, which became an emotional experience.

Rudolf Serkin was the soloist in the Mozart piano concerto in E-flat, the composer's fourth. This work has been given the title of "Jeunehomme" because it was written for Mlle. Jeunehomme, the French pianist. Mozart was apparently inspired by the young woman for he produced some magnificent works for her.

Pianist Applauds, Too.

Serkin played it with such unmitable taste that he was given an ovation. He was so moved that he, in turn, applauded the musicians who had given him such fine support.

The program opened with the Divertimento in E major, which Leinsdorf conducted from memory, as he did the symphony. The evening was characterized throughout by an obvious love, which Leinsdorf demonstrated physically by affectionate gestures.

The Tanglewood festival — officially the Berkshire festival because part of it is the Berkshire Music center, a school for advanced music students—is conducted by the Boston Symphony orchestra during the summer near the lovely old town of Lenox, which used to be a summering place for Massachusetts and other Eastern seaboard millionaires.

Sit on Lawn.

The great shed, a wooden structure with the roof shaped almost like the back of a violin, and open on all sides, seats over 6,000. About as many more can accommodate themselves on the lawn and can hear well, so fine are the acoustics.

Twenty-four concerts are given by the orchestra on weekends during the season, which will end August 25.

Tanglewood is a 210-acre estate overlooking a lake. It was a gift to the orchestra. It is so named because Nathaniel Hawthorne wrote his "Tanglewood Tales" in a house here.

Tremendous old trees border it and the view of the Berkshire hills is magnificent in the daylight remaining before an evening concert, and switching in the moonlight.

The beauty of these acres matches the zeal and inspiring devotion of the students and music lovers who attend the festival, creating a spirit of cultural enchantment that should make this country proud.

Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
JUL 6 1963

Serkin Soloist as Season Is Opened at Tanglewood

Continued From Page 1

The program opened with t Divertimento in D Major, 205, a sprightly piece in movements which probably w written for only six or sev players.

The Boston Symphony Orche tra played it with 33 placed risers (used for the first time Tanglewood) which lifted t musicians to five ascending le els and sent the sound floati over the 6,410 listeners with t most smoothness and balance.

Said Best in World

In Boston last winter Hans Schmidt-Isserstdt, conductor of the NDR Symphony of Hamburg, said the Boston Symphony Orchestra is the best orchestra in the world. Friday night there appeared no reason to doubt it.

It was a great night for the strings. They came over with pristine clarity and precision. The tone was warm, like the evening — a temperature that was neither hot nor cool.

It was a great night, also, for Rudolph Serkin. He gave Mozart's concerto a verve and spirit that challenged the orchestra to keep up.

There were times when he appeared to be so involved with the music that he forgot where he was. He bent the keys and shut his eyes and swayed from side to side totally engrossed with the sound. The audience gave him an ovation.

Keeps Tempos Moderate

Erich Leinsdorf, who led the orchestra without scores for the divertimento and the symphony, kept the tempos moderate. The speedy sections seemed faster than they were because of the accuracy of the musicians, and the slow movements moved with such a freely flowing motion as to seem automatic.

His motions, without baton as usual, were graceful, sometimes expansive, sometimes short, quick and decisive, always giving an impression of reflecting exactly the sounds around him.

Perhaps the weather had something to do with it, but if the size of the audience, which was perhaps as large as on any previous opening night in the history of the festival, and if the quality of the music are an indication of the future, it looks like a banner year for Tanglewood.

By R. C. HAMMERICH

LENOX — The Boston Sym phony Orchestra began its 26t year at the Berkshire Festival a Tanglewood Friday night wit some of Mozart's most elegan music and played it most ele gantly.

One piece, the E flat Majo Piano Concerto, K. 271, whic had one of the more eminent in terpreters of Mozart's music fo its soloist, Rudolph Serkin, drev cheers.

But then, so did the Jupite Symphony, K. 551.

See SERKIN SOLOIST Page Four

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Times (e)
HARTFORD, Conn.
Circ. 126,360
JUL 8 1963

Serkin Appears At Tanglewood

By GEORGE W. STOWE
Special to the Hartford Time

Lenox, Mass. — Rudol Serkin last night was ac corded an ovation unusua even for Tanglewood — un usual in its warmth and en thusiasm — whe nhe per formed Mozart's Piano Con certo No. 27 with the Boston Symphony under Erich Leins dorf.

For Mr. Serkin it was his third and final apperance ir a weekend that was as much All-Serkin as it was All-Moz art. On Friday he had played the Concerto in E flat major (K. 271) and on Saturday, the Concerto in F major (K. 459) with the orchestra.

* * *

THIS WONDROUS work, completed just 11 months before the composer's death, has an ineffable pathos that has made it a favorite of this reviewer for many years. Its marvelous fusion of the concertante and symphonic elements has been praised by the musicologists but its appeal is infinitely more than that. In the words of Beethoven, it speaks "from the heart to the heart."

In his American debut in 1936 Mr. Serkin performed this concerto under Toscanini but I doubt that he brought the exquisite feeling to the second movement that the audience heard last night. During his traversal of the solo passages of this movement the stillness in the audience was the most eloquent tribute to his artistry.

* * *

MR. LEINSDORF led an impeccable, refined orchestral accompaniment that was marred only by an occasional tendency in the first movement to overbalance Mr. Serkin's piano. The balance in the second movement was close to perfection.

For the purely orchestral portion of the program the conductor chose Mozart's Symphony in F major (K. 130) and the Divertimento in D major (K. 131). The Divertimento was an unalloyed joy and was given a reading of great sensitivity and tonal warmth.

* * *

MORE THAN any other work in this form, it gives the solo capabilities of the players free rein. The score calls for a solo flute, oboe and bassoon, a horn quartet in the two minuets, and a string quartet. And the Boston Symphony first-desk virtuosi did themselves proud.

Over 5,500 persons turned out for the first Sunday program of the Tanglewood season, an excellent start for what promises to be an extremely interesting musical agenda.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUL 8 1963

Music Review

Early Mozart at Tanglewood

By JAY C. ROSENFELD

ERICH LEINSDORF completed his first Tanglewood weekend Sunday afternoon with the last of three Mozart programs. He has had a complete season with the Boston Symphony Orchestra in Symphony Hall, but this was his Berkshire debut and it seems that there is ample reason for satisfaction and congratulations on both sides of the footlights—for the music that was produced and for the apparent thorough contentment with the new conductor on the part of the huge audiences.

A total of over 18,000 people for the three concerts probably was the result of several factors, to which Mozart's music, Leinsdorf's debut, and the appearance on each program in a different concerto of the famed pianist Rudolph Serkin, all contributed. But the constant magnet is the magnificent orchestra itself and the unique setting for the concerts.

* * *

YESTERDAY, Leinsdorf played two very early works, of the Salzburg genius' 16th year. While it is an ever-new source of marvel to note the achievements of a young man at the threshold years of his career, it must be admitted that they are not yet of the gravity and content he was later to expose so consistently. Leinsdorf lavished meticulous attention on their preparation, but they served yesterday, as they must have in 1727, more to display the virtuosity of the players than to offer real meaty musical content.

Indeed, of the eight or 10 symphonies of this Salzburg sojourn, the records show that all of them were completely neglected for the ensuing 150 years so far as concert programs reveal. Leinsdorf thus became something of a musical archaeologist in dusting over these youthful works.

* * *

THE F MAJOR symphony (K130) needs a conductor who knows what to do with such material. In incompetent hands it could be dull as dish water, but Leinsdorf twirled the meager core of the music to present a different reflection at every turn and the way he could differentiate and contrast inconsequential variations was a mark of his personal imagination. In addition to the usual strings this symphony requires only flutes and four horns. In the D major divertimento (K131) which followed there is a larger complement of winds, and Mozart combines certain sections or alternates groups in endless succession.

Several of the characteristics of the conductor became apparent during these first concerts, with which we agree most wholeheartedly. We approve completely of his practice of going from one movement of a symphony or a suite without a period of relaxation which interferes with the continuity of the whole sonata. Leinsdorf's gesture for the final cadence of a movement is the one he maintains to hold the musicians' as well as the audience's attention for the ensuing one. A rest to mop brows or recoup strength, if necessary, destroys the link which binds one movement to another.

* * *

AND WE couldn't applaud more Mr. Leinsdorf's self-effacement in such instances as the lovely trio in the D major Serenade (K320) played Saturday night in which the flute, Mrs. Doriot Dwyer, the oboe, Ralph Gomberg, and the bassoon, Sherman Walt, were allowed to play their fascinatingly elegant little interlife without the conductor raising a finger or an eyebrow. The conductor relied on the individual musicianship of each performer to bring about such perfect cohesion.

We cannot wonder whether Leinsdorf had a motive in choosing such unfamiliar and little-played examples from the literature. If his purpose was to show his own judgment and taste, he succeeded exceptionally well. Such music only warrants inclusion on a program when it has such resplendent polish and expert craftsmanship as Leinsdorf proved he can bring to such an assignment. This could not have been proven more effectively than in the three marches (K408) with which he started Saturday night. First of all, Mozart had no idea of making these military in character. Rather are they music for slow, proud stepping by regal processions, or a cortege for a hero, or at a minimum, a colorful column for richly costumed lodge brothers.

* * *

MOZART'S facility, the innate grace of every phrase, his sense of appropriateness, never allowed him to write a sentence which was exactly ordinary. Yet some of the music on these two programs was not far removed from it, and it was only the superlative degree of performing and conducting which removed it from exquisite placidity. Paradoxically, we complain at the repetition of certain favorites, and so we must allow some of the "unberuehmte" to be instered on some programs. The only moot point might be how much at one dose.

* * *

SERKIN BROKE a precedent Saturday evening when he repeated the final allegro of the F major concerto (K459). We can recall hearing the Badinerie of the B minor suite repeated in the theater at Bach concerts, but no such incident in the great Shed.

The first two movements were examples of Serkin's superb Mozart playing, but the concerto does not leap into flame until the cellos dig into the vtrile canonic idiom in the final allegro. Mozart here then distributes this figure among the string sections, and the piano takes it up with tremendous animation. The exciting slogan is repeated in all registers and Serkin rose to ebullience when the figure occurs for the left hand. This was the signal for the explosion of applause that could only be appeased and satisfied by the repetition.

* * *

YESTERDAY afternoon Serkin was as satisfying in his choices for that program: The B flat (K595), Mozart's last. The orchestral accompaniment became more symphonic as Mozart added to his experience in piano concertos and the long introduction which preceded the soloist's entrance is of real musical substance and no longer superficial and only pleasant tone manipulating.

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Transcript (e)
NORTH ADAMS, Mass.
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JUL 6 1963

Leinsdorf Makes Brilliant Debut At Tanglewood

An audience of 6,410 gave Eric Leinsdorf a cordial welcome last evening when he made his Tanglewood debut as music director of the Boston Symphony Orchestra.

Mr. Leinsdorf opened the 1963 Berkshire Music Festival season at Lenox, directing a small orchestra composed of Boston Symphony members, in an all-Mozart program.

Mr. Leinsdorf took over the Boston Symphony on the retirement of Charles Munch at the end of last summer's Tanglewood series. He led it through its winter season in Boston and on its tours but was making his first appearance on the Tanglewood podium last evening. The welcome was cordial at the start. It grew to a roar of approval as the program progressed.

Rudolph Serkin was soloist with the orchestra in a performance of Mozart's E flat piano concerto (K271). Also performed were the D major divertimento (K205) and the "Jupiter" symphony (K551).

Mozart programs will be given also at the concerts this evening and tomorrow afternoon in the first weekend series.

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Evening Globe
BOSTON, Mass.
Circ. 146,915
JUL 8 1963

49

Music Review

Tanglewood: Sublime Mozart from Serkin

By MARGO MILLER

Brilliant performances of three Mozart piano concertos ushered in the 26th season of the Berkshire Festival at Tanglewood.

The week-end's soloist was Rudolf Serkin, whose own festival and school at Marlboro, Vt., will keep him busy the rest of the Summer.

But when he joined Erich Leinsdorf and the Boston Symphony Orchestra in the Music Shed before enthusiastic audiences averaging 6400 persons a concert it was as if playing the piano were the greatest vacation in the world: a time to spin thoughts, frolic when the mood came, and like the great artist he is, to share his pleasures.

Serkin, at Leinsdorf's invitation, will eventually play all 24 Mozart concertos at Tanglewood. He began with three works never before done at the Berkshire Festival: the E-Flat ("Jeunehomme"), K. 271; the F major, K. 495; the B-flat, K. 955, the last which Mozart wrote. The B-flat concerto concluded the first week-end's program, and of the three concertos, if one were to choose, it was a sublime climax.

Never was Serkin's way through the score seemed so beckoning. Phrase after phrase, all lovingly moulded, drew the listener into the music. The soloist's gentle humming was hardly a distraction, for he built those limpid melodies and sparkling turns into an edifice defying nonmusical thoughts. It was pianism of the highest order.

The clamor which greeted Serkin at the end invited an encore. Indeed, on Saturday night, he repeated the final movement of the F major concerto, the first time an encore had been played in the Shed. But Sunday's work was concluded in the allotted time, wisely one thinks, lest repetition rob a masterpiece by a master player, of its glow

Generally speaking, the orchestral accompaniment for the concertos was only adequate. Even with a reduced ensemble of some 48 players the textures seemed a little thick, the background a little ponderous for the purling piano of Serkin. But put the orchestra on stage as soloist and the clouds cleared.

Each concert included a divertimento or serenade. The present balance of the Boston Symphony is ideal for these works. Leinsdorf has drilled his musicians until each section plays as one. This effect was notable in the D major Divertimento, K. 205, which dispenses with second violins and reinforces the base sonorities with double bases. Two horns and a bassoon rumble in spots, but the whole was done with such finesse the divertimento could pass for a quartet rather than a piece for 33 players.

First desk musicians had their day in the D major Serenade with Posthorn, K. 320. Roger Voisin came forward to play the curious little brass instrument once the herald for mail coaches. His work in the minuetto was in keeping with the robust calls and the jolly shouts of the music.

His colleagues, Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe and Sherman Walt, bassoon, had earlier in the serenade combined their instruments in a virtuosic reading of the second movement, a concertante which called for and got the finest kind of ensemble work.

Mrs. Dwyer was the featured player in Sunday's Divertimento, the D major, K. 131. And the warbling of the four horns was of high caliber too.

The week-end's programs included two symphonies, the F major, K. 130, and the mighty "Jupiter," both receiving well ordered performances, and Three Marches, K. 408, which were crisply done.

Mozart concerts this Friday, Saturday and Sunday will continue with additional symphonies and works with piano, but will add overtures, vocal and choral music, concluding with the "Requiem," offered in memory of Pope John XXIII.

THE BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf conducting, opened the 26th season of the Berkshire Festival at Tanglewood, Lenox, over the week-end with three all-Mozart programs. Rudolf Serkin was the piano soloist. Friday evening: Divertimento in D major, K. 205; Piano Concerto in E-flat major, "Jeunehomme," K. 271; Symphony No. 41 in C major, "Jupiter," K. 551. Saturday evening: Three Marches, K. 408; Piano Concerto in F major, K. 459; Serenade in D major, with the Posthorn, K. 320. Sunday afternoon: Symphony in F major, K. 130; Divertimento in D major, K. 131; Piano Concerto in B-flat, K. 595.

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TIMES
WESTERN EDITION
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JUL 8 1963 Buffalo

Music: Mozart Heard at Tanglewood

Serkin Is Soloist at 3 Berkshire Concerts

By HAROLD SCHONBERG
Special to The New York Times.

TANGLEWOOD, Mass., July 7—The first weekend of the 1963 Berkshire festival ended this afternoon. It was Mozart all the way and Rudolf Serkin all the way.

The pianist was soloist at each of the three concerts, playing the E flat Concerto (K. 721) on Friday, the F major (K. 459) last night and the B flat (K. 595) this afternoon. The total audience at the concerts and the rehearsals, was 21,544.

Aside from the three concertos and a few other works, such as the "Jupiter" symphony, the music was unfamiliar. It was new not only to Tanglewood but also to many experienced listeners.

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How many could say that they have previously heard, in a live performance, the Symphony in F (K. 130) or the Divertimento in D (K. 131), both played this afternoon? They were composed in 1772 and are the products of a 16-year-old composer. The well-known B flat Concerto, on the other hand, is Mozart's last; it was composed the last year of his life.

Or take last eveniny's concert, with its Three Marches (K. 408). These are complete rarities, compared with which the "Posthorn" Serenade (K. 320), on the same program, is a repertory item—which it really isn't, of course, though it turns up every now and then.

It so happens that most of these early works are interesting primarily because they are by Mozart. They babble along, in a direct and uncomplicated manner; and the skilled hand of the young composer can easily be seen.

Organizationally they are well-nigh perfect. Melodically and emotionally, though, there is relatively little that one could seize upon and say with certainty, "This is Mozart." Even the first adagio of the D major Divertimento only begins to suggest the composer of only three years later.

The fact that the music was not top-notch Mozart did not make it any less agreeable to the ear. One might ask, though, if it was wise for Erich Leinsdorf to take every last repeat. The melodic material is not that strong or imaginative, and the conductor's insistence on every repeat did not help matters. Indeed, it dragged the Divertimento to a point where the music threatened to outlast its welcome.

And one more point, which concerns the old, old problem of the size of Mozart's orchestra: Mr. Leinsdorf used almoyt 40 strings in addition to the indicated winds. No matter how expert the playing, and it was expert indeed, the texture was bound to sound thick. And on top of everything, the early works are really not much more than chamber pieces. Half the number of strings would have sufficed.

Otherwise, the Boston Symphony's performance was strongly rhythmic, neat, tidy and as flexible as it could be under the circumstances. It is once more a thoroughbred ensemble, and it was something to watch the perfectly coordinated bowings of the strings and to listen to the smooth body of ensemble tone and to the formidable solo work of the first desk players.

In the F major and B flat concertos, Mr. Serkin and Mr.

Unfamiliar Works Played at Festival

Leinsdorf worked lovingly together. The pianist sounded in more convincing form than he had been with Friday's K. 271. Both of these concertos are broad works, richly orchestrated. Mr. Serkin's way with them is well known. It combines scrupulous musicianship with a good deal of freedom—the kind of freedom that none but a superior musician could bring to his playing.

Mr. Serkin realizes, more than almost any other pianist who has made the classic school his own, that scholarship and exactitude do not rule out spontaneity. Mozart himself, after all, used the tempo rubato in his playing, and Mr. Serkin sees no reason why he should not do the same.

•

In the slow movement of K.595 there were delicate rhythmic displacements in which the basic metrical pulse was never lost—and that is the essence of rubato. Always to the fore were the pianist's strong rhythm, his full tone and his smooth and purling finger work.

At last night's concert, the finale of K.459 went like a dream. Mr. Serkin and Mr. Leinsdorf embraced, and so enthusiastic was the conductor that he soundly bussed the pianist. Whether or not for that reason, both musicians decided to repeat the finale as an encore. There could have well been a better reason, namely, that Mr. Serkin really likes to play the piano.

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Mozart Featured Composer At Tanglewood's Opener

"First performances" was the keynote of the three opening concerts by conductor Erich Leinsdorf and the Boston Symphony Orchestra, at Tanglewood this past weekend. Mozart was the featured composer, and will be for the next weekend.

In his 25th performance with the orchestra, but his first playing Mozart, the appearance of the popular and noted pianist, Rudolf Serkin, assured the new director of the Berkshire Festival and Music School a better than average attendance for the weekend. During the next Tanglewood seasons Mr. Serkin will play all of the Mozart piano concertos.

Friday's concert opened with one of two firsts, a delightful Divertimento in D major, K205, for two horns and strings, containing an exquisite duet for violin and viola, with a delicate bass accompaniment, and ending with a rollicking presto, each of its five movements detailed and exact through Mr. Leinsdorf's interpretation.

Keen anticipation for the sensitive playing of Mr. Serkin in the piano concerto in E-flat major, K271, was marred for awhile when the first notes of the piano were heard, sharp, harsh and unpleasant; the blame seemed to lie on the piano itself, but one retains small doubts. Not until the second movement was well on its way did one feel a relaxing of tension or uneasiness, and a complete accord of pianist and orchestra. The lengthy presto abounds with unsuspected developments and inventions, graceful and elegant, gentle and humorous, handled with vigor and sincerity by Mr. Serkin and the musicians at Mr. Leinsdorf's direction.

The unparalleled Jupiter Symphony, K551, completed the program, which for many was their first introduction to Mr. Leinsdorf's conducting, a unique form, personal, uncluttered, concise, reflective, having the power to point out to the watchers and listeners through his responsively able musicians that which is most important in the music, subjugating but clearly outlining the lesser, combining dynamics, form and style, for a musically disciplined delineation.

Again two firsts were heard at Saturday night's concert, Three Marches, K408 alert, and calling for foot-tapping, and a completely engrossing piano concerto in F major, K459. It opened with a lengthy symphonic introduction in march rhythm, which pervades the first movement with true Mozartean flavor and ingenuity. The ticklish, puckish theme of the third movement introduced by the piano and winds, is followed by a dignified attempt of the strings to promite a more serious mood, but it never succeeds, and results in one of the most fertile movements yet heard. At times Mr. Serkin tended to forget the orchestra's tempo, but director, orchestra and soloist blended usually, for an unforgettable, performance which culminated in a repitition of this last movement. Their own pleasure was reflected in the cheering audience, many of whom stood for an ovation, shared by Serkin and Leinsdorf.

In conclusion, a Serenade in D major, K320, for strings, winds and posthorn utterly enchanted one with the composer's use of various combinations of instruments. Mr. Leinsdorf, along with Mozart, gave over the antante grazioso to two flutes, oboes and bassoons, flawlessly blended in five independently moving parts, counterpuntal or matched in thirds. The small but resonant posthorn, used in the second trio with oboes, has no valves or other means of producing any notes outside of the harmonic series. Thunderous applause was acknowledged by the virtuoso wind players at the insistence of Mr. Leinsdorf. For all three concerts the director used no score, and except for Friday's opening number seated the cellists at his right, with the violaists in the center.

M. deB. B.

ALBANY, N.Y.
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Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885
JUL 11 1963

EVENTS ARE REVIEWED

TANGLEWOOD
Friday — by E. B. M.

Cool, clear weather and a knowing, receptive audience greeted Erich Leinsdorf at his first Tanglewood concert as conductor of the Boston Symphony Orchestra.

Following a well-drilled and meticulously controlled performance of *Mozart's Divertimento in D Major*, notable for the two lilting *Menuetto* movements and a rushing finale, the all-Mozart program continued with Rudolf Serkin as soloist in the *Piano Concerto in E-Flat Major* ("Jeunehomme"). Mr. Serkin's modulated first movement led to the introspective, intensely emotional *Andantino* and the swift concluding *Rondeau*. The interplay of soloist and orchestra grew stronger with each movement, and at the conclusion Mr. Serkin was called back to a standing ovation of great enthusaism.

For many, Mozart's "Jupiter' Symphony in C Major was the high point of the evening. Again the opening *Allegro* was unusually modulated, but by the *Menuetto* third movement atmosphere was alive. As was the case with the two earlier *Menuettos*, the orchestra was superb following the dominant tympani in an irresistible dance. And again, the final movement was played at maximum speed, with first and second violins sweeping through the finale with precision and clarity. The concert, blessed with an excellent audience, was an auspicious beginning for the 1963 season.

Saturday — by C. N. D.

Saturday evening the Mozart series at Tanglewood was continued with a performance of the D major (K320) piano concerto by Serkin that was the high point of the weekend and might well be the high point of the entire summer season. The tumultuous applause shared equally by Mr. Leinsdorf and Rudolf Serkin at the end of the concerto was well-deserved between the paino and wood winds in the slow movement and the breath-taking speed and brilliance of the final movement brought the audience to its feet with a roar of approval which did not subside until the last movement was repeated by the soloist and orchestra.

The program opened with three marches numbered 408 in the Kochel Catalogue. Not the greatest Mozart to be sure, but still Mozart. The other work on the program was a Serenade in D Major in which Mozart employs a Post Horn in the last Minuet. Roger Voisin, the first trumpeter of the orchestra, played this music on a Post Horn in A in a way that no coachman of the eighteenth century could have equalled.

The individual instruments which have a chance to shine in their work were all superbly handled and the soaring tone of the flute will not soon be forgotten. To this reviewer the Boston Symphony Orchestra in playing Mozart has never sounded as clear and limpid as it now does under Mr. Leinsdorf.

Sunday — by C. N. D.

The Sunday afternoon concert at Tanglewood maintained the same high level of the two preceding concerts. The orchestra was superb, the soloist, Rudolf Serkin was in top form and the individual first chair men (and women) could not be surpassed by any other orchestra in the world. There was a transparency and bouyancy in its playing that was infectious.

The first half of the program contained the early F major Symphony and D major Divertimento, both written when Mozart was in his sixteenth year. The Divertimento is most ingratiating music which might someday rival the "Little Night Music" in popularity. Here as in the Serenade played on Saturday evening, there were many opportunities for the first desk men to play solo passages and this they did with distinction.

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By JOHN F. KYES
Gazette Music Critic

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The guest soloist for the opening series was pianist Rudolf Serkin who was heard in three concertos with the orchestra. Mr. Serkin is a meditative performer in the quieter movements of the concertos, but capable of producing exciting passages in the more dramatic parts of the Mozart works.

Mr. Serkin established a precedent Saturday night by repeating the final movement of the concerto in F-major at the insistence of the members of the audience. Mr. Serkin and Mr. Leinsdorf shared honors, following their joint endeavors along with "a rising vote of thanks" from the enthusiastic listen

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Mozart Featured Composer At Tanglewood's Opener

"First performances" was the keynote of the three opening concerts by conductor Erich Leinsdorf and the Boston Symphony Orchestra at Tanglewood this past weekend. Mozart was the featured composer, and will be for the next weekend.

In his 25th performance with the orchestra, but his first playing Mozart, the appearance of the popular and noted pianist, Rudolf Serkin, assured the new director of the Berkshire Festival and Music School a better than average attendance for the weekend. During the next Tanglewood seasons Mr. Serkin will play all of the Mozart piano concertos.

Friday's concert opened with one of two firsts, a delightful Divertimento in D major, K205, for two horns and strings, containing an exquisite duet for violin and viola, with a delicate bass accompaniment, and ending with a rollicking presto, each of its five movements detailed and exact through Mr. Leinsdorf's interpretation.

Keen anticipation for the sensitive playing of Mr. Serkin in the piano concerto in E-flat major, K271, was marred for awhile when the first notes of the piano were heard, sharp, harsh and unpleasant; the blame seemed to lie on the piano itself, but one retains small doubts. Not until the second movement was well on its way did one feel a relaxing of tension or uneasiness, and a complete accord of pianist and orchestra. The lengthy presto abounds with unsuspected developments and inventions, graceful and elegant, gentle and humorous, handled with vigor and sincerity by Mr. Serkin and the musicians at Mr. Leinsdorf's direction.

The unparalleled Jupiter Symphony, K551, completed the program, which for many was their first introduction to Mr. Leinsdorf's conducting, a unique form, personal, uncluttered, concise, reflective, having the power to point out to the watchers and listeners through his responsively able musicians that which is most important in the music, subjugating but clearly outlining the lesser, combining dynamics, form and style, for a musically disciplined delineation.

Again two firsts were heard at Saturday night's concert, Three Marches, K408, alert and calling for foot-tapping, and a completely engrossing piano concerto in F major, K459. It opened with a lengthy symphonic introduction in march rhythm, which pervades the first movement with true Mozartean flavor and ingenuity. The ticklish, puckish theme of the third movement introduced by the piano and winds, is followed by a dignified attempt of the strings to promote a more serious mood, but it never succeeds, and results in one of the most fertile movements yet heard. At times Mr. Serkin tended to forget the orchestra's tempo, but director, orchestra and soloist blended usually, for an unforgettable, performance which culminated in a repitition of this last movement. Their own pleasure was reflected in the cheering audience, many of whom stood for an ovation, shared by Serkin and Leinsdorf.

In conclusion, a Serenade in D major, K320, for strings, winds and posthorn utterly enchanted one with the composer's use of various combinations of instruments. Mr. Leinsdorf, along with Mozart, gave over the antante grazioso to two flutes, oboes and bassoons, flawlessly blended in five independently moving parts, counterpuntal or matched in thirds. The small but resonant posthorn, used in the second trio with oboes, has no valves or other means of producing any notes outside of the harmonic series. Thunderous applause was acknowledged by the virtuoso wind players at the insistence of Mr. Leinsdorf. For all three concerts the director used no score, and except for Friday's opening number seated the cellists at his right, with the violaists in the center.

M. deR. B.

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JUL 11 1963

EVENTS ARE REVIEWED

TANGLEWOOD
Friday — by E. B. M.

Cool, clear weather and a knowing, receptive audience greeted Erich Leinsdorf at his first Tanglewood concert as conductor of the Boston Symphony Orchestra.

Following a well-drilled and meticulously controlled performance of *Mozart's Divertimento in D Major*, notable for the two lilting *Menuetto* movements and a rushing finale, the all-Mozart program continued with Rudolf Serkin as soloist in the *Piano Concerto in E-Flat Major* ("Jeunehomme"). Mr. Serkin's modulated first movement led to the introspective, intensely emotional *Andantino* and the swift concluding *Rondeau*. The interplay of soloist and orchestra grew stronger with each movement, and at the conclusion Mr. Serkin was called back to a standing ovation of great enthusaism.

For many, Mozart's "Jupiter" Symphony in C Major was the high point of the evening. Again the opening *Allegro* was unusually modulated, but by the *Menuetto* third movement atmosphere was alive. As was the case with the two earlier *Menuettos*, the orchestra was superb following the dominant tympani in an irresistible dance. And again, the final movement was played at maximum speed, with first and second violins sweeping through the finale with precision and clarity. The concert, blessed with an excellent audience, was an auspicious beginning for the 1963 season.

Saturday — by C. N. D.

Saturday evening the Mozart series at Tanglewood was continued with a performance of the D major (K320) piano concerto by Serkin that was the high point of the weekend and might well be the high point of the entire summer season. The tumultuous applause shared equally by Mr. Leinsdorf and Rudolf Serkin at the end of the concerto was well-deserved between the paino and wood winds in the slow movement and the breath-taking speed and brilliance of the final movement brought the audience to its feet with a roar of approval which did not subside until the last movement was repeated by the soloist and orchestra.

The program opened with three marches numbered 408 in the Kochel Catalogue. Not the greatest Mozart to be sure, but still Mozart. The other work on the program was a Serenade in D Major in which Mozart employs a Post Horn in the last Minuet. Roger Voisin, the first trumpeter of the orchestra, played this music on a Post Horn in A in a way that no coachman of the eighteenth century could have equalled.

The individual instruments which have a chance to shine in their work were all superbly handled and the soaring tone of the flute will not soon be forgotten. To this reviewer the Boston Symphony Orchestra in playing Mozart has never sounded as clear and limpid as it now does under Mr. Leinsdorf.

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Erich Leinsdorf Opens His First Season at Tanglewood

Music by Mozart Exquisitely Played

By Harold Rogers

Lenox, Mass.

There may well be a fine new shining era at Tanglewood under Erich Leinsdorf's direction. If one may judge by the quality of the Mozart concerts by which he opened the 26th season of the Berkshire Music Festival — and his own first season at Tanglewood, summer home of the Boston Symphony Orchestra — Mr. Leinsdorf has established a higher standard of music making at this noted summer series.

This is not to say that music at Tanglewood has heretofore been badly played, yet by and large it has been less than the best. There has been the "summer spirit" — something of a sense of relaxation — that has prevented conductors and the musicians from giving their utmost. The focus, while good, was not so finely adjusted as it usually is at Symphony Hall during the winter season. A certain casualness prevailed, and nobody much cared.

* * *

Yet Mr. Leinsdorf obviously cares. He cared so much in his three opening Mozart concerts that he did not permit himself the luxury of a Mozartean cliché such as "Eine Kleine Nachtmusik." He cared so much that he engaged Rudolph Serkin, a superlative Mozart player, as soloist in three concertos, each on a separate program. And he cared so much that not a ragged chord was heard; perhaps not even Mozart himself ever heard his music so exquisitely played save in his mind's ear.

This is Mr. Leinsdorf's prime talent — the ability to make music that appeals to musicians. Of course one would expect him to have a natural affinity for Mozart, a fellow Austrian; yet the playing of Mozart, as we learned this past weekend, is far more than infusing his music with the right spirit. The style has to be right, of that there is no doubt; else Mozart would not be Mozart; but the notes have to be right, too: everything must be in its place, not a fraction of a second too soon nor too late.

* * *

And this is what Mr. Leinsdorf can do with flawless finesse. He can hold his musical forces in a poised balance, weighing the interrelationships of choir to choir and instrument to instrument—of strings to woodwinds, for instance, or the interplay of flute, oboe, and bassoon. I can't recall having become so enchanted by the woodwinds — such elegantly shaped phrases—or by the brilliant unanimity of the strings, at times skimming along with a featherweight touch.

Since the playing began at the peak of excellence and remained there, one finds little to single out in regard to Mr. Leinsdorf's handling of the individual selections. On Friday night he opened with the Divertimento in D major, K. 205, and closed with the "Jupiter" Symphony, K. 551. In between Mr. Serkin came forward to give us a profoundly satisfying traversal of the "Jeunehomme" Piano Concerto, K. 271.

Mr. Serkin, like Mr. Leinsdorf, knows the meaning of poise, balance, delineation, style. He knows how to rein himself into classical terms without losing his romantic fire; with Mozart Mr. Serkin is shorn of his idiosyncrasies —he cannot pound his feet so loudly nor jump so high nor emote so extravagantly.

For the "Jeunehomme" Mr. Serkin won a rapturous ovation, yet it somehow was not half so wild in excitement as was the acclaim he won on Saturday night with the Concerto in F major, K. 459. His listeners were so constant in their cheers and applause that he did a most unusual thing: he repeated the final movement, playing it faster—and hence even more brilliantly—than he had the first time through.

Mr. Leinsdorf opened the Saturday night program with Three Marches, K. 408, which were pleasant if not among Mozart's more engaging works. He closed with a delicate reading of the Serenade in D major, K. 320, in which Roger Voisin did the honors on the instrument which gives this work its nickname, the "Posthorn."

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Music Review

Tanglewood: Sublime Mozart from Serkin

By MARGO MILLER

Brilliant performances of three Mozart piano concertos ushered in the 26th season of the Berkshire Festival at Tanglewood.

The week-end's soloist was Rudolf Serkin, whose own festival and school at Marlboro, Vt., will keep him busy the rest of the Summer.

But when he joined Erich Leinsdorf and the Boston Symphony Orchestra in the Music Shed before enthusiastic audiences averaging 6400 persons a concert it was as if playing the piano were the greatest vacation in the world: a time to spin thoughts, frolic when the mood came, and like the great artist he is, to share his pleasures.

Serkin, at Leinsdorf's invitation, will eventually play all 24 Mozart concertos at Tanglewood. He began with three works never before done at the Berkshire Festival: the E-Flat ("Jeunehomme"), K. 271; the [illegible] major, K. 495; the B-flat, K. [illegible], the last which Mozart wrote. The B-flat concerto concluded the first week-end's series, and of the three concertos, if one were to choose, was a sublime climax.

Never was Serkin's way through the score seemed so beckoning. Phrase after phrase, all lovingly moulded, drew the listener into the music. The soloist's gentle humming was hardly a distraction, for he built those limpid melodies and sparkling turns into an edifice defying nonmusical thoughts. It was pianism of the highest order.

The clamor which greeted Serkin at the end invited an encore. Indeed, on Saturday night, he repeated the final movement of the F major concerto, the first time an encore had been played in the Shed. But Sunday's work was concluded in the allotted time, wisely one thinks, lest repetition rob a masterpiece by a master player, of its glow.

Generally speaking, the orchestral accompaniment for the concertos was only adequate. Even with a reduced ensemble of some 48 players the textures seemed a little thick, the background a little ponderous for the purling piano of Serkin. But put the orchestra on stage as soloist and the clouds cleared.

Each concert included a divertimento or serenade. The present balance of the Boston Symphony is ideal for these works. Leinsdorf has drilled his musicians until each section plays as one. This effect was notable in the D major Divertimento, K. 205, which dispenses with second violins and reinforces the bass sonorities with double bases. Two horns and a bassoon rumble in spots, but the whole was done with such finesse the divertimento could pass for a quartet rather than a piece for 33 players.

First desk musicians had their day in the D major Serenade with Posthorn, K. 320. Roger Voisin came forward to play the curious little brass instrument once the herald for mail coaches. His work in the minuetto was in keeping with the robust calls and the jolly shouts of the music.

His colleagues, Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe and Sherman Walt, bassoon, had earlier in the serenade combined their instruments in a virtuosic reading of the second movement, a concertante which called for and got the finest kind of ensemble work.

Mrs. Dwyer was the featured player in Sunday's Divertimento, the D major, K. 131. And the warbling of the four horns was of high caliber too.

The week-end's programs included two symphonies, the F major, K. 130, and the mighty "Jupiter," both receiving well ordered performances, and Three Marches, K. 408, which were crisply done.

Mozart concerts this Friday, Saturday and Sunday will continue with additional symphonies and works with piano, but will add overtures, vocal and choral music, concluding with the "Requiem," offered in memory of Pope John XXIII.

THE BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf conducting, opened the 26th season of the Berkshire Festival at Tanglewood, Lenox, over the week-end with three all-Mozart programs. Rudolf Serkin was the piano soloist. Friday evening: Divertimento in D major, K. 205; Piano Concerto in E-flat major, "Jeunehomme," K. 271; Symphony No. 41 in C major, "Jupiter," K. 551. Saturday evening: Three Marches, K. 408; Piano Concerto in F major, K. 459; Serenade in D major, with the Posthorn, K. 320. Sunday afternoon: Symphony in F major, K. 130; Divertimento in D major, K. 131; Piano Concerto in B-flat, K. 595.

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Music: Mozart Weekend

Serkin Is Soloist at 3 Berkshire Concerts

By HAROLD C. SCHONBERG

Special to The New York Times

TANGLEWOOD, Mass, July 7—The first weekend of the 1963 Berkshire festival ended this afternoon. It was Mozart all the way and Rudolf Serkin all the way.

The pianist was soloist at each of the three concerts, playing the E flat Concerto (K. 721) on Friday, the F major (K. 459) last night and the B flat (K.595) this afternoon. The total audience at the concerts and the rehearsals, was 21,544.

Aside from the three concertos and a few other works, such as the "Jupiter" symphony, the music was unfamiliar. It was new not only to Tanglewood but also to many experienced listeners. How many could say that they have previously heard, in a live preformance, the Symphony in F (K.130) or the Divertimento in D (K. 131), both played this afternoon? They were composed in 1772 and are the products of a 16-year-old composer. The well-known B flat Concerto, on the other hand, is Mozart's last; it was composed the last year of his life.

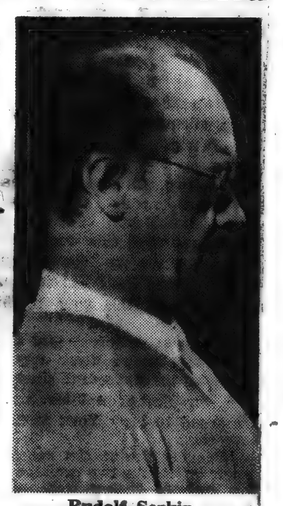
Or take last evening's concert, with its Three Marches (K. 408). These are complete rarities, compared with which the "Posthorn" Serenade (K. 320), on the same program, is a repertory item—which it really isn't, of course, though it turns up every now and then.

It so happens that most of these early works are interesting primarily because they are by Mozart. They bubble along, in a direct and uncomplicated manner; and the skilled hand of the young composer can easily be seen.

Organizationally they are well-nigh perfect. Melodically and emotionally, though, there is relatively little that one could seize upon and say with certainty, "This is Mozart." Even the first adagio of the D major Divertimento only begins to suggest the composer of only three years later.

The fact that the music was not top-notch Mozart did not make it any less agreeable to the ear. One might ask, though, if it was wise for Erich Leinsdorf to take every last repeat. The melodic material is not that strong or imaginative, and the conductor's insistence on every repeat did not help matters. Indeed, it dragged the Divertimento to a point where the music threatened to outlast its welcome.

And one more point, which concerns the old, old problem of the size of Mozart's orchestra: Mr. Leinsdorf used almost 40 strings in addition to the indicated winds. No matter how expert the playing, and it was expert indeed, the texture was bound to sound thick. And on top of everything, the early works are really not much more than chamber pieces. Half the number of strings would have sufficed.



Rudolf Serkin

Otherwise, the Boston Symphony's performance was strongly rhythmic, neat, tidy and as flexible as it could be under the circumstances. It is once more a thoroughbred ensemble, and it was something to watch the perfectly co-ordinated bowings of the strings and to listen to the smooth body of ensemble tone and to the formidable solo work of the first desk players.

In the F major and B flat concertos, Mr. Serkin and Mr. Leinsdorf worked lovingly together. The pianist sounded in more convincing form than he had been with Friday's K. 271. Both of these concertos are broad works, richly orchestrated. Mr. Serkin's way with them is well known. It combines scrupulous musicianship with a good deal of freedom—the kind of freedom that none but a superior musician could bring to his playing.

Mr. Serkin realizes, more than almost any other pianist who has made the classic school his own, that scholarship and exactitude do not rule out spontaneity. Mozart himself, after all, used the tempo rubato in his playing, and Mr. Serkin sees no reason why he should not do the same.

* * *

In the slow movement of K.595 there were delicate rhythmic displacements in which the basic metrical pulse was never lost—and that is the essence of rubato. Always to the fore were the pianist's strong rhythm, his full tone and his smooth and purling finger work.

At last night's concert, the finale of K.459 went like a dream. Mr. Serkin and Mr. Leinsdorf embraced, and so enthusiastic was the conductor that he soundly bussed the pianist. Whether or not for that reason, both musicians decided to repeat the finale as an encore. There could have well been a better reason, namely, that Mr. Serkin really likes to play the piano.

52

The New York Times
D. 680,265 S. 1,306,418

JUL 8 1963

Music: Mozart Weekend

Serkin Is Soloist at 3 Berkshire Concerts

By HAROLD C. SCHONBERG
Special to The New York Times

TANGLEWOOD, Mass, July 7—The first weekend of the 1963 Berkshire festival ended this afternoon. It was Mozart all the way and Rudolf Serkin all the way.

The pianist was soloist at each of the three concerts, playing the E flat Concerto (K. 271) on Friday, the F major (K. 459) last night and the B flat (K.595) this afternoon. The total audience at the concerts and the rehersals was 21,544.

Aside from the three concertos and a few other works, such as the "Jupiter" symphony, the music was unfamiliar. It was new not only to Tanglewood but also to many experienced listeners. How many could say that they have previously heard, in a live preformance, the Symphony in F (K.130) or the Divertimento in D (K. 131), both played this afternoon? They were composed in 1772 and are the products of a 16-year-old composer. The well-known B flat Concerto, on the other hand, is Mozart's last; it was composed the last year of his life.

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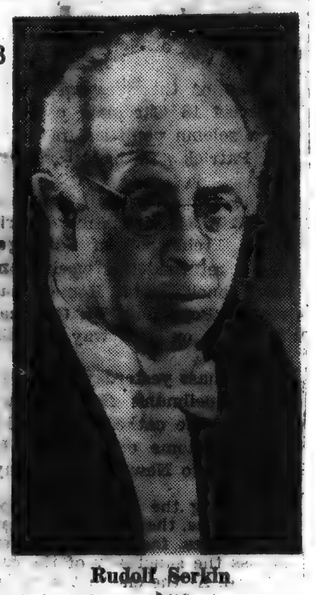
Or take last evening's concert, with its Three Marches (K. 408). These are complete rarities, compared with which the "Posthorn" Serenade (K. 320), on the same program, is a repertory item—which it really isn't, of course, though it turns up every now and then.

It so happens that most of these early works are interesting primarily because they are by Mozart. They bubble along in a direct and uncomplicated manner, and the skilled hand of the young composer can easily be seen.

Organizationally they are well-nigh perfect. Melodically and emotionally, though, there is relatively little that one could seize upon and say with certainty, "This is Mozart." Even the first adagio of the D major Divertimento only begins to suggest the composer of only three years later.

The fact that the music was not top-notch Mozart did not make it any less agreeable to the ear. One might ask, though, if it was wise for Erich Leinsdorf to take every last repeat. The melodic material is not that strong or imaginative, and the conductor's insistence on every repeat did not help matters. Indeed, it dragged the Divertimento to a point where the music threatened to outlast its welcome.

And one more point, which concerns the old, old problem of the size of Mozart's orchestra: Mr. Leinsdorf used almost 40 strings in addition to the indicated winds. No matter how expert the playing, and it was expert indeed, the texture was bound to sound thick. And on top of everything, the early works are really not much more than



Rudolf Serkin

chamber pieces. Half the number of strings would have sufficed.

Otherwise, the Boston Symphony's performance was strongly rhythmic, neat, tidy and as flexible as it could be under the circumstances. It is once more a thoroughbred ensemble, and it was something to watch the perfectly coordinated bowings of the strings and to listen to the smooth body of ensemble tone and to the formidable solo work of the first desk players.

In the F major and B flat concertos, Mr. Serkin and Mr. Leinsdorf worked lovingly together. The pianist sounded in more convincing form than he had been with Friday's K. 271. Both of these concertos are broad works, richly orchestrated. Mr. Serkin's way with them is well known. It combines scrupulous musicianship with a good deal of freedom—the kind of freedom that none but a superior musician could bring to his playing.

Mr. Serkin realizes, more than almost any other pianist who has made the classic school his own, that scholarship and exactitude do not rule out spontaneity. Mozart himself, after all, used the tempo rubato in his playing, and Mr. Serkin sees no reason why he should not do the same.

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New York Herald Tribune
D. 355,898 S. 451,270

JUL 8 1963

Tanglewood: M

By Ronald Eyer
Music Editor

LENOX, Mass.

A weekend of concerts devoted entirely to the music of Mozart—a veritable Mozartean feast—opened the Berkshire Festival at Tanglewood Friday and Saturday nights and Sunday afternoon with Rudolf Serkin as piano soloist and Erich Leinsdorf conducting the Boston Symphony Orchestra here for the first time in his new role as Tanglewood's musical director.

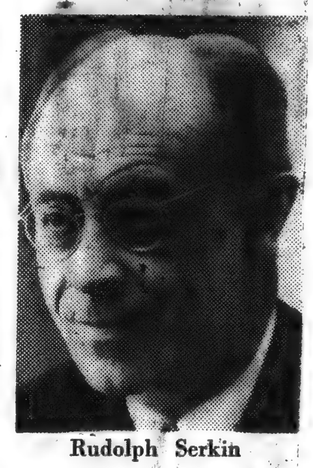
A total of 18,500 people from all parts of the country converged here for the three events in fine, cool weather, marred only on Sunday afternoon by a light rain that sent loungers on the laws scurrying inside the vast music shed where, fortunately, there were some extra seats available for them.

The highlight of the weekend, by all odds, was the performance Saturday night of the Piano Concerto in F, K 459. It is a rare kind of concerto and Mr. Serkin was in rare form for it. At its conclusion, he received a standing ovation and was forced to play an encore in the form of a repitition of the final movement—an unprecedented occurrance at these concerts.

This concerto is not a favorite with showy pianists because it does not give the pianist many opportunities to set off skyrockets and roman candles. The piano part is symphonically and modestly merged with the orchestra and it takes a self-effacing musician such as Mr. Serkin to do justice to the low-key beauties in which it abounds.

His cool, crisp tone lent great dignity to the allegretto middle movement, which is the closest this work has to slow movement and he brought to it a romantic, contemplative style usually reserved for the traditional slow movement.

The final movement of the concerto is the nearest approach it makes to typical concerto brilliance, and here Mr. Serkin really let fly with breath-taking exhibitions of rapid figure and scale passages that kept the orchestra on its toes and brought the audience to its feet. The tempo of the movement is marked simply "Allegro Assai," but it turned out to be one of the fastest allegros on record — something more



Rudolph Serkin

nearly approaching presto. Mr. Leinsdorf quite properly singled out the wind players for their special role in the whirlwind dialogue with the piano in this movement which was perfectly cued and integrated.

Far less congenial to Mr. Serkin were the E-flat concerto, K 271, on Friday night and the rather dull and conventional B flat, K 595, on Sunday afternoon.

Among the most interesting items in the series were the divertimenti (K 205 on Friday night, K 131 Sunday afternoon) and the "Posthorn" serenade on Saturday night. These are suites of several short numbers which are more challenging—and certainly a lot more fun to play—for the orchestra than much of Mozart's other music. The reason is that they present many opportunities for little solo passages for individual instruments as well as small ensemble groupings —violin alone, horn alone, flute with bassoon, etc., which put the players on their mettle. The Boston musicians came through with great distinction in these works.

Mr. Leinsdoro's way with Mozart is not fussy nor stylistically overly individualistic. Since no one knows precisely how the composer played this music himself, nor how he wanted it played, interpretation becomes a matter of personal taste. Mr. Leinsdorf chooses to be matter-of-fact and completely straight-forward in his readings and, so far as possible to let the music speak for itself.

He tends to go a bit heavy on the strings, but with the steep bleacher-like elevation provided this year for the orchestra, the sound of the wind instruments do not get lost behind a curtain of strings.

Other works heard over the week end were the "Jupiter" symphony, Friday; three marches (none of them music to be cherished and listened to daily as food for the soul) Saturday, and Symphony in F, K 130, a cozy little masterpiece—albeit a minor one—with all the sunny exuberance of a teenage genius, Sunday.

The Mozart Festival will conclude with three more concerts devoted exclusively to him next week end.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
JUL 8 1963

Music Review

Eric Leinsdorf Conducts First Time at Tanglewood

TANGLEWOOD, LENOX—Three all-Mozart concerts by the Boston Symphony Orchestra with Rudolph Serkin, piano soloist and Eric Leinsdorf conducting.

By FRANK N. PATTERSON

Among the number of firsts that opened the Berkshire Music Festival's 26th season at Tanglewood this weekend, certainly the appearance of the orchestra's new director, Eric Leinsdorf, on the podium is the most exciting.

Here is the man who will shape the orchestra's musical appearance, personality and reputation for some time to come. He will, in fact, impart a character to the orchestra that will, like a remote culture to the contemporary citizen, never be entirely lost.

This is the first time in about 50 years that Boston's musicians have had a conductor outside the French school. Henri Raboud and Monteux were not more French than Koussevitzky, and certainly none of them more French than Munch.

Precise Work

In his first concert here there is already apparent in the orchestra the precise, thorough, detailed and disciplined work of the Viennese schooled musician. That the same characteristics will spill out into the world famous Berkshire Music Center School might safely be predicted today. And this in itself might well be the most startling news, not only to the Berkshires, but to the entire world of music schools and festivals.

At the moment, however, there seems a strangeness to the well-known group that will probably take a little time for both audience and orchestra to find familiarity. These three weekend concerts are ample example. The orchestra's tone is now somewhat thicker with the strings descending in pitch from right to left on a stage that now supports the orchestra on risers with, what this listener feels, a great improvement in the projection of sound to the audience.

To those who "sight" some of their music, the conducting is almost minutiae in its reserve. Batonless fingers pull and squeeze at endless musical detail in a manner that would make too many conductors appear brash.

Largely New Program

The Mozart program was also largely new. Outside of the carefully performed Jupiter Symphony and the neatly balanced woodwind and string Posthorn Serenade, none of the works had ever been performed at Tanglewood. This includes three piano Concerti in E Flat (K 271), F (K459) and B Flat (K595) (performed on piano in Rudolph Serkin's typically brilliant manner), a Symphony in F Major, two Divertimenti in D Major (K 205 and 131) and Three Marches (K408).

Despite the, at times, surprisingly extreme tempos Messrs. Serkin and Leinsdorf were inclined to fall into, the dramatic quality of Serkin's playing never lagged. Leaps from tragic to brilliant happiness were themselves like the breathtaking joy of some instant ease. However, when Mr. Serkin throws himself into the music it is obviously not without great physical effort and, judging from the random pitch of his groaning hum heard far into the audience, it might be felt Mr. Serkin thought he was alone.

Encore

The last movement of Saturday's F MAJOR Concerto, allegro assai, found a rapport between the conductor and soloist that produced not only rarely heard music, but, for the Boston Sympnony orchestra, a rarely heard encore. Though this too sounds like a first at Tanglewood, Koussevitsky performed an encore to the Bach Contata No. 5 about 15 years ago and Munch repeated a badinerie to a Bach suite for strings and flute about a dozen years ago.

Ture, there are perhaps now to the regular listeners of the Boston Orchestra idiosyncracies that seem to defy commonsense. For instance, while the multiplied strings produced a thicker more romantic tone than one is accustomed to hear in Mozart, the conductor was painstakingly molding into each ornament a clarity one would have hoped to hear only in a far smaller ensemble. While examples such as this may create reasonable question, one may as reasonably experience a sensation of promise, even great expectations.

Next week's concerts, also all Mozart, will include 15 works, among them the Requiem with the Harvard Summer School Chorus.

TIGHT BINDING

ALBANY, N.Y.
KNICKERBOCKER NEWS
64,387
JUL 8 1963

The Aisle Seat

Leinsdorf Makes Debut as Tanglewood Conductor

By TED STRONGIN

ERICH LEINSDORF

ERICH LEINSDORF has opened his first season at Tanglewood as permanent conductor of the Boston Symphony. Only the most tentative conclusions can be made from a single hearing of the orchestra under its new leader.

Nevertheless, here they are, subject to expansion or revision as the summer proceeds:

● In his single season at Boston, Mr. Leinsdorf has added considerable preciseness to the orchestra's playing. Textures are neat, attacks even. They were not always so during the last stretch of the Charles Munch regime.

● The Boston Symphony, in its Friday night performance at Tanglewood, had at times a delightfully light, airy quality, a real sweetness of sound, that was not at all in its nature under Munch. True, the program was all Mozart Friday night (and so it was the whole weekend) and it was delivered by a reduced orchestra (the others are back in Boston playing the Esplanade concerts along the Charles River).

But then Mr. Munch used a reduced orchestra, too, during the early weeks of the Tanglewood season. The effect was different, however. Though definitely in the French tradition, Mr. Munch was nevertheless more of a roaring romantic than Mr. Leinsdorf appears to be.

● At times, in achieving his lovely airiness, Mr. Leinsdorf sacrificed bite and emphasis. Neatness sometimes won out over drama.

But there are no real quibbles at this point, only small noticings for future reference. It will take later programs in the season—and many more kinds of music than Mozart—to find out Mr. Leinsdorf's mettle.

★ ★ ★

MEANWHILE, let there be plenty of bite and emphasis in stating that Friday's concert made a most enjoyable opening, offering, as it did, two Tanglewood first performances: The D major Divertimento, K. 205 and the E-flat major Piano Concerto ("Jeunehomme") K. 271. Rudolf Serkin was the concerto soloist.

RUDOLF SERKIN

Mr. Serkin is familiar to Tanglewood audiences. Since the center of attention is on Mr. Leinsdorf's debut, let it be simply said that Mr. Serkin was his usual self. With this artist, one is never conscious of pianism or of virtuosity, only of Mozart himself and of Mr. Serkin's love for Mozart. The soloist was limpidly supported by Mr. Leinsdorf and the orchestra, if at times breathlessly.

The concerto itself, though not far apart in date of origin from the Divertimento, is worlds apart in subject matter. The Divertimento is pleasant enough, but it has more of Mozart's highly individual stamp than does the concerto. The latter is a reflective piece with an eloquent middle movement and a brilliant finale. "Jeune-homme," by the way, is the name of a French pianist who visited Salzburg in 1777 and for whom Mozart specifically wrote the concerto.

Mr. Leinsdorf chose to round out the evening with the well known "Jupiter" Symphony. It was cleanly done. The sound, again, was airy except in the busy places of the last movement.

But as for generalizing about Mr. Leinsdorf the "Jupiter" was inconclusive. It will take several more weeks of varied programs to put one's finger on the conductor's special qualities.

★ ★ ★

Tanglewood Draws 21,544 at Opening

Tanglewood—The emphasis was on "newness" at the opening weekend of the 1963 Berkshire music festival—and music lovers were there to enjoy it.

An audience of 21,544 attended the opening three days of the festival, conducted this year for the first time by Erich Leinsdorf, director of the Boston Symphony Orchestra. The figure compared to 14,000 attending last year's opening weekend.

The weather, in general, was cloudy and autumn-like.

In addition to a new conductor (Charles Munch retired at the end of last year's festival) this year's opening Tanglewood weekend featured an all-Mozart program. Of the nine works performed, seven had never before been heard at Tanglewood. Saturday night's program, which featured the Piano Concert in F Major, drew the biggest weekend audience, 6,553. Rudolf Serkin's performance was so enthusiastically received that the audience demanded—and received—an encore. And, as music lovers know, encores are rarely given at Tanglewood.

New York Post
D. 372,679 S. 255,557
JUL 8 1963

WORDS and MUSIC
By Harriett Johnson

Mozart Concert at Tanglewood

Lenox, Mass.

Three all-Mozart concerts opened The Boston Symphony's Berkshire Festival here at Tanglewood, but a variety of 18,502 listeners heard the single composer. Some connoisseurs sat inside the 6,000-seat Shed following the music with scores. A few, outside on the grass, held scores to, but far more imbibed Mozart works, many never previously performed at Tanglewood, with less concentration.

They lay stretched out on blankets or reclined in portable lounging chairs. As music director Erich Leinsdorf conducted a set of marches, K. 408, I saw one group playing chess while its neighbor read James Baldwin's "Another Country." A solicitous, uninhibited mother changed her baby's diapers during the Divertiment in D. Major, K. 131.

But the long-standing tradition of great music expertly performed in beautiful surroundings, brings true music lovers to the estate where Nathaniel Hawthorne once wrote The House of Seven Gables, a wonder-book and Tanglewood tales. They listen quietly, intenly, despite the distractions which inevitably accompany hearing music minus enclosures of walls and doors.

Serkin's Playing High Point

The high point of this opening weekend (seven will follow) was pianist Rudolf Serkin's playing of three concerti, Nos. 271, 459 and 595, (One at each concert) none of which had ever before been performed at Tanglewood. Yesterday's was K. 595 in B Flat Major, and notwithstanding the damp weather unsympathetic to projection of instrumental tone, soloist and orchestra collaborated in a vital, balanced performance that brought a prolonged ovation from the audience.

As Leinsdorf has just completed his first season as Bostonian music director, this was his initial Festival weekend. A certain tension was understandable, especially as, except for the concerti, he conducted all works from memory. Yesterday afternoon's concert found him far more at ease and able to communicate mood than Saturday night's event.

The delightful Symphony in F Major, and the Divertimento, K. 131, heard yesterday, were also Tanglewood "firsts," both written by Mozart in his 16th year. They turned up bold, unexpected harmonic, formal and rhythmic aspects that demonstrated genius, inexperience and fascination of surprise. The Divertimento exploited several solo instruments, especially the flute, superbly played by the Bostonians' distaff first-desker, Doriot Anthony Dwyer and a horn quartet.

The weekend's total count, which included those who attended a Saturday open rehearsal, was 21,544, approximately 4,000 more than last season's opening. Leindorf is off to a good start.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 501,625 S. 760,395
JUL 8 1963

BERKSHIRE FESTIVAL

A Good 'New' Mozart

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 8. — Erich Leinsdorf began the 26th Berkshire Festival with a fresh approach to Mozart this past weekend.

Of the nine works played in three concerts only two have been heard here before during the traditional Mozart weekends.

This interesting fact supplies one more key to the musical expansion and shift of emphasis in the Boston Symphony's repertory under Mr. Leinsdorf's leadership.

An unprecedented attendance of 18,502 people for these opening concerts also attested to the awakened interest in and the continued drawing power of Tanglewood.

●

TWO NIGHTS of an almost full moon added to the general atmosphere, however cool, while intermittent showers yesterday afternoon could hardly dampen the enthusiasm which the opening night audience expressed so strongly and which brought an unprecedented encore during the Saturday night concert.

Though much might be said about Mr. Leinsdorf's clean-cut, straight forward, and stylish performances of Mozart, it was Rudolf Serkin's interpretations of three concertos which became the highlight of the weekend.

This master pianist enjoyed a special privilege in playing these, for they had not been given at Tanglewood before nor had he played Mozart with the BSO on any other occasion.

●

HE PROGRESSED from the early "Jeunehomme" concerto K 271, considered quite daring in its day, to K 459, a particular favorite with virtuoso pianists, to K 595, Mozart's "Farewell" to this piano form.

Some personal identification in the first movement cadenza and the andantino of K 271 shifted values curiously in the Friday night performance, but Mr. Serkin's beautiful pianism and wonderful touch stamped this as exceptional Mozart playing.

It was his playing of K 459 on Saturday night that caused a sensation. A repetition of the final movement as an encore thus made history.

The performance of K 595 yesterday afternoon simply endorsed the impression that Mr. Serkin is most sensitively attuned to Mozart.

●

THE DIVERTIMENTO in D, K 205 and the "Jupiter" symphony completed the Friday program; the three marches K 208 and Serenade with the Posthorn K 320, the Saturday program; the symphony K 130 and Divertimento in D, K 131 the Sunday program.

The early symphony, composed when Mozart was 16, caught interest first, for what he might have continued to write had he not been a genius, and second, for Mr. Leinsdorf's particular rapport with it.

His neat style of conducting suited it perfectly so that the music charmed in just proportion. On the other hand the Divertimento that followed it, completed the same year, clearly indicated that at this stage Mozart for all the solos had his limitations and could have become a formula composer like others of his day.

●

MR. LEINSDORF chose to set the orchestra of 45 on tiers with the cellos at his right. The arrangement may have accounted for a startling change in acoustics noticed on Friday night when I sat at the rear of the music shed.

The covered sound did not enhance the performance of the "Jupiter," and it also accentuated the restraint noted in Mr. Leinsdorf's "intellectual" approach to much music.

The Berkshire festival now continues for seven more weeks to Aug. 25.

Mozart this coming weekend, and Bach (Munch) with Haydn (Leinsdorf) next weekend will sustain the early portion when the Boston Symphony plays in chamber proportions.

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BENNINGTON, Vt.
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JUL 8 1963

Music Review

Tanglewood's Music Shed Hosts Boston Symphony Unit

By LISA TATE

There is a breath of fresh air at Tanglewood this year, symbolized in the alert gestures of Erich Leinsdorf, the new conductor of the Boston Symphony Orchestra. Opening the season Friday with an all-Mozart weekend, Mr. Leinsdorf led a chamber-sized group, about one third of the total orchestra, in three concerts that were of obvious delight to the relaxed listeners there—about 6,000 for each concert, which is far from a full audience in Tanglewood's spacious Music Shed.

Leinsdorf is a meticulous and modest figure on the podium. He conducts without baton, but with an articulation of the fingers and wrists that is quite extraordinary to see. The sound of the orchestra is as the sound of one instrument, and Leinsdorf played it for every sensitive nuance of Mozart's music. Without that sense of nuance, Mozart's music can be quite dull, but there was no a dull moment in the two concerts I heard Saturday night and Sunday afternoon. If there were just a few moments when the timing of the orchestra seemed just a little uncertain, I would ascribe it to casualness on the part of professional players and not to their new maestro — but this was the only discernible flaw, and a minor one.

The highlight of both programs was Rudolf Serkin's spirited performance of two of Mozart's piano concertos: the F Major Concerto (K. 459) Saturday night and the B-Flat Concerto (K.595) Sunday afternoon. His interpretation of Mozart is brisk and clean, yet the substance of each phrase fluid without being soupy. And the coordination of solo instrument with orchestra was perfect.

The audience was so taken with Serkin's playing that their applause called him back for bow after bow, and Saturday night he ceded to their insistence repeating the last allegro movement of the F Major Concerto. Unlucky those (and they are always far too many at Tanglewood) who leave before the music is over in order to beat the post-concert traffic!

Serkin aside — though it is hard to put him aside— the orchestra played shimmering performances of Mozart's Serenade in D Major (with posthorn) on Saturday night, and the Divertimento in D Major on Sunday. Here one could hear in almost total purity the reason why the string players of the Boston Symphony have won themselves such a fine reputation, not to mention the fine playing of the wind instrumentalists. There was an unforgetable moment in Saturday night's concert, an (unconducted) cadenza in the Serenade where the flute, oboe and bassoon carry on a musical conversation as stunning as anything Mozart composed. And through both concerts, the ear could feel on a delectable balance and combination of orchestral sounds that few composers have matched.

Next weekend's concerts will be devoted to Mozart, too, with Jeannette Scouotti, a young Metropolitan Opera soprano, making her debut Friday in "Exsultate, Jubilate," and, on Sunday in Mozart's "Requiem."

With Mr. Leinsdorf in command, it promises to be another rewarding weekend for those who go to hear. I am still unhappily struck with the impression that most of the audience comes from Boston and New York, where they have the chance to hear good symphony orchestras the year round, whereas. . . .

KANSAS CITY, MO.
TIMES
D. 330,412
JUL 8 1963

Berkshire Music Lures International Audience

By Joseph Kaye.
(The Star's New York Correspondent.)

Tanglewood, Lenox, Mass. — A Chinese family from Hong Kong sat outside the big music shed here eating a picnic meal before the concert began—

Inside a group of 30 Finnish students waited eagerly to hear the music—

A Japanese couple, with a girl of 3 in her father's arms, was also anticipating the concert, the child remarkably quiet and seemingly as attentive as her parents—

On the huge parking lot were cars from Quebec, from California, from Maryland—

All this indicates what the Berkshire Music festival means. The three concerts of the festival's opening weekend drew an attendance of 18,502; 3,042 more were at the Saturday morning open rehearsal.

The high point of the first week was the playing of the Mozart F major concerto Saturday by Rudolf Serkin.

The pianist was soloist in two other concertos over the weekend and each time was greeted with enthusiasm, but last night it was a standing ovation. The new conductor-director of the festival, Erich Leinsdorf, embraced him.

The three concerts of Mozart symphonies, concertos, divertimentos, the "Posthorn" serenade and the unusual marches, were a superlative collaboration between Leinsdorf (who seemed to mold the music with his eloquent fingers), his gifted musicians (among whom must be mentioned the flutist, Mrs. Doriot Anthony Dwyer) and Serkin, a harmony in music rarely found.

The audience recognized this. One of the Finnish students, Tapio Luode, observed, "Our audiences are not so active."

"Active" may not be the exact word for the overwhelming applause, but it told the story.

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Sunday Advertiser
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JUL 7 1963

7000 Hear 1st Encore

LENOX (UPI)—For the first time in the 29-year history of the Berkshire Festival at Tanglewood the Boston Symphony Orchestra and a guest soloist played an encore last night.

The orchestra, under the direction of Erich Leinsdorf, and pianist Rudolf Serkin played Mozart's piano concerto in F to tumultuous applause from the crowd of more than 7000 in and around the famed music shed.

At a signal from Leinsdorf, who is in his first year at Tanglewood, the orchestra and Serkin played the seven-minute third movement of the concerto again.

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JUL 8 1963

Serkin Cheered At Tanglewood

LENOX, (Special) — Rudolph Serkin wound up his week end of Mozart piano concertos with the Boston Symphony Orchestra at Tanglewood listening once again Sunday afternnon to cheers and 10 or 15 minutes of applause that developed into a rhythmic demand for more.

He had played Mozart's last concerto, his 27th, in B Flat Major (K595). It was written at the beginning of his last year of life. He played it in his last public performance March 4, 1791.

This concerto served, also for Rudolph Serkin's first New York appearance a few days less than 145 years later, with Toscanini, in 1936.

Perhaps because Mozart had two years of trouble and disappointment before he wrote it, the concerto shows a seriousness somewhat deeper than his earlier concertos. The middle movement, especially, is quiet and reflective. But his spirit was irrepressible, and there is joy and optimism in many rolicking passages during the closing movement.

Sunday afternoon Serkin's performance, along with the increasing beauty of melody and variety of invention that the concerto shows, became more and more expressive, and the audience became more and more responsive.

It was his final appearance at Tanglewood this year. We must wait now for another festival to hear this Mozart expert send Mozart's sublime concertos floating over the spacious lawns.

Before intermission, Eric Leinsdorf led the orchestra from memory in two early works, Symphony in F Major (130) and Divertimento in D Major (K131).

It seemed incredible that 5539 listeners, including a scattering of children, would sit still enthralled for an hour with the sounds jotted down by a 16-year-old boy in another world and another age, but that is what happened.

The Symphony and Divertimento were written consecutively in 1772 and display the bouncy gaiety typical of the young, optimistic genius. And Leinsdorf and his wondrous crew played them deftly and trippingly, not too fast, not too slow.

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NEWSPAPER CLIPPINGS
THE NEW YORK SERVICE
Knickerbocker News
JUL 8 1963

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News (e)
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JUL 8 1963

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D. 277,505
JUL 8 1963

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Journal (e)
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Times (e)
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Circ. 126,360
JUL 8 1963

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Circ. 28,962
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BROCKTON, Mass.
Circ. 45,777
JUL 8 1963

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Valley News (e)
LEBANON, N. H.
Circ. 6,129
JUL 8 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Union Leader
MANCHESTER, N. H.
Comb. Circ. 48,824
JUL 8 1963

New York Post
D. 372,679 S. 255,557
JUL 7 1963

Boston Symphony Opens Festival At Tanglewood

Lenox, Mass.—The Boston Symphony Orchestra opened its eight-week Berkshire Festival here Friday night on the Tanglewood estate with an audience of 6,410, approximately double the size of its premiere concert last season.

The program was al-Mozart feauring pianist Rudolf Serkin in the Piano Concerto, K 271, the first of three concertos he will perform during the current weekend. Divertimento, K. 205, and the Symphony No. 41, the "Jupiter" completed the concert.

Added interest was attached to the event because it inaugurated Erich Leinsdorf's initial season here as the Bostonian's music director. Both he and Serkin received ovations from the audience. The listeners reacted to the event as a gala occasion with long successions of cheers, bravos, and prolonged applause.

This is the first season during the many years in which Serkin has appeared as Tanglewood soloist when he will be performing three concertos during one weekend. He and Leinsdorf have an informal understanding that his is the beginning of a series in which during succeeding years artist and conductor will collaborate in all of the 25 solo Mozart piano concertos.

Next weekend, will also be all-Mozart. As a memorial to the late Pope John XXIII, Leinsdorf has changed his program to include the "Requiem" with singers Jeanette Scovotti, June Genovese, Walter Carringer, George Hoffman and the Harvard Summer School Chorus collaborating.

HARRIETT JOHNSON

Perform Encore For First Time

TANGLEWOOD, Mass.— UPI —The first weekend of the 1963 Tanglewood Music Festival indicated today it could become the most successful of the annual series of summer concerts.

An audience of 21,500 attended the opening three days of the festival, conducted this year for the first time by Erich Leinsdorf, director of the Boston Symphony Orchestra.

It was a Mozart weekend and of the nine works performed, seven had not been heard before at Tanglewood.

Last night, for the first time in Tanglewood's history, an encore was performed. The audience received Rudolf Serkin's performance of Mozart's concerto in F Major with such enthusiasm that the pianist repeated the third movement.

An all-Mozart concert will be conducted next weekend.

Main theme of this year's festival will be the works of Serge Prokofiev, as this year is the 10th anniversary of the great Russian composer's death.

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2ND WEEK. JULY 9 – 14TH. 57

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Morning Globe
BOSTON, Mass.
Circ. 194,870
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Evening Globe
BOSTON, Mass.
Circ. 146,915
1963

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Traveler (e)
BOSTON, Mass.
Circ. 164,299
JUL 5 1963

New England Newsclip Agency, Inc.
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Catholic Free Press
WORCESTER, Mass.
Weekly Religious
Circ. 38,146
JUL 12 1963

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Circ. 164,299
1 2 1963

New England Newsclip Agency, Inc.
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The Church World
PORTLAND, Me.
Weekly Circ. 18,094
JUL 12 1963

New England Newsclip Agency, Inc.
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News & Citizen
MORRISVILLE, Vt.
Weekly Circ. 1,506
JUL 11 1963

New England Newsclip Agency, Inc.
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Record (m)
MERIDEN, Conn.
Circ. 18,289
JUL 8 1963

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The Pilot
BOSTON, Mass.
Weekly Circ. 88,377
JUL 13 1963

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Sun (e)
ATTLEBORO, Mass.
Circ. 11,206
JUL 8 1963

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Sunday Globe
BOSTON, Mass.
Circ. 445,834
JUL 7 1963

New England Newsclip Agency, Inc.
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Catholic Observer
SPRINGFIELD, Mass.
Weekly Circ. 19,831
JUL 12 1963

PITTSBURGH, PA.
PITTSBURGH CATHOLIC
W. 86,085
JUL 18 1963

Berkshire Festival To Honor Mozart And Pope John

"When I first heard of the death of Pope John, I was reminded of the great thread common to his life and to the life of Mozart. Pope John XXIII and Mozart died before either had completed his masterpiece," Erich Leinsdorf, Director of the Boston Symphony Orchestra's Berkshire Festival at Tanglewood commented yesterday.

"In the case of Mozart, the composition of his monumental Requiem had to be finished by a pupil, and the disciples of the late Pope must now finish his masterpiece, the Ecumenical Council. This," Mr. Leinsdorf said, "is why our concert at Tanglewood on Sunday has been changed to include a performance of Mozart's great choral work — this will be our tribute to the man who sought only harmony."

Soloists for the Mozart Requiem at Tanglewood Sunday, July 14, include Jeanette Scovotti, soprano; June Genovese, alto; Walter Carringer, tenor; and George Hoffman, bass. The Harvard Summer School Chorus will join Erich Leinsdorf, the Boston Symphony Orchestra and soloists for this performance.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

TROY MORNING RECORD
Saturday, July 13, 1963

Mozart Music At Tanglewood

Two more Mozart concerts will be presented today and tomorrow by the Boston Symphony Orchestra at Tanglewood in Lenox.

Tonight's program at 8 p.m. will include: Overture, Abduction from the Seraglio, Symphony No. 19; Motet for Soprano Voice, Exultante Jubilate; Rondo for Piano and Orchestra; Aria for Soprano and Orchestra with Piano Obligato, and Three German Dances.

Tomorrow at 2:30 p.m. the concert will include Mozart's Symphony in G, No. 25; Cantata for Male Voices, tenor and bass; and Mozart's Requiem, which will be sung by Miss Jeanette Scovotti, Metropolitan Opera soprano.

New York Post
D. 372,679 S. 255,557
JUL 8 1963

Leinsdorf in All-Mozart Program at Tanglewood

Erich Leinsdorf and the Boston Symphony Orchestra will present three all-Mozart concerts this week-end at the Berkshire Music Festival, Lenox, Mass. (Tanglewood).

Friday at 8 p.m. soprano Jeanette Scovotti will be soloist, singing the Motet for Soprano and Orchestra. Israeli pianist David Bar-Illan will be featured Saturday at 8 p.m. in the Rondo for Piano and Orchestra. The Tanglewood Choir will present some of Mozart's last works in the Sunday afternoon concert at 2:30.

The first of six Tuesday-evening chamber music concerts will be given tomorrow night at 9 by the Nova Arte Trio.

New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUL 12

PREPARING for their Tanglewood debut Sunday, the Harvard Summer School Choir rehearses under BSO conductor Erich Leinsdorf in the East Barn. At far right is Iva Dee Hiatt, Smith College choral director who spends summers at Harvard. The group will appear in Mozart's "Requiem," honoring the late Pope John XXIII.

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THE SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFI

Tanglewood Soloists This Week

JEANETTE SCOVOTTI DAVID BAR-ILLAN JOSEPH SILVERSTEIN

Three of the soloists who will appear at Tanglewood this week in Lenox are: Jeanette Scovotti, soprano; Joseph Silverstein, violinist and concertmaster of the Boston Symphony Orchestra; and David Bar-Illan, young Israeli pianist.

VALATIE, N.Y.
ROUGH NOTES
W. 1,498

JUL 12 1963

Birdseye view of spacious grounds at Tanglewood, Lenox, where Boston Symphony Orchestra will conduct the second of its summer Berkshire Festival programs this weekend featuring Mozart choral works.

SCHENECTADY, N.Y.
UNION STAR
D. 36,240

JUL 13 1963

ISRAELI PIANIST — David Bar-Illan, will be heard in two Mozart Rondos for Piano and Orchestra, K. 382 and K. 386, with the Boston Symphony Orchestra at Tanglewood tonight at 8 p.m. This will be Bar-Illan's first appearance at the Berkshire Festival, near Lenox, Mass.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY UNION STAR
Friday, July 12, 1963

TANGLEWOOD SOLOIST— Jeanette Scovotti, lyric coloratura soprano, will be the soloist in Mozart's motet for soprano and orchestra, "Exsultate Jubilate, K. 165," at the Berkshire Music Festival, Tanglewood, Mass. tonight.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

VALATIE ROUGH NOTES
Friday, July 12, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

CHATHAM COURIER
Thursday, July 11, 1963

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Journal (e)
HAVERHILL, Mass.
Circ. 12,291
JUL 10 1963

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Traveler (e)
BOSTON, Mass.
Circ. 164,299
JUL 10 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Review
DARIEN, Conn.
Weekly Circ. 3,584
JUL 18 1963
SCHENECTADY, N.Y.
GAZETTE
D. 46,382
JUL 10 1963

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BENNINGTON, Vt.
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JUL 13

BERGEN RECORD
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JUL 10 1963

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Journal (e)
HAVERHILL, Mass.
Circ. 12,291
JUL 13 1963

HACKENSACK, N.J.
RECORD
D: 114,495
JUL 10 1963

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 64,387
JUL 6 1963

PASSAIC, N.J.
HERALD NEWS
D. 73,409
JUL 10 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
JUL 9 1963

Miss Scovotti to Appear In Tanglewood Concert

Jeanette Scovotti will make the first of four appearances at the Boston Symphony Orchestra's 1963 Berkshire Festival at this Friday's 8 p.m. concert.

* * *

THIS APPEARANCE will be the young American soprano's Tanglewood debut. Accompanied by Erich Leinsdorf and the Boston Symphony Orchestra, she will sing the Motet for soprano and orchestra, "Exultate, jubilate," K. 165 by Mozart. Later on the program she will be heard with Joseph Silverstein, concertmaster of the Boston Symphony, in Mozart's "Aria for Soprano and Solo Violin from 'Il re Pastore'," Rondo, "L'Amero, saro costante," K. 208.

On Sunday Miss Scovotti will be heard in Mozart's "Requiem," K. 626. The work will be dedicated in remembrance of Pope John XXIII.

On July 21 Miss Scovotti will make her third appearance at the Berkshire Festival in a performance of Haydn's "Mass in Time of War." When Leinsdorf conducts Mendelssohn's complete music to "A Midsummer Night's Dream" on Aug. 10, Miss Scovotti will be heard for the fourth time this summer at Tanglewood.

* * *

MISS SCOVOTTI, who made her Metropolitan Opera debut last season as "Adele" in "Die Fledermaus," has had all of her training in this country. In a marked departure from the pattern of today she did not sing in European opera houses prior to her Metropolitan debut. Her first singing in Europe, recording for RCA Victor, will be completed just before her Tanglewood concerts this weekend.

Miss Scovotti, wife of Fred Patrick who is general manager of the Lake George Opera Festival, was heard in this city last Dec. 1 in an "Opera Soiree" for the newly formed Schenectady Opera Guild, Inc.

Before achieving leading roles at the Metropolitan Opera House, Miss Scovotti sang in the chorus of Broadway musicals and later joined the opera tour of the Ba-

JEANETTE SCOVOTTI
American Soprano

[illegible] Grass Roots Company two years ago.

SHE HAS ALSO sung with the opera companies in many cities throughout this country and toured with Sarah Caldwell and Boris Goldovsky, former members of the Berkshire Music Center faculty.

At each of Miss Scovotti's appearances at the Berkshire Festival the Boston Symphony Orchestra will be conducted by Erich Leinsdorf, music director.

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JOSEPH SILVERSTEIN
Tanglewood Concert Master

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Bi-Weekly Circ. 6,153
JUL 1963

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,256
JUL 3 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
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Thursday, July 11, 1963

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CAPITAL CITY NEWS BUREAU
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ATHENS HERALD
Thursday, July 11, 1963

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JUL 6 1963

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 32,267
JUL 4 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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GREENVILLE LOCAL
Wednesday, July 10, 1963

NewEnglandNewsclipAgency,Inc.
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Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,730
JUL 11 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
BUFFALO COURIER EXPRESS
Sunday, July 7, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
NEW YORK POST
Monday, July 8, 1963

NewEnglandNewsclipAgency,Inc.
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News-Times (e)
DANBURY, Conn.
Circ. 22,407
JUL 9 1963

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Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUL 9 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
JUL 10 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214
JUL 9 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Banner (e)
BENNINGTON, Vt.
Circ. 5,111
JUL 9 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BRIDGEPORT, Conn.
Circ. 64,213
JUL 7 1963

BUFFALO, N.Y.
COURIER EXPRESS
D. 167,022 S. 306,415
JUL 7 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885
JUL 11 1963

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,006,983 S. 3,147,219
JUL 7 1963

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,006,983 S. 3,147,219
JUL 7 1963

SCHENECTADY, N.Y.
UNION STAR
D. 36,240
JUL 8 1963

SCHENECTADY, N.Y.
GAZETTE
D. 46,382
JUL 9 1963

POUGHKEEPSIE, N.Y.
JOURNAL
D. 30,907 S. 32,324
JUL 7 1963

Music of Mozart Slated at Tanglewood

Erich Leinsdorf and the Boston Symphony orchestra will present three concerts of the music of Mozart in the Music shed at Tanglewood, Lenox, Mass., next weekend. For Friday night's program, 8 o'clock, Mr. Leinsdorf has invited Jeanette Scovotti, soprano, and Joseph Silverstein, the orchestra's concertmaster, to be soloists. Miss Scovotti will be heard in Mozart's Motet for soprano and Orchestra, "Exsultate, jubilate," and with Mr. Silverstein in the Aria for Soprano and Solo Violin from "Il Re Pastore," Rondo, "L'amero saro costante." Mr. Silverstein also will perform the Adagio for Violin and Orchestra. Friday's concert will begin with the Overture to "The Impressario." The final portion of this program will be devoted to a performance of the "Haffner" Serenade.

Saturday night's concert, 8 o'clock, will begin with the Overture to "Cosi fan tutte," after which the Symphony in A major of Mozart, will be presented. The Israeli pianist David Bar-Illan will join the orchestra in the Rondo for Piano and Orchestra. Also to be heard at Saturday's concert will be the Symphony in G minor and the Symphony in E-flat.

All of the music to be performed at next Sunday afternoon's concert, 2:20 o'clock, was written in the last few months of Mozart's life. Mr. Leinsdorf will begin the concert with the Overture and March of the Priests from "The Magic Flute." Walter Carringer, tenor, George Hoffman, bass, and the men's chorus of the Tanglewood chorus will be heard in Mozart's Masonic Cantata. The Motet "Ave verum corpus" also will be performed by the orchestra and the Tanglewood choir. Mr. Leinsdorf has designated that the final portion of Sunday's program, the Mozart Requiem, will be presented in remembrance of Pope John XXIII. Soloists for this performance will be Jeanette Scovotti, June Genovese, alto, Walter Carringer and George Hoffman.

REVIEWS

The New York Times
D. 680,265 S. 1,306,418
JUL 15 1963

Music: Tanglewood Mozart Weekend

Leinsdorf Is Conductor for 3 Programs

By ROSS PARMENTER
Special to The New York Times

LENOX, Mass., July 14 — There was probably no one who came to Tanglewood this weekend who did not go away with a wider knowledge and deeper love of Mozart.

One makes the inference of deeper love because of the insight and beauty of the performances. The widening knowledge was accomplished by the range, the variety and the arrangement of the works that Erich Leinsdorf selected for the three programs.

Friday night's program was one of exquisite grace. The other two ranged in chronology from Mozart's 16th year to his death, and in mood from the lovely, but almost absurdly playful concerto, Rondo in D for Piano and Orchestra (K.582) of last night, to this afternoon's Requiem, a work whose composition was interrupted by his death.

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Each of the final programs had introductory selections that led beautifully to the major work; and in a sense Friday's program was like a preparation for today's, which was devoted wholly to works of 1971, the last year of Mozart's life.

The final program, culminating in the Requiem, was given in remembrance of Pope John XXIII. Besides the overture to "The Magic Flute," it had two choral works, which meant that the Requiem did not plunge us suddenly from a purely instrumental world into one that featured massed human voices.

These works were the "Ave Verum Corpus" and the Masonic cantata, "Eine Kleine Freimaurer" for male chorus with tenor and bass. The chorus was the Tanglewood Choir, made up of 8 students

David Bar-Illan

of the Berkshire Music Center, prepared by Abraham Kaplan.

The soloists in the cantata were Walter Carringer and Alec Campbell, tenors, and George Hoffman, bass. Mr. Carringer and Mr. Hoffman were also soloists in the Requiem, in which they were joined by Jeanette Covotti, soprano, and June Genovese, alto.

Last night's soloist was David Bar-Illan, Israeli pianist, who besides playing the Rondo in D, also played the Rondo in A for Piano and Orchestra (K. 386).

It was his Tanglewood debut, and he made a decidedly favorable impression. His tone was beautiful in both works and he played with wit as well as poetic feeling.

The overture to "Cosi fan tutte" was the curtain-raiser on Friday, and the generous program had no fewer than three symphonies: the graceful No. 21 in A (K. 134), written at the age of 16; the much deeper No. 25 in G minor (K. 183), written the next year, and No. 39 in E flat (K. 543), which is the first of the last three symphonies.

David Bar-Illan Soloist in Rondo Concertos

The Boston Symphony played with the most wonderful refinement, yet there was no want of dramatic intensity. Indeed, it was this combination of fluent grace with depth of feeling that made everything seem so truly Mozartean.

With his own comprehension and so responsive an ensemble to carry out each of his interpretative nuances, Mr. Leinsdorf was able to give us a sense that we were hearing Mozart communicating directly to us.

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Just before this afternoon's concert, there was a heavy rain storm. The thunder that accompanied it seemed almost planned to set the mood for the music that was to come. And the fact that the rain cleared before the Requiem ended, though the sky remained overcast, was also fitting.

For the Requiem, though it is full of the sadness of death, also carries with it some of the heart-easing consolation of resignation in the face of mysteries greater than man can fathom.

The chorus for the Requiem was the 120-voice Harvard Summer School Chorus, prepared by Iva Dee Haitt. Under Mr. Leinsdorf's direction, it sang with the same sort of flowing, easily inflected spirituality as the smaller Tanglewood choir.

But in the "Dies Irae" and the "Rex Tremendae" it also showed it could spring into dramatic action. The soloists were especially effective in the "Recordare."

Altogether, it was a noble performance, a moving finale of a memorable weekend.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUL 13 1963

Music Review

New Sounds in the Shed

By JAY C. ROSENFELD

THE SECOND week of Tanglewood, and the second week of Mozart as well, was ushered in last night in the great Shed with a program in which Erich Leinsdorf led the Boston Symphony orchestra in a concert of which four of the five works were new to that stage. Only the Haffner "Serenade" had been heard there before and that 15 years ago under the regime of Koussevitzky.

The first half of the program consisted of the overture to "The Impresario," a spirited, rapid and short bit that Mozart dashed off, under commission, for a special occasion at the castle of Schoenbrunn, just outside Vienna. After this came two opportunities for soprano Jeanette Scovotti to display a vocal mastery of coloratura, all with a lovely limpid tone quality, which made the motet, "Exsultate, jubilate" an extremely enjoyable morceau. Leinsdorf gave her the most favorable support she could have hoped for, and all three movements, vastly different in character, were thoroughly penetrated and graphically sung. The familiar third movement, so often sung alone in recital, the "Alleluja," consists of passages which are almost violinistic, but Miss Scovotti executed them with ease and ample breath control.

Jeanette Scovotti

SHE WAS as comfortable artistically in her second aria, "L'Amero, saro costante" from "Il Re Pastore" in which Joseph Silverstein, the concertmaster, did the obbligato with a tone quality which complemented that of the vocalist to perfection. Mr. Silverstein also did the adagio for violin and orchestra in E major (K261) with a tone that was suave and flowing, without the slightest exception, in every phrase.

Silverstein's big moment, however, came after intermission in the two movements of the Haffner which are for solo violin. Here again, as in the soprano motet, one might have been prompted to say "Fancy meeting you here" as the rondo, so well known throught the Kreisler adaptation, arrived between two of the minuets.

Leinsdorf again showed his meticulous manner of working in the classics. Precision and clarity, balance and restraint, and above all, a spontaneous basic gaiety which suited most of the music of the evening beautifully.

* * *

WHAT MAYOR of this day and age or, indeed, what patron of the arts anywhere would think of commissioning some young talent to write music specially for the party after his daughter's wedding? That is what Sigmund Haffner asked of his young 20-year-old townsman, Wolfgang Mozart. True, Salzburg already appreciated what an exceptional boy the Leopold Mozarts had sired. Young Gottlieb (which later became Amadeus) had already toured most of Europe and in days when traveling was much more of a glamorous activity than now, he was renowned to a degree not before reached and probably not exceeded by any musical comet of any era.

Leinsdorf did not attempt to make it serious or scholarly. He played it as pure entertainment and if part of his motive was to show off the elegance of his concertmaster's elegant playing, he could not have been more successful. An audience of 3,496 recalled the conductor and the soloists with inexhaustible vigor.

New England Newstip Agency, Inc.
Box 2070, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Circ. 59,451
JUL 13 1963

Music:

Mozart Program At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — The Boston Symphony Orchestra and conductor Erich Leinsdorf couldn't have asked for a more rapt, Mozart-loving audience than last night's at Tanglewood.

An audience of 3,496 relished every note from overture to the concluding symphony. To some of us, the abundance of "bravos" were, in some cases, a trifle charitable.

This began the second weekend of Mozart Music. During the Charles Munch regime (which ended last summer) and most of the preceding Koussevitzky years, it was a matter of course to open the festival with Bach.

Leinsdorf has scrapped this chronological stalemate and Bach's music will receive a hearing during next weekend, the festival's third.

Many of the Mozart scores played last night and scheduled to be played aren't necessarily from the "Lost and found," but neither are they premium box-office.

Last night's program: "Impressario" Overture, K. 486; "Haffner" Serenade, K. 250; Boston Symphony concertmaster Joseph Silverstein as soloist in Adagio for Violin in the motet, "Exultate Jubilate," K. 165; Rondo, "L'Amero, Saro Constante" from "Il Re Pastore," with Silverstein playing the violin obbligato.

Lot of Changes

Excepting the "Haffner" serenade, this was different material from that originally announced for last night's program. Considerable changes will also be made in tonight's program and tomorrow afternoon's. It is earnestly hoped that Leinsdorf's arrival will not mark the frequent occurrence of this irritating habit.

Reporting of what we heard last night, and how it was performed, Leinsdorf's primary concerns were threefold — ever-present melodic beauty, effective tempos, and subtlety of sound.

From the one concert of music by one composer, it is difficult to determine how Leinsdorf's conducting has influenced the Boston Symphony. Also it should be pointed out that only 45 members of the orchestra are performing the Mozart-Bach concerts.

Leinsdorf conducted the solo orchestral scores from memory. The "Impressario" Overture was ebullient, with constant changes of volume and precise punctuations at the ends of phrases.

Incidentally, now that the orchestra is seated on risers, Hollywood movie style, it was possible to watch as well as hear the byplay between strings and winds. Only in one or two spots were disagreements of speed noted.

Miss Scovotti made a decidedly favorable impression, in this, her Tanglewood debut. She sang the "Exultate" in its entirety, not being content to pick it up at the "Alleluia," as customary.

The singer displayed unusual calm, remaining almost motionless even in the motet's most intricate passages. Her pitch was faithful, quality good, volume small (particularly in involved technique). The first movement cadenza was a trifle unsteady. The ensuing recitative-styled slow movement was nicely addressed. Solo passages in violas were quite beautiful.

Brilliant 'Alleluia'

However, the work languished somewhat until it reached the brilliant "Alleluia." Taking it at a healthy pace, Miss Scovotti sang the complex passages articulately and fluently.

Singer and violinist (Silverstein) demonstrated clear agreement on phrasing of the "Pastore" rondo. The secondary position of the violin was made emphatic, although parallel passages were skillfully combined. The long, arduous cadenza for both soloists came through as a technical feat, with minimum stress on musical values.

Silverstein's performance of the "Adagio" was somewhat impaired by the use of his score. Although it isn't a standard work of the soloist's repertory, surely it was worth memorizing for the Tanglewood engagement.

Nevertheless, the violinist imbued it with devotional care, warm tone, in which he received balanced support from orchestra and freedom by the conductor.

Tonight's extensively changed program will be "Cosi Fan Tutte" Overture; Symphony in A Major, K. 134; Symphony in G Minor, K. 183; Symphony in E Flat Major, K. 543; David Bar-Illan will be soloist in concert-rondos for piano and orchestra, K. 382 and K. 386.

More changes have been made in tomorrow afternoon's program in order to substitute the Mozart Requiem for previously selected repertory. Soloists will be Miss Scovotti; June Genovese, alto; Walter Carringer, tenor; and Mac Morgan has been announced as substitute for George Hoffman as bass.

Mozart Program At Tanglewood

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The New York Times
D. 680,265 S. 1,306,418

JUL 13 1963

Music: Mozart Alfresco

Composer Is Star of 2d Lenox Weekend

By ROSS PARMENTER
Special to The New York Times

LENOX, Mass., July 12—The first two weekends at Tanglewood this summer are forming a festival within a festival, specifically, a Mozart festival. And tonight Erich Leinsdorf began the second of the Mozart weekends with an exquisite concert.

There were two soloists, Jeanette Scovotti, the Metropolitan Opera soprano, and Joseph Silverstein, the Boston Symphony's concertmaster. The first half of the program was beautifully designed to show their talents, alone and together.

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Mr. Leinsdorf had the happy idea of opening with the overture to "The Impresario," which as most people know is an opera about rival prima donnas. He followed this with three numbers which presented voice and violin, not in comic rivalry as in the opera, but in a sort of contest to decide which could sing the more sweetly.

The soprano's first opportunity came in the "Exsultate Jubilate," and Miss Scovotti, who made her debut here in the motet, won everyone's heart. She sang with an effortless sweetness of tone, the most complete technical assurance and a gentleness of manner that often suggested the countess in "The Marriage of Figaro." Even the pyrotechnical finale, the "Alleluia," was affecting in its simplicity of feeling.

No wonder the men of the orchestra applauded Miss Scovotti as roundly as the members of the audience. And with her dark hair and peach-colored dress she looked almost as charming as she sounded.

Mr. Silverstein's turn came next. The solo violin work was the Adagio for Violin and Orchestra in E Major (K.251). His approach had some of the same simplicity and restraint of manner, as the soprano's, and, oh, how pure and serene his tone was as he molded the slow songful phrases!

Jeanette Scovotti

Finally the soloists appeared together in the rondo, "L'Amero, Saro Costante" from "Il Re Pastore," and they joined forces with an exact balance that was matched by the sensitivity of the Boston Symphony Orchestra's accompaniment. It was an enchanting resolution to the contest.

After the intermission came Mozart's hour-long "Haffner" Serenade. It was a fitting climax, for it is a work of considerable depth and splendor. It added substance to the program at the same time as it provided continuity, for three of its movements provided further solo opportunities for Mr. Silverstein. His playing here, if anything, was even more exquisite than it had been earlier.

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The serenade was written for the wedding of the daughter of Sigmund Haffner, and as such, it is ideal music for a summer night. And this particular night had some of the same crystalline purity of Mozart's music. It was an evening, to quote Claudio, "Much Ado About Nothing" that was "hushed on purpose to grace harmony."

Mr. Leinsdorf, the wonderfully refined Boston Symphony, Mr. Silverstein and, especially Mozart, certainly provided the harmony. The 3,496 listeners who enjoyed the concert were lucky indeed.

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N. Y. JOURNAL AMERICAN
Saturday, July 13, 1963

TANGLEWOOD FESTIVAL

JUL 26 1963

A Fresh Mozart

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 13. — Delving further into less-played Mozart, for the second weekend devoted to his music, Erich Leinsdorf experienced public apathy toward extending its musical horizons last night.

Only 3,496 people turned out for the concert, just about half as many as came a week ago. Yet the evening overflowed with lovely melody, and the program had a rare quality because of its relative freshness.

Tomorrow, however, will bring a special performance of the Requiem Mass in memory of Pope John XXIII. Tonight's program lists the famous E flat Symphony.

Last night, Mr. Leinsdorf played the "Haffner" serenade in all its nine movements, something of a treat for ardent Mozarteans. Thus the familiar Mozart hardly has been overlooked.

Vibrant Voice

Making her Tanglewood debut, Jeanette Scovotti added much to the freshness and quality of the program while singing the famous motet for soprano "Exsultate, Jubilate" in its entirety and the rondo "L'Amero, Saro Constante" from "Il Re Pastore."

Hers is a warm, vibrant rather than a brilliant voice, well-trained to make the coloratura in both works with disarming ease.

She sang with almost too much simplicity; certainly she made no attempt to display either her superior voice or her accomplished production. What more experience will bring becomes an exciting prospect.

She is a charmer as well as a comer. New Yorkers may remember her as having made a very successful debut at the Metropolitan last Winter.

Here she impressed this listener with a potential artistry of important dimensions. She tossed off the intricate "Alleluia" not for show but as part of a piece of music written by a 17-year-old genius who was young in heart. Her spirit outshone the orchestral performance.

Good Violin

Joseph Silverstein, the Boston Symphony concertmaster, played the solo violin part of the rondo in sympathetic collaboration with Miss Scovotti.

He had earlier played the Adagio for Violin and Orchestra K261 with sweetness and refinement of tone, if not much breadth.

The program opened with the overture to "The Impresario," played with characteristic straight forwardness. The "Haffner" fared better because of more vitality and color. Incidentally, it sounded well at the back of the music shed.

That acoustical "block" of a week ago had disappeared, and the sound carried impressively out into the lawn area.

Making up in the enthusiasm of its applause what it lacked in numbers, the audience expressed delight with Miss Scovotti especially, but also for the opportunity to hear a Mozart program of this calibre.

JEANETTE SCOVATTI
At Tanglewood

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214
JUL 13 1963

Boston Symphony At Tanglewood:

Leinsdorf Shows Affinity For Mozart; Soprano Scovotti Has Glowing Voice

The first program in a second weekend of Mozart concerts was given by the Boston Symphony Orchestra at Tanglewood last night. These concerts, preceding the major Berkshire Festival concerts with full orchestra, started out in the smaller concert hall some years ago, but have drawn ever larger audiences and are now held in the Music Shed, with special staging to help project the lighter music.

Erich Leinsdorf, new director of the Boston Symphony, seems to have an affinity for Mozart, whose music he presents with verve and style. Mr. Leinsdorf himself is delightful to watch on the podium, conducting without score or baton, modeling the music with bands that a dancer might envy. Last night he presented four Mozart works that are not often heard: Overture to "The Impressario"; Motet for Soprano, "Exsultate, Jubilate"; Adagio for Violin and Orchestra in E Major; and Rondo, with solo violin, from "Il Re Pastore"; and then after intermission the Haffner Serenade.

Dedicated Fidelity

It is fresh, clear music that the young Mozart sends from the 18th Century to compete so victoriously with the whines of the 20th Century arts. No wonder it is so welcomed at Tanglewood, where it is presented with dedicated fidelity by the famous Boston strings.

Jeanette Scovotti, a young soprano with a glowing voice of great fluidity, sang in the Motet and Rondo, being joined in the latter by violinist Joseph Silverstein, new concertmaster of the Boston Symphony. This is a showpiece for the voice and Miss Scovotti handled it with easy exuberance. There is no taint of shrillness in any of her notes.

Expert Taste

Mr. Silverstein performed an exhausting schedule, playing in the lovely Adagio, again in the Rondo, and then coming back to play in the Haffner Serenade. There are nine movements to this generous wedding reception music, and they offer a range of shadings from gay to thoughtful to mocking to romantic. The Rondeau movement calls for a violin virtuoso of the first order; Mr. Silverstein filled the demand with expert taste. The audience broke into the Serenade to applaud him.

There will be two more Mozart concerts this weekend, and then next weekend the orchestra will turn to the music of Bach. Charles Munch, who retired as Boston Symphony director last year, will return to Tanglewood to conduct two Bach programs. There will be one program devoted to Haydn, on July 21, Leinsdorf conducting. Then the Festival will move into full swing with varied programs.

Of special interest will be the program on July 23, when the Kroll quartet with Posselt and Berkowitz will give a concert of Prokofiev chamber music, and the program on July 27, when the Boston Symphony will play Benjamin Britten's "War Requiem" in its American premiere.

By ANABEL B. MURPHY.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
JUL 13 1963

Audience at Tanglewood Treated to More Mozart

Jeanette Scovotti, Joseph Silverstein Are Soloists With Boston Symphony Orchestra

By R. C. HAMMERICH

LENOX — The Boston Symphony Orchestra opened its second week end of all—Mozart concerts Friday night at Tanglewood with the bright and bubbly overture to "The Impressario," K. 486.

Not Often Heard

And before intermission had rolled around, the audience was treated to three more Mozart works not often heard, although the motet for soprano and orchestra, "Exsultante Jubilate," (K. 165) was offered at the University of Massachusetts last spring.

Jeanette Scovotti, a beautiful brunette in a pale orange gown, sang the motet with a clear and bright tone which gave a fine sparkle to the fancy trills which abound in the latter part of the motet.

The sheen in her voice was nicely set off by the warm tone of the orchestra, and later it made a nice match in a duet with the mellow tone of Joseph Silverstein's violin, in the aria for violin, soprano and orchestra from "Il Re Pastore" (K. 208).

The contrasting qualities, however, sometimes gave the edge of importance to the voice, which had a pearly glow in the high register that was put to good use by the wide range demanded in these pieces.

Soloist in Adagio

Also before intermission, Silverstein was soloist in Adagio for Violin and Orchestra (K. 261), which was written as an alternative slow movement for the (K. 219) "Turkish" violin concerto.

It is a lovely, quiet, tranquil movement that seems to say "all's well with the world," and Silverstein played it with his usual cool manner and luminous, rich tonal quality.

His stint with the adagio and Miss Scovotti wasn't his whole night's work, though.

After intermission, two of the nine movements in the Haffner Serenade (K. 250) required agile solos from his 207-year-old Guardinigni violin. He played them enticingly enough for the audience to break into the middle of the serenade with applause.

Firm Yet Delicate

Erich Leinsdorf's way with Mozart's lightweight music, which must include this serenade written for a wedding reception, even though its nine movements make it longer than most of his symphonies, is firm yet delicate. It is just right for this kind of music.

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 102,270
JUL 14 1963

Music:

By RAYMOND MORIN
Telegram Music Critic

LENOX — Last night's Mozart program at Tanglewood squirec ingenious and vigilant treatment by the Boston Symphony Orchestra and conductor Erich Leinsdorf to make it an event of moment and sterling value.

Not many orchestras could have sent 7,157 listeners home happy after listening to an abundance of early Mozart works that could easily have digressed into so much comparative trivia. It may sound like blasphemy, but in the Mozart repertory is superlative, good, bad and indifferent.

Last night's "sure fire" work was Symphony in E Flat Major, K543, written by a 35-year-old, sunny-dispositioned Mozart, at the height of his skill.

Balance of the program was "Cosi Fan Tutte" overture; Symphony in A Major, K134; Symphony in G Minor, K183 (not the famous one); and concerto-rondos for piano and orchestra in D Major and A major, K382 and K386. David Bar-Illan was soloist.

The first two symphonies (A major and G minor) were products of Mozart's middle teens. It is all very well and good to marvel over the immense young talent that produced them, but structurally they fit into the same mold that engendered the bulk of such works from their era. A loving tone (especially in strings) and systematic changes of speed and style between movements do not suffice to enrapture an audience.

Leinsdorf's approach to this music was essentially romantic and the effectiveness of the sound he sought was generally directed at the strings. The exceptions were the trio sections in the minuet movements of the A major and G minor symphonies. The first was conspicuous for the beautiful flute solo; the latter, for playing by combined winds.

It is a temptation to describe Leinsdorf's methods and physical podium features by comparisons with his predecessors. Since they wield a definite influence over the Boston Symphony's new sound, such comparisons might be justified. But they're not necessary.

Leinsdorf conducted last night's solo orchestral works from memory. Even at yesterday morning's open rehearsal of the Mozart Requiem (attended by 3,-)96 persons) he rarely looked at the score. Ornate as his physical style may be, there is no wasted motion. His manifold hand gestures apparently convey an assortment of instructions—opened hands, crooked fingers, flying arms.

Admittedly, some of his orders for heavy tone and vigorous rhythm look like calisthenics but there's always a utilitarian purpose behind them. Other times, as soon as they have been established, he continues with barely detectable movement.

The concerto-rondos are sprightly, almost flighty works with lacy piano scores, charged with melody. They are constantly conversational between piano and orchestra, and last night the dialogues impressed us as being of little consequence.

Bar-Illan played competently, disclosing a good left hand technique in rapid variation material and giving a good summary of the works' melodic matter.

This afternoon's Mozart program by the Boston Symphony and Leinsdorf: Overture and "Priests' March" from "The Magic Flute"; Masonic Cantata, K623 (soloists: Walter Carringer and Alec Campbell, tenors; George Hoffman, bass); Motet, "Ave Varum," K618; and Requiem Mass, K626, with soloists Jeanette Scovotti, soprano; June Genovese, alto; Carringer and hoffman.

The Tanglewood Choir will sing the Cantata and Motet. The Harvard Summer School Chorus will be heard in the Requiem.

The Requiem will be performed in memory of His Holiness, Pope John XXIII.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302
JUL 14 1963

Pianist Bar-Illan Plays Mozart at Tanglewood

By R. C. HAMMERICH

LENOX — David Bar-Illan, a pianist born in Israel and trained at the Juilliard School in New York, played Mozart Saturday night as if he were a first cousin Viennese who likes to live a little dangerously.

Soloist in Two Rondos

With the Boston Symphony Orchestra under Erich Leinsdorf at Tanglewood, he was soloist in two rondos for piano and orchestra, K. 382 before intermission and K. 386 following.

Both are typical of Mozart's middle music for the old Vienna concert audience, neither frothy serenade nor significant symphony. They have great audience appeal with an abundance of dancing runs and glittering cascades of notes.

Bar-Illan appeared untaxed by the technical demands. He produced a free flow of music with confidence, as if he didn't have to pay attention to the mechanics of time and touch.

But occasionally there were passages of more percussiveness than comfortable, and he often carried his wide range of dynamics and rubato to the edge of safety — almost into romance.

Shuns Sustaining Pedal

But fortunately he kept his foot off the sustaining pedal for the most part, which protected the clarity needed for Mozart's classical style.

The arrangement of the program showed an interesting reflection of a symmetrical sequence of movements (fast, slow, medium, slow, fast) sometimes used in baroque music.

If it can be said that in Mozart's last year he was old (35), then the six pieces on Saturday's program were presented in a sequence written when he was old, young, middle, young, middle ol. The rondos are middle. They were written in 1782 when he was 26 and are alternatives to finales in a couple of the piano concertos.

Overture to Comic Opera

The program opened with the overture to the comic opera "Cosi Fan Tutte," K. 58 ('old"), and before intermission there were two elegant teen-ager symphonies, K. 134 and K. 138 ('Little G minor"), separated by one of the rondos.

The other rondo followed intermission, and the K. 543 symphony (No. 39), the first of that famous last trio of symphonies, ended the program.

This symphony starts slowly and thoughtfully, gradually picks up speed and becomes more festive and brisk as the movements progress.

In keeping with its somewhat somber beginning, Leinsdorf set a slow, almost deliberate, pace for it. But even toward the end when the music is happier, the tempo hadn't exceeded what might be called moderate.

Appropriate Contrast

It was quite a contrast with the rondos and the little symphonies played earlier — an appropriate contrast, however, inasmuch as the atmosphere in the last three symphonies is one of calm maturity.

It has some dramatic contrasts within the first movement, much like Beethoven. In fact, there are several sounds all through it that sound like Beethoven but Beethoven was only 11 years old when it was written.

And there are some wonderful little figures for the woodwinds in the final movement, but to pick sections for special notice is to pick at a masterpiece and with a masterful performance.

This diminished Boston orchestra (50 members until after the Mozart-Bach series) seems in vented for Mozart.

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Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885
JUL 18 1963

TANGLEWOOD REVIEWED

Friday — By A. C. S.

The Tanglewood program notes for the second weekend of concerts devoted to the music of Mozart begin with a quotation from Andre Gide: "The joy of Mozart: a joy one senses as enduring. . . . This thought of joy remains my constant preoccupation." It was obviously the preoccupation of Erich Leinsdorf and the Boston Symphony Orchestra on Friday and Saturday evening. The programs were comprised of works not generally heard in the concert hall with the exception of the overture to *Cosi fan tutte*, the *"Haffner" Serenade* (K. 250), and the E-flat Symphony (K. 543).

Jeanette Scovotti was soprano soloist in the motet "Exsultate, Jubilate" Friday evening. It was a pleasure to hear the work in its entirety, for the first two sections contain more substantial fare than the familiar concluding "Alleluia." Miss Scovotti has a lovely voice, seemingly effortless production, and an evident understanding of Mozart's style. This impression was substantiated by her singing of the aria "L'amero, saro costante," from *Il Re pastore*, where she was joined by Joseph Silverstein, concertmaster of the orchestra.

Mr. Silverstein was also heard in the Adagio (K. 261) and the "Haffner" Serenade. Winner of the Naumberg Competition in 1963, he possesses an extraordinary technical facility to enhance his thorough musicianship.

Saturday — By A. C. S.

David Bar-Illan made his Tanglewood debut Saturday evening as soloist in two Concerto-Rondos for piano and orchestra (K. 382 and 386.) Here again is a big technique, a fine command of tone coloring. Unfortunately, Mr. Bar-Illan approached Mozart as a "romantic." The disparity of style between solo and orchestra overshadowed his pianistic abilities.

The highpoint of the two concerts came in the final offering Saturday evening; the *Symphony in E-flat*. Mr. Leinsdorf seems to have direct communication with the shade of Mozart and this was most apparent in this work. Clarity of detail, beauty of phrase, and an awareness and projection of the large design combined to make the performance unforgettable. It is difficult to convince oneself that the orchestra is virtually the same group that has been heard at Tanglewood in previous years. With Erich Leinsdorf on the podium, the Boston Sumphony has obviously taken the lead among the world's fine orchestras.

Sunday — By D. O. R.

Sunday afternoon Erich Leinsdorf and the Boston Symphony concluded their two week ends of Mozart at Tanglewood by playing the composer's last works. A sudden thunderstorm which passed over the Berkshires half an hour before the program began, set the tone for the solemnity and seriousness which mark Mozart's final work.

The "Overture" to the *Magic Flute* (K. 620), barely completed in time for the final rehearsal of the opera in September, 1791, was conducted with a remarkable fluidity of phrasing. Mr. Leinsdorf is unique as a conductor of Mozart in his ability to draw out a fullness of sound without blurring the purity and simplicity of the music.

The "Cantata for Male Chorus with Tenor and Bass" (k. 623) was heard next (Walter Carringer and Alec Campbell, tenros, George Hoffman, bass), followed by the Motet "Ave, Verum Corpus" (K. 618). The Tanglewood Choir, prepared by Abraham Kaplan, sung both pieces and gave to the basic simplicity of the Motet a richness and depth.

The "Requiem Mass in D Minor" (K. 626), performed in memory of Pope John XXIII, concluded a Sunday afternoon at Tanglewood for the second straight summer. Last year Charles Munch conducted the mass in memory of Serge Koussevitzky; today's performance was far less spectacular, but far more even and far more as one thinks Mozart should be played. Fire was where the fire should be (Mr. Leinsdorf's "Dies Irae" was incisively sharp); yet no section overpowered the sombre quality of the mass which Mozart, when he died in December, 1791, was still working on. Messrs. Carringer and Hoffman were again heard as soloists, joined by Jeanette Scovotti, soprano, and June Genovese, alto: it is a shame singers must face the vastness of the shed: only Miss Genovese managed to carry clearly. The Harvard Summer School Chorus was directed by Iva Dee Hiatt.

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Sunday Telegram
WORCESTER, Mass.
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JUL 14 1963

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Telegram Music Critic

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The concerto-rondos are sprightly, almost flighty works with lacy piano scores, charged with melody. They are constantly conversational between piano and orchestra, and last night the dialogues impressed us as being of little consequence.

Bar-Illan played competently, disclosing a good left hand technique in rapid variation material and giving a good summary of the works' melodic matter.

This afternoon's Mozart program by the Boston Symphony and Leinsdorf: Overture and "Priests' March" from "The Magic Flute"; Masonic Cantata, K623 (soloists: Walter Carringer and Alec Campbell, tenors; George Hoffman, bass); Motet, "Ave Verum," K618; and Requiem Mass, K626, with soloists Jeanette Scovotti, soprano; June Genovese, alto; Carringer and hoffman.

The Tanglewood Choir will sing the Cantata and Motet. The Harvard Summer School Chorus will be heard in the Requiem.

The Requiem will be performed in memory of His Holiness, Pope John XXIII.

Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302
JUL 14 1963

Pianist Bar-Illan Plays Mozart at Tanglewood

By R. C. HAMMERICH

LENOX — David Bar-Illan, a pianist born in Israel and trained at the Juilliard School in New York, played Mozart Saturday night as if he were a first cousin Viennese who likes to live a little dangerously.

Soloist in Two Rondos

With the Boston Symphony Orchestra under Erich Leinsdorf at Tanglewood, he was soloist in two rondos for piano and orchestra, K. 382 before intermission and K. 386 following.

Both are typical of Mozart's middle music for the old Vienna concert audience, neither frothy serenade nor significant symphony. They have great audience appeal with an abundance of dancing runs and glittering cascades of notes.

Bar-Illan appeared untaxed by the technical demands. He produced a free flow of music with confidence, as if he didn't have to pay attention to the mechanics of time and touch.

But occasionally there were passages of more percussiveness than comfortable, and he often carried his wide range of dynamics and rubato to the edge of safety — almost into romance.

Shuns Sustaining Pedal

But fortunately he kept his foot off the sustaining pedal for the most part, which protected the clarity needed for Mozart's classical style.

The arrangement of the program showed an interesting reflection of a symmetrical sequence of movements (fast, slow, medium, slow, fast) sometimes used in baroque music.

If it can be said that in Mozart's last year he was old (35), then the six pieces on Saturday's program were presented in a sequence written when he was old, young, middle, young, middle ol. The rondos are middle. They were written in 1782 when he was 26 and are alternatives to finales in a couple of the piano concertos.

Overture to Comic Opera

The program opened with the overture to the comic opera "Cosi Fah Tutte," K. 58 ("old"), and before intermission there were two elegant teen-ager symphonies, K. 134 and K. 138 ("Little, G minor"), separated by one of the rondos.

The other rondo followed intermission, ahd the K. 543 symphony (No. 39), the first of that famous last trio of symphonies, ended the program.

This symphony starts slowly and thoughtfully, gradually picks up speed and becomes more festive and brisk as the movements progress.

In keeping with its somewhat somber beginning, Leinsdorf set a slow, almost deliberate, pace for it. But even toward the end when the music is happier, the tempo hadn't exceeded what might be called moderate.

Appropriate Contrast

It was quite a contrast with the rondos and the little symphonies played earlier — an appropriate contrast, however, inasmuch as the atmosphere in the last three symphonies is one of calm maturity.

It has some dramatic contrasts within the first movement, much like Beethoven. In fact, there are several sounds all through it that sound like Beethoven but Beethoven was only 11 years old when it was written.

And there are some wonderful little figures for the woodwinds in the final movement, but to pick sections for special notice is to pick at a masterpiece and with a masterful performance.

This diminished Boston orchestra (50 members until after the Mozart-Bach series) seems invented for Mozart.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885
JUL 18 1963

TANGLEWOOD REVIEWED

Friday — By A. C. S.

The Tanglewood program notes for the second weekend of concerts devoted to the music of Mozart begin with a quotation from Andre Gide: "The joy of Mozart: a joy one senses as enduring. . . . This thought of joy remains my constant preoccupation." It was obviously the preoccupation of Erich Leinsdorf and the Boston Symphony Orchestra on Friday and Saturday evening. The programs were comprised of stories not generally heard in the concert hall with the exception of the overture to *Cosi fan tutte*, the *"Haffner" Serenade* (K. 250), and the E-flat Symphony (K. 543).

Jeanette Scovotti was soprano soloist in the motet "Exsultate, Jubilate" Friday evening. It was a pleasure to hear the work in its entirety, for the first two sections contain more substantial fare than the familiar concluding "Alleluia." Miss Scovotti has a lovely voice, seemingly effortless production, and an evident understanding of Mozart's style. This impression was substantiated by her singing of the aria "L'amero, saro costante," from *Il Re pastore*, where she was joined by Joseph Silverstein, concertmaster of the orchestra.

Mr. Silverstein was also heard in the Adagio (K. 261) and the "Haffner" Serenade. Winner of the Naumberg Competition in 1963, he possesses an extraordinary technical facility to enhance his thorough musicianship.

Saturday — By A. C. S.

David Bar-Illan made his Tanglewood debut Saturday evening as soloist in two Concerto-Rondos for piano and orchestra (K. 382 and 386.) Here again is a big technique, a fine command of tone coloring. Unfortunately, Mr. Bar-Illan approached Mozart as a "romantic." The disparity of style between solo and orchestra overshadowed his pianistic abilities.

The highpoint of the two concerts came in the final offering Saturday evening; the *Symphony in E-flat*. Mr. Leinsdorf seems to have direct communication with the shade of Mozart and this was most apparent in this work. Clarity of detail, beauty of phrase, and an awareness and projection of the large design combined to make the performance unforgettable. It is difficult to convince oneself that the orchestra is virtually the same group that has been heard at Tanglewood in previous years. With Erich Leinsdorf on the podium, the Boston Sumphony has obviously taken the lead among the world's fine orchestras.

Sunday — By D. O. R.

Sunday afternoon Erich Leinsdorf and the Boston Symphony concluded their two week ends of Mozart at Tanglewood by playing the composer's last works. A sudden thunderstorm which passed over the Berkshires half an hour before the program began, set the tone for the solemnity and seriousness which mark Mozart's final work.

The "Overture" to the *Magic Flute* (K. 620), barely completed in time for the final rehearsal of the opera in September, 1791, was conducted with a remarkable fluidity of phrasing. Mr. Leinsdorf is unique as a conductor of Mozart in his ability to draw out a fullness of sound without blurring the purity and simplicity of the music.

The "Cantata for Male Chorus with Tenor and Bass" (k. 623) was heard next (Walter Carringer and Alec Campbell, tenros, George Hoffman, bass), followed by the Motet "Ave, Verum Corpus" (K. 618). The Tanglewood Choir, prepared by Abraham Kaplan, sung both pieces and gave to the basic simplicity of the Motet a richness and depth.

The "Requiem Mass in D Minor" (K. 626), performed in memory of Pope John XXIII, concluded a Sunday afternoon at Tanglewood for the second straight summer. Last year Charles Munch conducted the mass in memory of Serge Koussevitzky; today's performance was far less spectacular, but far more even and far more as one thinks Mozart should be played. Fire was where the fire should be (Mr. Leinsdorf's "Dies Irae" was incisively sharp); yet no section overpowered the sombre quality of the mass which Mozart, when he died in December, 1791, was still working on. Messrs. Carringer and Hoffman were again heard as soloists, joined by Jeanette Scovotti, soprano, and June Genovese, alto: it is a shame singers must face the vastness of the shed: only Miss Genovese managed to carry clearly. The Harvard Summer School Chorus was directed by Iva Dee Hiatt.

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ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 64,387

JUL 15 1963

20,000 Turn Out to Hear Mozart

By TED STRONGIN

For the second week in a row, approximately 20,000 music lovers converged on Tanglewood to hear Erich Leinsdorf and the Boston Symphony play Mozart, aided by [illegible] soloists.

The concerts Friday and Saturday nights were for the performers. Sunday afternoon, however, it rained. By the time the music started the rain had died down but only a few hardy Mozart-Leinsdorf fans braved the sopping lawn. These few were well supplied with blankets and waterproof coverings of various sorts. Everybody else crowded inside the shed, all 5,532 of us.

And so you can see, Tanglewood is on unruffled, and is relatively unchanged by the change in conductors' name from Charles Munch to Leinsdorf. Tanglewood is still the place to go on a summer weekend hereabouts. The surroundings are as gracious as ever. The Berkshire hills are as beautiful as ever. The Boston Symphony is still the Boston Symphony, as solid as ever. It is doubtful whether a mere change in conductors will make any permanent difference in the size and performances at a torrential rate. The fact that all the "firsts" so far are by Mozart, is some kind of indication of the wealth of musical literature that ordinarily is allowed to lie fallow.

Sunday afternoon's concert, as did the opening weekend, pointed to a change in the musical nature of the Bostonians under their new leader. The exact nature of the change will bear listening. It cannot be closely pinned down until Mr. Leinsdorf is heard nature of Tanglewood audiences.

★ ★ ★

BUT MR. LEINSDORF is certainly adding a fillip or two. He is offering Tanglewood first **in more varied repertory later in the season.**

On Sunday, Mr. Leinsdorf did a commanding job with Mozart's Requiem (the performance was in special memory of Pope John XXIII). Aiding the conductor were the Harvard Summer School Chorus plus four soloists: Jeanette Scovotti, soprano; June Genovese, alto; Walter Carringer, tenor and George Hoffman, bass.

★ ★ ★

MR. LEINSDORF treated the chorus royally. The Harvard amateur forces responded in kind. The conductor supplied the most limpid orchestral support. He constantly set up choral passages so that they soared boldly out of the orchestral texture. The chorus sang with unusual fervor.

In the solo portions, Misses Scovotti and Genovese's voices were almost lost in the huge shed. Not so with the two men. They could be heard.

Mr. Leinsdorf also offered a rather abrupt-sounding version of the "Magic Flute" overture and a nicely-tempered but slightly matter-of-fact one of the "Masonic" Cantata, K. 623 for two tenors and bass soloist and male chorus (the Tanglewood Chorus).

★ ★ ★

AND THEN THERE was a most restrained — and moving — performance of the motet, "Ave, Verum Corpus," in which the full Tanglewood Choir joined the orchestra. **Here again, as during the first week, Mr. Leinsdorf provided clues as to what his unique quality as a conductor may be. He fashioned an extremely transparent orchestral texture for the choir to sing from—a texture of great delicacy, subtly controlled, but very warm in feeling.**

AT TANGLEWOOD—Among the soloists for the second weekend of Boston Symphony concerts were, from left, Walter Carringer, tenor, and Jeanette Scovetti, soprano (Sunday); and David Bar-Illan, pianist (Saturday).

It was a big weekend for Miss Scovotti. She also had appeared in Friday night's concert. David Bar-Illan, Israeli pianist, was the principal soloist Saturday night.

SCHENECTADY, N.Y.
GAZETTE
D. 46,382

JUL 15 1963

Mozart Series Climaxed With 'Magnificent' Show

By D. E. RITZ
Gazette Music Editor

Erich Leinsdorf conducted the Boston Symphony in the concluding program of the two-week Mozart series at the Music Shed at Tanglewood, Lenox, Mass., yesterday afternoon with a magnificent performance of the "Requiem Mass in D Minor, K. 626."

* * *

THE MASS WAS performed in memory of Pope John XXIII.

Assisting the chamber orchestra of Boston Symphony musicians was the Harvard Summer School Chorus, prepared by Iva Dee Hiatt; and soloists Jeanette Scovotti, soprano; June Genovese, alto; Walter Carringer, tenor; and George Hoffman, bass.

Carringer and Hoffman also assisted as soloists in the "Cantata ('Eine Kleine Freimaurer-Kantate') for male chorus with tenor and bass, K. 623." Also assisting as soloist in this was Alec Campbell, tenor.

* * *

THE TANGLEWOOD choir, prepared by Abraham Kaplan, sang in both the "Cantata" and the "Ave, Verum Corpus, Motet, K. 618."

The program opened with the "Overture and March of the Priests from 'The Magic Flute,' K. 620."

In spite of overcast weather and a sharp shower the audience numbered 5,532 persons. This brought the week's total attendance at Tanglewood to an official count of 20,568.

Yesterday's program was the first in which the reviewer had heard the Boston Symphony under the baton of Leinsdorf. It also was the first which we had heard with Joseph Silverstein as concertmaster.

* * *

WITH A NEW conductor (to us) and a new concertmaster the orchestra has achieved a different personality. The differences are indefinable but marked — it will take us several or many more hearings before we are able to completely re-orient ourselves.

We found the "Overture" to the "Magic Flute" a bit disappointing, a bit on the pedantic side.

The Masonic "Cantata" performance was notable for the excellent performance of Carringer as soloist and the excellent choral work. We also noted a tendency of the conductor to push tempos to affect greater brilliance.

* * *

THE "AVE, VERUM CORPUS" is a beautiful religious choral writing and the nobility and simplicity of its orchestral accompaniment were refreshing.

But it was the "Requiem" that drew our most wholehearted enthusiasm. The beauty of the solo voices, the excellence of the chorus and orchestra and the majesty of the music made the work a perfect climax for an excellent program.

Banner (e)
BENNINGTON, Vt.
Circ. 5,111

JUL 19 1963

Music Review

Tanglewood's Program Is Musically Attractive

By LISA TATE

LENOX, Mass. — Tanglewood's program is more musically attractive this year than usual. I had the good fortune to hear two concerts there last week, both memorable enough to deserve mention, even if mention is belated.

Memorable for its scope was Sunday afternoon's performance of music composed by Mozart in the last years before his premature death. A male chorus sang the little - heard but stirring "Freemason Cantata" (K. 623) with the chamber section of the Boston Symphony Orchestra, followed by the seemingly simple yet melodic motet "Ave Verum Corpus" (K. 618) sung in unison by the chorus with strings and organ.

The major work was the "Requiem," Mozart's last work, which he did not even complete. Erich Leinsdorf chose to dedicate this performance to the memory of Pope John XXIII who, like Mozart, died "before he had completed his masterpiece."

The "Requiem" was a moving performance indeed, although at moments Leinsdorf seemed to be calling for more vocal weight than the large but young chorus could produce. For those of us who sang the Requiem here in the Bennington Community Chorus in May, 1962, (several were in the audience) Paul Boepple's interpretation seemed more dramatic than Leinsdorf's, who in turn seemed more scrupulous in the effort to keep his large forces together. The Harvard Summer School Chorus was ably prepared for his performance by Iva Dee Hiatt, director of choral music at Smith College, with just a week of rehearsing in Cambridge and a few days with Leinsdorf and the orchestra. They missed not a note.

Memorable for different reasons was a concert last Tuesday by the Juilliard String Quartet, the first of a series of three sponsored by the Fromm Foundation. Though many persons had traveled far to hear the extraordinary billing of Berg, Bartok and Carter on one program, a last - minute change left them resigned to hearing only Berg, along with a short quartet by Irving Fine (the American composer who died last year after long association with Tanglewood) and Ravel's unique String Quartet in F.

Not many string quartets can even attempt such a demanding piece as Alban Berg's Lyric Suite, but the Juilliard breathed exciting life into its structure and unusual range of (atonal) sound. The Juilliard also played a limpid and shimmering performance of the Ravel quartet, which was radical in its day but which seemed tame by comparison to Berg.

Continuing the unusual program at Tanglewood, the Kroll Quartet will play an all-Prokofiev program next Tuesday at 8 p.m., marking the start of a number of performances this summer in memory of the 10th anniversary of this composer's death.

Next Sunday at 2:30 one of Haydn's many but seldom-heard Masses, the "Paukenmessee" (Mass in the Time of War), will be performed.

The American premiere of Benjamin Britten's "War Requirem Requiem" will be presented Saturday, July 27 at 8 p.m. Written as an anti-war declaration, Britten's work was first performed last year at the dedication of the rebuilt Cathedral of St. Michael in Coventry, England. It is scored for mixed chorus, boys chorus, large orchestra, chamber orchestra, plus soprano, tenor and baritone solos, to be sung by Phyllis Curtin, Nicholas DeVirgilio and Tom Krause, respectively.

Next weekend also marks the arrival of the full Boston Symphony Orchestra at Tanglewood. Given the programs and performances so far, Mr. Leinsdorf has us looking forward with eagerness to the symphonic concerts ahead.

New York Post
D. 372,679 S. 255,557

JUL 15 1963

WORDS and MUSIC

By Harriett Johnson

Leinsdorf Leads 'Requiem' at Lenox

Lenox, Mass.

Music director Erich Leinsdorf's Berkshire Festival programs for yesterday afternoon and Saturday night covered a broad expanse of ideas that Nathaniel Hawthorne, coincidentally, had described perfectly 163 years ago here at Tanglewood.

After one of the many evening visits that he and his congenial writer-colleague, Herman Melville, had at Hawthorne's little "Red Cottage," the latter wrote: "Melville and I had a talk about time and eternity, things of this world and the next . . . that lasted well into the night."

Leinsdorf's revised week-end schedule for The Boston Symphony and collaborators, Tanglewood Choir, Harvard Summer School Chorus, and soloists, dramatically contrasted the joys of earth and the expectancies of heaven and hell.

Yesterday afternoon's concert, for instance, closed with a moving performance of Mozart's "Requiem Mass in D Minor" and had included earlier "A Short Freemason Cantata," for male chorus, tenor and bass soloists, which began and ended in a mood of rejoicing.

Saturday night's concert featured two charming Rondos for Piano and Orchestra (D Major, K. 382 and A Major, K. 386) performed with exquisite pianism and elan by the 33-year old Israeli pianist, David Bar-Illan. The D Major Opus, described by John Burke in his program notes as an "applause catcher," was obviously of the world of lacy, lighthearted musical filigree.

'Requiem' in Memory of Pope

The performance of the "Requiem" was dedicated to the memory of the late Pope John XXIII, who as Leinsdorf expressed it, "died before he had completed 'his masterpiece,'" The Ecumenical Council.

Mozart, too, was actually working on the "Lacrymosa" of his requiem the day before he died, and, weeping, sang the alto part with friends who took other parts. Franz Suessmayer, his pupil, completed the score and it will always remain problematical how much of it is pure Mozart. The music, however, has long sections of beauty and inspiration, illuminated yesterday by Leinsdorf's dedicated interpretation aided by the Harvard Chorus and four soloists: Soprano Jeanette Scovotti, alto June Genovese, tenor Walter Carringer and basso George Hoffman. Balance was lacking in the solo quartet as Miss Scovotti's lovely, but small lyric-coloratura voice was not able-bodied enough in relation to the other three.

A total number of 12,689 listeners attended the two events which closed the series of six all-Mozart programs that made up the first two festival weekends. The coming week features the Bostonians' former music director, Charles Munch, in two all-Bach concerts (Friday night and Saturday night) followed by Leinsdorf conducting an all-Haydn program Sunday afternoon.

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Union (m)
SPRINGFIELD, Mass.
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Mozart Program Pleases Over 5500 at Tanglewood

By R. C. HAMMERICH

LENOX — The Boston Symphony Orchestra, assisted by 120 members of the Harvard Summer School Chorus, ended its two week ends of Mozart concerts Sunday afternoon in a subdued blaze of glory.

Mozart's Requiem Mass (K. 626), a great work completed by a couple of his students after his death, was given a warm, full, rich performance, and the audience, still a little damp from showers which started about a half hour before the concert, called back the soloists and Erich Leinsdorf five times before letting them go.

Iva Dee Hiatt, who prepared the chorus, also was called out for a couple of bows, and well did she deserve commendation. Male voices made up about half of the chorus, a division which added greatly to the balance, always a problem with choruses, especially on a stage such as that in the shed where there are no walls to assist the low notes.

Soloists were Jeannette Scovotti, soprano; June Genovese, alto; Walter Carringer, tenor, and George Hoffman, bass, all of whom had a clear, ringing quality in their voices, a circumstance which lent unity to the blend.

Perform With Competence

The mass requires them to perform at length only three times during the 50-plus minutes it takes. Although the women could have used more power (the alto was sometimes lost altogether), the quartet performed with style and competence.

It was a fine choral performance, with no serious soft spots. The opening two sections, especially, were emotionally moving — the requiem with its fugal kyrie and the powerfully dramatic dies irae.

The little glowing jewel of the afternoon, however, was the "Ave, Verum Corpus" (K. 618), performed before intermission by the orchestra and 52 men of the Tanglewood choir. It was a magnificent presentation of this well-known, simple, quiet motet with its long, fluid melodic line . . . much too short.

Subdued Maturity

All of the music presented Sunday, the overture to "The Magic Flute" and the "Small Masonic Cantata" (K. 623) as well as the mass and motet, was written during the last year of Mozart's life, and all of it shows a subdued maturity which generates questions about what Mozart might have written had he lived another 30 years, long enough to have heard some of Beethoven's masterpieces.

Attendance Sunday was 5532. Saturday night it was 7157, the largest audience so far this season, but Friday night there were only 3496 persons present, half the audience of the previous Friday.

The week's attendance of 20,568, even including the first Tuesday night chamber music audience of 1077, was about a thousand fewer than the first week, 21,544.

Munch to Return

Next week end Charles Munch will return to Tanglewood to conduct two all-Bach concerts Friday and Saturday nights. He will lead the orchestra in all six Brandenburg concertos and two suites.

Sunday afternoon Erich Leinsdorf will conduct an all-Haydn program, including the mass "In Time of War" with four soloists and the Berkshire Festival Chorus.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,256
JUL 15 1963

Selections At Tanglewood Are Devoted To Mozart

The second weekend of the Berkshire Festival at Tanglewood was again devoted to the music of Mozart. Conductor Erich Leinsdorf, true to his statement earlier in the year, presented three first performances by the Boston Symphony Orchestra on Saturday evening in the Shed, the A major symphony, K. 134, and two Concerto-rondos for piano and orchestra, with soloist David Bar-Illan from Israel.

The charming Overture to "Cosi Fan Tutte," K. 588, opened Saturday's concert, with Mr. Leinsdorf provoking an alternately gentle and heavily humorous reading from his so able musicians. The following Symphony in A major, composed at Salzburg, at the age of 16, still showing Haydn's influence, and the probably unconscious plagiarism of later composers, was fresh and appealing, the final movement full of polyphonic contrasts dissolving at the end into simple unison.

A titillating theme and development introduced the Concerto-rondo in B major, and Israeli pianist David Bar-Illam, who displayed a soulful mien throughout the expressive passages, producing nuances of exceptional beauty and insight. Much of the Rondo's variations arpeggios, running motes, trills, and thirds, present the piano and oboe in unison or separately unfolding this enhancement, rather than development, with the other winds and strings joining in with thematic material. Mr. Bar-Illam has a fine technique, which tends to run away from him occasionally; his tempos and Mr. Leinsdorf's didn't always agree, which was most obvious in one of the piano and oboe combinations, but nonetheless the music was as enjoyable as it must have been the first time it was heard in 1782.

Another rondo, but in A major, and believed to be a new and alternate finale for a concerto like the D major, started the second half of the program, with Mr. Bar-Illam again displaying a depth of style and sensitivity for the composer. Mr. Leinsdorf coordinated pianist and orchestra for a delightfully graceful and delicately balanced interpretation. The young pianist was recalled several times by the receptive audience.

Vigorous and straighforward is the early G minor Symphony, and Erich Leinsdorf, with the orchestra, drew its alternate moods with the utmost clarity. Absorbing, and not particularly somber, was the first movement, especially when the orchestra ceased playing to allow the oboe to take the theme and resolve it. Deeply romantic was the second, the violins answered by the winds, in particular the bassoons, at times embellished by the other strings. The minuet presented a marvellously contrasting trio in G major for winds only, and finale, utterly devious in its metric stress and thematic progress, left one still eager for more.

The concert closed with the lovely E flat major, K. 453, one of Mozart's last three symphonies, composed in a single summer, with its strongly imaginative and productive treatment a well-chosen close to a memorable evening. The enthusiastic audience, loathe to leave, applauded Mr. Leinsdorf for at least eight acknowledgements. —M. deB. B.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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Music Review

Mozart at Tanglewood

By JAY C. ROSENFELD

THE SIXTH Mozart program at Tanglewood yesterday afternoon marked the completion of the first two weeks of the Berkshire Festival and the secure establishment of Erich Leinsdorf as the new conductor of the Boston Symphony Orchestra. Not that there was any probationary implication in his Berkshire debut, but he was replacing men who, in succession, had been older in years and who had been completely accepted to such a degree that anyone taking their place would have suffered a slight deprecatory attitude as an upstart.

Leinsdorf, first of all, brings many fresh approaches to his post, as conductor, as head of the Berkshire Music Center and as educator. He has assumed full responsibility in each capacity and to say that he has discharged all of them to date superbly is not disputed.

* * *

AS PROGRAM maker he has brought, as is inevitable with any change of leadership, a part of the repertory which is new, unknown in many cases to most of us; he has presented programs prepared with scrupulous care and deep musical insight and the obvious results of long immersion in the traditions of the classics. The advantage he takes of the unsurpassed equipment he finds in the personnel of the orchestra is reflected in the balance of tone, the appreciation of timbre, and the maintenance of line he derives from his band.

There was some memorable choral singing yesterday afternoon. The Cantata "Eine keine Freimaurer-Kantate" for male chorus was the first example. Tenor soloist Walter Carringer and bass George Hoffman executed their assignments with excellence, and the minor part for tenor was well done by Alec Campbell. The male segment of the Tanglewood choir was completely satisfying.

The Motet "Ave Verum Corpus" was sung by the entire Tanglewood choir. They had here the support of strings only in a sublime short work. They gave Leinsdorf reveted attention without detraction of a printed note and achieved a moment tremendous elevation. Leinsdorf shared the appreciation of the audience of 5,532 with Abraham Kaplan who was responsible for the coaspicuous training — of the chorus.

* * *

THE GREAT D minor Requiem Mass was performed in memory of Pope John XXIII. Leinsdorf made it magnificent. From the calm and noble introduction he proceeded to build solidly until he reached the Dies Irae where he unleashed an impact which was spine-chilling in its efficacy.

David Bar-Illan

The trombone solo, played on a tenor trombone by William Moyer, in the Tuba Mirum, alternated beautifully with Mr. Hoffman and with Mr. Carringer. The soprano soloist, Jeanette Scovotti, reinforced the splendid impression she had made Friday evening and alto June Genovese was of equal stature vocally, especially when she opened her mouth sufficiently to allow her voice to be emitted.

The chorus was glorious in the Lacrimosa, as it was throughout the whole Mass. A Corno di Bassetto played by Pasquale Cardillo was a feature of the Recordare, as another had been in the Introitus when played by Rosario Mazzeo. This performance, incidentally, was unique in its use of a completely authentic set of trombones, alto, tenor and bass, as specified in the score.

The chorus in the Requiem was that of the Harvard summer school of which Iva Dee Hiatt is the director, and Leinsdorf led her on stage each time as the soloists were recalled by a wildly enthusiastic audience. The chorus' tonal limits and nuances were extremely wide and varied and their attacks and response to Leinsdorf's requirements were immediate and faithful.

SATURDAY evening Leinsdorf played a Mozart layer-cake, with interesting but comparatively inconsequential fillers between three symphonies. He ended with the big E flat (K543) and gave it a performance that was replete with poetry and contrasting vitality. When has anyone heard a more appropriate tempo for the opening allegro, after the slow introduction, than Leinsdorf imposed Saturday? Call it Viennese, or Salzburgian, or Mozartean or even Leinsdorfian, it was heartwarming to one who can take his Mozart at other than speed exhibitions.

In the andante the conductor stayed halfway within strict observance of the written notes and the wide hesitance that pleased Koussevitzky at the top of the opening phrase. The determination of the menuetto and the gaiety of the finale brought the evening to an enthusiastic close, but not before at lease one Mozart connosseur had injected a hand-clap, not knowing that Leinsdorf did the final repeat as prescribed.

* * *

THE SYMPHONIES played earlier on the program had been two of Mozart's youth (no. 21 in A major (K134) and no. 25 in G minor (K183) both of which used much smaller orchestras, flutes and horns in the first, and oboes and horns in the second, although he added bassoons, strangely enough, in the lovely andante and in the trio of the minuet. The A major, composed in Salzburg in 1772, when he was 16, showsan unusual little device in three of the movements where Mozart adds a short coda in each case. Leinsdorf controlled the tempo throughout this symphony with exceptional discipline and taste.

In the G minor the conductor succeeded in arousing a lustihood in the strings which one would have thought had been completely tapped up to then. A syncopated unison for the first four bars in the strings becomes clarified when the oboes later have the phrase in a sustained version of descending steps which is remarkably effective when it is inverted and answered by a rising turn in the cellos. The bassoons provide a beautiful tone quality to the andante with the strings muted and again in the trio of the minuet where the strings are tacit

* * *

THE INVENTION and variety of Mozart's imagination is an ever-present source of marvel, how within the limits of his modes of expression he could find such infinite diversity, how he could not only create such original verses but could contrive to dress them in all manner of tone colors to make each new and distinctive. The overture to "Cosi fan tutte" with which the program began was such an instance. Leinsdorf had the reeds stand to acknowledge the applause which mainly here was deserved by them.

David Bar-Illan was heard for the first time at Tanglewood on this program in two concerto-rondos for piano and orchestra, in D major (K382) and A major (K386). These are movements intended for inclusion in concertos and replaced or diverted for one reason or another, and, for themselves, are not the most important things Mozart ever wrote. It must be said, however, that the soloist made the most within the bounds his material allowed. He played with complete confidence and technical abundance and gave authority to the pleasant little themes and their rather frivolous processes of embellishment, and accomplished ample results in inflecting and shaping the fabricated variations.

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Telegram (m)
WORCESTER, Mass.
Circ. 59,451

Music.

2nd Mozart Weekend Ends at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — The second and final Mozart weekend of the Berkshire Music Festival ended yesterday afternoon at Tanglewood with an expert and sometimes moving performance of the Requiem Mass in D Minor. K626, given in memory of Pope John XXIII.

There was an audience of 5,532. It probably would have been considerably more except for threatening weather shortly after noon and a downpour about a half hour before concert time.

Erich Leinsdorf conducted the Boston Symphony Orchestra and Harvard Summer School Chorus of 120 mixed voices, prepared by Iva Dee Hiatt. Soloists were Jeanette Scovotti, soprano; June Genovese, alto; Walter Carringer, tenor, and George Hoffman, bass.

Other Selections

Completing the all-Mozart program were the Overture and March of the Priests from "The Magic Flute," K620; Masonic Cantata, K623, with Carringer, Hoffman and tenor Alec Campbell as soloists; and the Motet, Ave Verum Corpus, K618. Abraham Kaplan prepared the Tanglewood Choir (40 men and 40 women students of the Berkshire Music Center) for the latter two works.

Miss Hiatt is due a bountiful share of credit for an impressive presentation of the Requiem Mass. Judging by Saturday morning's rehearsal and yesterday's performance, a few differences of opinion seem to have been involved with tempos. In the final product, Leinsdorf rightfully exercised his prerogative.

The retarded speed of the opening Requiem, Kyrie, and excessive instrumentation in the Benedictus were hardly enough to seriously damage an otherwise stirring performance.

An off-balance in the quartet of soloists lessened their effectiveness. Most disappointing was the thin tone produced by Miss Genovese, in comparison with the richly timbered contralto voice she had disclosed at rehearsal. This may have been due to nervousness.

Miss Scovetti added victory laurels to her successful Tanglewood debut of Friday night. In Carringer's singing of the tenor score, one witnessed an unsuccessful search for operative properties. There was no question of his sincere approach to the religious text, but the vocal results were miscalculated.

Real Power

There is little more to say about Hoffman's performance except that he sang with a standard degree of bass resonance.

The real power behind the Requiem lay in the orchestra-chorus performance. Latin words could be understood. Phrasing, dynamics and other fine points had unanimity throughout the choir.

Outstanding moments were the contrast between heavy volume in the full chorus and quietude in women's voices in Confutatis — secure and governed counterpoint in Sanctus — jubilant hosannas that followed the Sanctus — separated syllables shifting evenly into sustained phrasing in the Lacrimosa.

'Magic Flute'

The "Magic Flute" overture was replete with highpoints. Fine symmetry and precise attacks marked the opening chords. String work was spotless. The overture and accompanying Priests' March had sparkle and driving power.

Vigorous, oratorical choruses of the Masonic Cantata were stirringly sung by the men from the Berkshire Center.

The recitative and aria were studiously and placidly undertaken by Carringer. Hoffman's tone was thin and uncertain in the duet.

The Ave Verum was the afternoon's most cherished moment. Leinsdorf's unusually slow tempo was most effective. The choral performance was filled with warmth and devotional quality.

This weekend's total attendance was 20,568. Last weekend's was 21,544.

Charles Munch, former conductor of the Boston Symphony, returns to conduct Bach concerts next Friday and Saturday nights. Leinsdorf will conduct a Haydn program on Sunday afternoon.

Friday night's program is Bach's Brandenburg Concerto Nos. 1, 3, 4 and 5.

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Republican (m)
WATERBURY, Conn.
Circ. 23,414
JUL 16 1963

Tribute Paid To Pope John At Concert

(Special to The Republican)

LENOX, MASS. — The second week end of Mozart festival at the Tanglewood concerts came to a brilliant conclusion Sunday with the performance of "Requiem Mass in D Minor" performed in memory of His Holiness Pope John XXIII. The week end brought Jeanette Scovotti, soprano of the Metropolitan Opera, with her beautiful voice on Friday night when Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, was heard with her in a rondo for soprano and violin. Saturday night's audience was treated to a beautiful, sensitive performance by David Bar-Illan, Israeli pianist who studied at the Juilliard School in New York.

The programs of this week end as last week brought to audiences a considerable amount of Mozart music not previously heard at Tanglewood. Erick Leinsdorf, conductor, is in a sense educating Tanglewood audiences to a wider range of Mozart music than has been available here in the Berkshires previously. Friday evening five of the six selections were in this category. For the coming week end it will be the music of Bach with retired director, Charles Munch, conducting both Friday and Saturday evenings and Mr. Leinsdorf back for Sunday afternoon.

Sunday's concert, performed to the accompaniment of rain, brought Tanglewood audiences the Tanglewood Choir, prepared by Abraham Kaplan, in a motet, "Ave, Verum Corpus" and in a Cantata "Eine Kleine Freimauere - Kantate" for male chorus with two tenors and bass. Walter Carringer and Alec Campbell were the tenors with Mr. Campbell having a sustained, long role. The Requiem Mass with its 12 parts was sung by the Harvard Summer School Chorus with Jeanette Scovotti, soprano; Walter Carringer, tenor; June Genovese, alto; and George Hoffman, bass. This was the first chorus of the season and it was well done with the young voices giving excellent account of themselves.

For the statistically minded the attendance figures for the week were 20,568, with 5,532 for Sunday afternoon, 7,157 for Saturday night, 3,496 on Friday evening, and 3,096 for the Saturday morning open rehearsal.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870
JUL 15 1963

Music Review

Tanglewood: Mozart In All His Splendor

By MARGO MILLER

The music of a man cut off by death in the prime of creativity was chosen by Erich Leinsdorf and the Boston Symphony Orchestra to honor another whose work will be finished by other hands.

Mozart's great Requiem, uncompleted at his death, was played Sunday afternoon at Tanglewood in memory of Pope John XXIII.

The Mass also concluded two week-ends devoted to Mozart's music, a survey which encompassed nearly everything from the facile pieces of a talented child to the masterworks of a mature genius.

The Requiem, of course, belongs in the latter category. Leinsdorf conducted it to bring forth the meditative qualities. It is to the conductor's credit that the spirited sections never disappeared into frenzy. The line was clear, the performance moving, the audience curtained by rain in the 6000-seat Music Shed enthusiastic at the work's close.

Assisting in the Requiem were the Harvard Summer School Chorus, well-prepared by Iva Dee Hiatt, and an exceptionally fine vocal quartet: Jeanette Scovatti, soprano; June Genovese, alto; Walter Carringer, tenor; George Hoffman, bass.

Carringer, whose rich voice had earlier in the afternoon been heard in the Masonic Cantata with the Tanglewood Choir, and Miss Scovatti are singers of high musicianship; both return for the Britten War Requiem July 27.

Miss Scovatti was the delight of the Friday evening concert. She sang the motet, "Exsultate, jubilate," and an aria from "Il Re Pastore," in effortless voice and impeccable phrasing. Joseph Silverstein was the solo violin in the aria, and was also heard in the Adagio, K. 261, and the "Haffner" Serenade.

He matched his refined tone to Miss Scovatti's exquisite song. His playing in the pieces for violin solo would hold no surprises for Symphony Hall audiences who know him as the Boston Symphony concertmaster. Tanglewood received him as cordially. His principal gifts are taste and purity of tone.

Saturday's soloist was the young Israeli pianist, David Bar-Illan. He was given much, and paradoxically too little to do in two Concerto-Rondos. These were Mozart's second thoughts, each written as an alternative ending for earlier concertos.

The Rondos are show pieces, one with a cadenza, but played without the entire concertos they rob a soloist of showing his conception of the whole. Bar-Illan made them a little strident. His is a blunter approach to the keyboard than Rudolf Serkin who had three concertos to play last weekend.

The younger pianist deserves another chance with longer works. Perhaps, then, a certain percussive quality he displayed will fall into place.

Of the symphonies on the programs, clearly the E-flat major was the masterwork, and drew from conductor and orchestra an appreciation both for the intensity of the music and for those quiet vistas which Mozart was so dextrous in introducing. The performance Saturday wreathed Leinsdorf in smiles, as well it might, concluding a program of the glossy Symphony in A major and the "little G minor," both well played, but whose material was later bettered by Mozart.

Next week-end the Festival concerts will be devoted to Bach and Haydn. Charles Munch, retired Music Director of the Boston Symphony, will return to conduct the Brandenburg Concertos and two Suites, and on Sunday Leinsdorf's program will include a Haydn cantata and the Mass "In Time of War."

week were 20,568, with 5,532 for Sunday afternoon, 7,157 for Saturday night, 3,496 on Friday evening, and 3,096 for the Saturday morning open rehearsal.

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American (e)
WATERBURY, Conn.
Circ. 41,020
JUL 15 1963

Concert Given As Tribute To Late Pope

(Special to The American)

LENOX, MASS. — The second week end of Mozart festival at the Tanglewood concerts came to a brilliant conclusion yesterday afternoon with the performance of "Requiem Mass in D Minor" performed in memory of His Holiness Pope John XXIII. The week end brought Jeanette Scovotti, soprano of the Metropolitan Opera, with her beautiful voice on Friday night when Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, was heard with her in a rondo for soprano and violin. Saturday night's audience was treated to a beautiful, sensitive performance by David Bar-Illan, Israeli pianist who studied at the Juilliard School in New York.

The programs of this week end as last week brought to audiences a considerable amount of Mozart music not previously heard at Tanglewood. Erick Leinsdorf, conductor, is in a sense educating Tanglewood audiences to a wider range of Mozart music than has been available here in the Berkshires previously. Friday evening five of the six selections were in this category. For the coming week end it will be the music of Bach with retired director, Charles Munch, conducting both Friday and Saturday evenings and Mr. Leinsdorf back for Sunday afternoon.

Sunday's concert, performed to the accompaniment of rain, brought Tanglewood audiences the Tanglewood Choir, prepared by Abraham Kaplan, in a motet, "Ave, Verum Corpus" and in a Cantata "Eine Kleine Freimauere - Kantate" for male chorus with two tenors and bass. Walter Carringer and Alec Campbell were the tenors with Mr. Campbell having a sustained, long role. The Requiem Mass with its 12 parts was sung by the Harvard Summer School Chorus with Jeanette Scovotti, soprano; Walter Carringer, tenor; June Genovese, alto; and George Hoffman, bass. This was the first chorus of the season and it was well done with the young voices giving excellent account of themselves.

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S.M.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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NEW YORK MANHATTAN EAST
Thursday, July 18, 1963

Photo by Whitestone

Erich Leinsdorf conducts Boston Symphony at Tanglewood.

All-Mozart Programs Are Rare Treat at Tanglewood

By HILDA SIFF

This was one of those Tanglewood weekends which one hopes for, but which are too rarely achieved. Take an exciting, demanding conductor; a great, responsive orchestra; soloists possessed of skill, charm and artistry; well-rehearsed and competent choruses—put them all together to play and sing three all-Mozart programs—and the result is sheer joy.

From the first program on Friday night, which was made up of some of Mozart's earlier works, to the final program on Sunday, composed entirely of works written in the last year of his life, this was Mozart as one imagines he would have wanted to sound.

Erich Leinsdorf, in one season, has made the Boston Symphony his own. He is in complete command, and the result is a most magnificant blend of charm, refinement, dramatic intensity and profundity.

Friday night's program started with a sprightly performance of the overture to The Impresario. The soloists on Friday were ... piano Jeanette Scovotti and ... new young and talented ... meister of the BSO, Jo... verstein. Miss Scovotti ... Exsultate, Jubilate with ... sweet tone and complete ... cal assurance.

In her Aria with Solo ... L'amero, mro costante ... Re Pastore, she joine... Joseph Silverstein to p... glorious blend of sweet ... by both voice and viol...

In the second half, ... nade in D major ... Joseph Silverstein had ... portunity to show why ... age of only 31, he was chosen to be the concertmeister of this great orchestra. He has a lovely singing quality in his playing, combined with the decisiveness and authority required of a violinist in his position.

His performance of the Adagio for Violin and Orchestra in E Major (K. 261) was another showcase for his lovely simplicity of manner, and purity of tone.

Saturday night started with the delightful Overture to Cosi fan tutte. David Bar-Illan, the young Israeli pianist, played both the Rondo in D, and the Rondo in A for Piano and Orchestra.

Mr. Bar-Illan played both his ... with charm and grace, and ... al feeling. This was his Tan... lewood debut.

The program also contained ... less than three of Mozart's symphonies, the G minor (K. 183), the A major (K. 134), and the E-flat major (K. 543), which is the first of the last three symphonies. All three, and particularly the last great No. 39, were performed with refinement and deep feeling.

Sunday's program was a fitting climax to a great Mozart weekend. All the works were composed in Mozart's last year. Opening the program was the Overture to The Magic Flute, which was fittingly followed by what Mozart chose to call Eine Kleine Freimaurer-Kantate, for male chorus, with tenor and bass (K. 623). The end of the first half was a heavenly performance of the motet, Ave, verum corpus (K. 618) performed by the Tanglewood Choir.

The second half of the last concert was devoted to the Requiem Mass in D Minor (K. 626), Mozart's last, unfinished work. In this number Mr. Leinsdorf again displayed his remarkable qualities as a conductor, bringing together the great orchestral music, the Harvard Summer School Chorus, and the soloists, Jeanette Scovotti, soprano; June Genovese, alto; Walter Carringer, tenor; and George Hoffman, bass; in a glorious spiritual rendition of this profoundly moving finale to Mozart's life and works.

But a mere statement about the performances of each number is not enough. The weekend was far greater than the sum of its parts. It was a triumph for Mozart and Leinsdorf. Given the incredible productivity of Mozart in his short life, Leinsdorf is the master program-maker.

His intelligence and ineffable good taste resulted in a marvelous achievement of selection and blending of the right numbers in the right sequence. In the two earlier programs there was just the right balance of operatic overtures leading to vocal and orchestral solos with symphonies placed just right.

And, in the final concert, the use of the overture to The Magic Flute with its overtones of freemasonry, leading to the Masonic canata, were right intellectually and musically. By the time we came to the final Requiem Mass it was as if this was the only way in which it could have ended.

ALBANY, N.Y.
TIMES-UNION
D. 65,404 S. 116,733

JUL 15 1963

Tanglewood Mozart Series Ends With 'Requiem Mass'

By EDGAR S. VANOLINDA

In all the realm of artistic ...story, no record of such ex...emes can be found in one life ... those seen in that of Wolf... ...ng Mozart. The perfect illustration of the eminently successful musician, Mozart, through improvidence and impracticability, was always in the toils of poverty. His life spanned 35 years and ended in a pauper's grave in Vienna.

Mozart composed 922 known works and Erich Leinsdorf, making his initial appearance at Tanglewood as conductor of the Boston Symphony Orchestra during the past two weekends, has given record audiences generous samples of his tragic genius with 15 assorted works in the pre-major seriets of concerts.

But not a trace of sorrow is recognizable in his prodigious contribution, with the exception of his Requiem Mass, which critics contend was influenced by his own impending death. Mr. Leinsdorf chose this work as a tribute to the late Pope John XXIII, and it was a fitting "vale" to the Mozart series.

Carefully Tailored

The six concerts this past weekend were carefully tailored by Mr. Leinsdorf to feature familiar and not so familiar works. They included overtures, motets, cantatas, serenades, piano and violin concertos, and two symphonies. Soloists included Joseph Silverstein, concertmaster of the orchestra; Jeanette Scovotti, soprano; David Bar-Illan, pianist; Walter Carringer and Alec Campbell, tenor; and George Hoffman, bass; assisted by the Tanglewood Choir.

The Requiem, in addition to the above named artists, utilized the artistry of June Genovese, contralto, and the Harvard Summer School Chorus. The unification of the soloists, choruses and orchestra was a fine tribute to Mr. Leinsdorf's innate musicianship, his insistance on the slightest detail of nuance in his interpretative artistry, and his complete mastery of both symphonic and operatic literature.

A change of pace will occur during the next weekend as Dr. Charles Munch, retired conductor of the Boston Symphony, will be the guest conductor, Friday and Saturday evenings in two all-Bach programs. Mr. Leinsdorf returns Sunday afternoon to the podium in a program devoted to the works of Haydn.

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214

JUL 15 1963

Mozart Concerts Concluded At Tanglewood

The six Mozart concerts presented by the smaller Boston Symphony Orchestra at Tanglewood were completed over the weekend, with the highest attendance this season, 7157, recorded on Saturday night. The Friday night concert, fourth in the Mozart series, drew only some 3500 although the weather was fine. On Sunday afternoon, attendance was 5532. The figures are running a little lower than last year.

The Mozart series was received very well, however, and Erich Leinsdorf, new director of the Boston Symphony orchestra, was warmly praised for his artisitc leadership. On Friday evening the soloists were Jeanette Scovotti, sporano, and Joseph Silverstein, violinist who is concertmaster of the orchestra. On Saturday night David Bar-Illan was piano soloist.

The Saturday program included the overture to "Cosi fan Tutti," the Symphony in A major, Concerto-Rondo for piano and orchestra in D major Symphony in G minor, Concerto-Rondo for piano and orchestra in A major, and Symphony in E-flat major.

The Sunday afternoon concert brought the Harvard Summer School chorus, directed by Iva Dee Hiatt, forward in Mozart's Requiem Mass in D Minor, which is presented with the orchestra in memory of Pope John XXIII. The program also included the popular Overture and March of the Priests from "The Magic Flute," Cantata "Eine Kleine Freimaurer-Kantate" for male chorus, and "Ave, Verum Corpus." The Tanglewood Choir appeared in these last with soloists Walter Carringer, Alec Campbell, and George Hoffman.

Next weekend there will be two programs of music by Bach, conducted by Charles Munch, former director of the Boston Symphony, and on Sunday one of Haydn's music, directed by Leinsdorf.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850

Mozart Music at Marlboro and Tanglewood

No. 39: Casals or Leinsdorf?

By Louis Chapin

Erich Leinsdorf's second Mozart weekend at Tanglewood, with the Boston Symphony, happened also to be Pablo Casals' only weekend of conducting at Marlboro, Vt. A quick spurt of festival-hopping made possible something quite wonderfully rare: hearing these two men lead, on successive evenings, the same Mozart symphony.

Still better, the symphony was No. 39 in E flat, third from the end in the Viennese master's list. It is less well known than the last two, and perhaps less definitive in mood. Yet its very diversity of feeling, spun round at several points from a subdued lyricism to stinging declamation, offers a conductor and an orchestra special opportunities for vital, controlled expressiveness. It is altogether a superb piece for comparative listening.

* * *

And before I undertake to describe first what happened at Marlboro on Friday evening, let me say that each conductor and each orchestra did the kind of justice to the music that rules out over-all ratings of better and worse. The symphony succeeded in bringing each program to an appropriate kind of fulfillment, and left behind happy audiences in both of these lovely places.

Having said this, I must now admit that the interchange between Mr. Casals and his ardent orchestra, in Mozart's terms, reached and sustained an extraordinary pinnacle of eloquence. From the first deliberate, timpani-studded measures of the introduction to the running dance of the Finale, a great number of interpretive decisions had been fused into a living re-creation of new music.

When I say "living," I have in mind the picture of a skilled, young-looking orchestra, fronted by string sections turning in response to the demands of their conductor. He himself rises now and again from his seat while some of the players nearly do from theirs, as though they are all about to meet in a standing vote for the affirmative.

Actually, if for some reason all the sound in Marlboro's fine new auditorium had been damped out, we might almost have *seen* the music, so fully was it entered into by these devoted players. A professional could argue that you don't have to move this way to play vigorously; but not, I think, if he had heard this Mozart.

Mr. Casals takes his passionate intolerance of the perfunctory to a point which only Toscanini in our time appears also to have reached. Each phrase, for him, is what and where it is for particular and positive reasons; if he did not feel that those reasons deserved his own and his players' absolute commitment, he would not consider playing the piece in question. The players know this and act accordingly.

There is some woodwind ensemble in the last movement that was not so smooth as we were to hear it at Tanglewood; but most of the articulation was equal to the intricate demands made of it.

One detail calls for special mention. The main theme of the first movement is built on three straightforward notes which, if a conductor allows, can sound a little stuffy. Mr. Casals opened his phrase slightly after the first two notes, as though to let air in—and it did just that.

Before intermission the Marlboro Mozart program was also graced by a reading of the Serenade No. 11 for Eight Winds that was a continual revelation of precise and fluent sonorities. Marcel Moyse, one of Marlboro's founding fathers, had a whale of a good time conducting it.

We also heard a wise and gentle performance of the Trio for Piano, Violin, and Cello in G major, participated in by Mieczyslaw Horszowski, Jaime Laredo, and Robert Sylvester.

It is people like Mr. Moyse and Mr. Horszowski — not to mention Mr. Casals and director Rudolf Serkin — who encourage a certain desegregation of teaching and learning which I suppose is part of the secret at Marlboro of performances such as these.

Meanwhile at Tanglewood Mr. Leinsdorf and the Boston Symphony were offering their own out-of-the-way Mozart, and continuing to show the crisply defined quality with which this new summer regime has been launched.

On Saturday evening, before reaching Mr. Leinsdorf's version of the 39th, we heard a program generously filled with an overture ("Cosi fan tutte"), two earlier symphonies (in A major, K. 134, and in G minor, K. 183), and two concert-rondos for piano and orchestra (K. 382 and 386), these last given the clear-lined and sensitive conception of David Bar-Illan at the keyboard.

It was not until he had arrived at the G minor symphony, fourth on the program, that Mr. Leinsdorf began bringing out music of distinctly more than elegant, scrubbed accuracy—at least to ears still ringing with the Casals resonance. The dark colorings and angular main theme of the first movement compelled attention, and the rest of the symphony held firmly onto it.

The second of the two concert-rondos, a presumed alternate finale for the K. 414 Concerto, brought its own deftly shifting colors to the program, and Mr. Bar-Illan and the conductor seemed more in agreement as to tempo than they had the first time.

* * *

As for the 39th Symphony, its performance was given all the benefit of Mr. Leinsdorf's superbly trained orchestra, and its declamations were to a considerable degree declaimed. We missed some of the lively Casals phrasing (including the first-movement instance described above), but enjoyed several exquisitely pianissimo phrase-repetitions. And the wood-wind ensemble of the last movement was absolutely right.

In fact, if we'd been at Tanglewood for the whole weekend, we might have agreed with a man nearby, who announced to his neighbor as he applauded: "I've heard 'em all, and the Boston Symphony's the best."

I'm sure the competition he had in mind were orchestras whose string players stay solidly seated. The spectacle of Pablo Casals all but unseating two columns of violinists might inspire more caution in this matter of better and worse.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
JUL 15 1963

At Tanglewood

Final All-Mozart Works; Munch and Bach Next Week

Tanglewood, Lenox, final three all-Mozart concerts with the Boston Symphony Orchestra assisted by various soloists, the Tanglewood Choir and the Harvard Summer School Chorus. Eric Leinsdorf, conductor.

By FRANK N. PATTERSON

Since the last three of Tanglewood's six Mozart concerts employed the talents of seven fine soloists and two different choruses, one would have been led to believe, that despite Sunday's weather, there would have been a far larger audience. But whether it was too much Mozart, too much new Mozart or the even "newer" orchestra, one could but hazard a guess. At any rate, the seemingly limited audience could not have been due to any lack of precision or balance of tone in the orchestra. There appears now a definite re-emergence of the orchestra's magnificence that had so frequently been acclaimed in the past.

Jeanette Scovotti

Following Friday's neat and spirited opening overture to "The Impressario," Jeanette Scovotti, who made her Metropolitan debut in 1962, performed the Exsultate Jubilate with as bisk and showy an "Alleluia" as one may ever expect to hear. Her voice handled the gay work with a careful exuberance that, despite the rush, complimented and enhanced the innocent beauty found in the 17-year-old composer's music. Her voice, heard in "L'amero, Saro Costante" with Mr. Silverstein on solo violin, as well as Sunday in the Requiem, has—despite its sweet delicacy—a convincing power when the moment calls for it. Mr. Silverstein's obligations were, by the way, far more than fulfilled with the above solo. The appealing Adagio for Violin and Orchestra and the solo passages in the andante menuetto and rondo of the Haffner D. Major Serenade were all performed in his typically reserved but fluent and precise style.

Mr. Leinsdorf turned to the overture from the absurd opera "Cos Fan Tutte" to open Saturday's concert. From Mr. John Burk's excellent program notes we learn various translations of the opera's title range from literal, "Thus do all women," to "They all do it," "Women are like that," "Tit for Tat," "The tables turned," etc. Whatever main title is employed, its subtitle "The School for Lovers" needs little in explanation and the exquisite music even less. That Mr. Leinsdorf was for many years conductor and music consultant of the Metropolitan Opera may explain some of the frequency of the appearance of opera on his programs, but it does not entirely explain the well measured dash of excitement, vitality and conviction one finds in his superb performances of it.

David Bar-Illan

David Bar-Illan, born in Haifa, Israel, of Palestinian ancestry made his American debut in 1960 with Mitropoulos. His fearless and confident performance of the two piano Concerto-Rondos in D and A seemed at times to perhaps exceed the bald; nevertheless, the performances were fresh, new and interesting. However, not all this might be said of the rarely heard G Minor Symphony (K 183) with its interminable repeats that today one feels does Mozart some disservice in producing the somewhat redundant sounds one associates in music to a TV western.

Sunday's concert which opened with another overture, this time to "The Magic Flute" continued with a virile Tanglewood Choir performance of Mozart's last composition the Cantata, K 623, with text written by a fellow freemason, Following a Motet with the full Tanglewood Choir, the Requiem Mass in D Minor was performed in memory of His Holiness Pope John the 23rd. The soloists Miss Scovotti, soprano and June Genovese, alto, Walter Carringer, tenor and George Hoffman, bass were all a bit more adequate than the rather limp chorus provided by the Harvard Summer School. The music was never-the-less movingly and lovingly performed.

Munch To Return

Next week will see the return of Charles Munch for two Bach concerts and Mr. Leinsdorf for more rarely heard works, this time by J. Haydn. This will conclude the so-called Chamber Orchestra performances and the Festival will be then in full swing with the much anticipated American premier of Benjamin Britten's War Requiem on July 27th.

New York Post
D. 372,679 S. 255,557
JUL 14 1963

WORDS and MUSIC

By Harriett Johnson

Leinsdorf Leads 'Haffner' at Lenox

Lenox, Mass.

Heaven forbid that I should saddle the dedicated Boston Symphony's music director Erich Leinsdorf with any of the dubious attributes of Don Juan (Don Giovanni) Alfredo (Fledermaus) Beckmesser (Meistersinger) or any other operatic serenader.

Nonetheless, the maestro showed Friday night at Tanglewood when he opened the second weekend of the Berkshire Festival (All Mozart like the first) that he can take his place as the instrumental counterpart of the singing cavaliers. After the intermission he conducted from memory the 50-minute "Haffner" Serenade in D Major with a relaxed touch and vibrancy not in evidence during the first half of the program.

Mozart wrote this "Serenade," his most elaborate in the form, to celebrate the marriage of Elisabeth Haffner, daughter of Salzburg's Mayor, in 1776.

Leinsdorf responded positively to its challenge to charm whoever might be listening. The "Serenade" form by its tite indicates its major aim: To entertain in a mood closer to the sheen of the moon and the relaxation of love, than, for example, the more formal, extended symphony. The "Haffner," completed during the composer's 20th year is one of his finest compositions written during 1776.

A Mobile Chinese Cherub

Leinsdorf, of course, was not singing to one lady, as the operatic serenaders do, but leading approximately 45 instrumentalists who were playing to an audience of 3,496. The listeners varied from a mobile three year old Chinese cherub, moving on and off a bench situated along the rim of the 6,000-seat Music Shed, to a distaff octogenarian, sitting comfortably relaxed in a chair, set on the grass.

A highlight of the "Serenade" was the solo playing of concert-master Joseph Silverstein, essentially by temperament a chamber music player, who also appeared as soloist during the first half of the concert in the Adagio for violin and Orchestra, in E Major, K 261, and in the Rondo (aria with solo violin) "L'amero Saro Costante" erom "Il Re-Pastore," K 208, with soprano Jeanette Scovotti as soloist.

Miss Scovotti had appeared earlier during the evening as soloist in the glorious Motet, "Exsultate, Jubilate," which closes with the celebrated "Alleuia." The young artist displayed a beautiful, floating quality, perfectly suited to the work. Engaged on short notice to perform the Motet, she didntt sing all of the coloratura passages to perfection, and some of her climaxes could have had more impact, but generally her performance was admirable. Best of all, she contributed a vitality and intensity that, curiously enough, Leinsdorf lacked in his collaboration with her. In fact, Leinsdorf during the entire first half of the program conducted as if he were abstracted, giving himself to the letter of the music but not fully its spirit.

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3RD WEEK. JULY 15TH — 21ST. 69

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ALBANY, N.Y.
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...NION STAR
...15, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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ALBANY TIMES UNION
Sunday, July 14, 1963

CAPITAL CITY NEWS BUREAU
...BANY, N.Y.
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...July 18, 1963

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SCHENECTADY GAZETTE
Friday, July 19, 1963

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...E ROUGH NOTES
... July 19, 1963

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VALATIE ROUGH NOTES
Friday, July 12, 1963

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...NEWS HERALD
... July 19, 1963

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CAIRO HERALD
Thursday, July 18, 1963

...TY NEWS BUREAU
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ATHENS HERALD
Thursday, July 18, 1963

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...E NEW YORK ... SERVICE

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... July 20, 1963

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NEWSPAPER CLIPPINGS
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YONKERS HERALD STATESMAN
Wednesday, July 17, 1963

...TIMES RECORD
... July 20, 1963

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,006,983 S. 3,147,219

JUL 14 1963

CHATHAM, N.Y.
COURIER
W. 3,870

JUL 18 1963

SCHENECTADY, N.Y.
UNION STAR
D. 36,240

JUL 15 1963

Schenectady Gazette
SCHENECTADY, N. Y.
D. 46,382

JUL 19 1963

BUFFALO, N.Y.
COURIER EXPRESS
D. 167,022 S. 306,415

JUL 14 1963

THE TIMES RECORD
TROY, N. Y.
D. 41,136

JUL 20 1963

BERGEN RECORD
HACKENSACK, N. J.

JUL 15 1963

The Record
HACKENSACK, N. J.
D. 114,495

JUL 15 1963

TIMES UNION
ALBANY, N. Y.
D. 65,404 S. 116,733

JUL 14 1963

VALATIE, N.Y.
ROUGH NOTES
W. 1,498

JUL 19 1963

NewYorkWorld-Telegram
and
D. 463,241 SAT. 175,139

JUL 15 1963

NewEnglandNewsclipAgency,Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 283,819
JUL 14 1963

NewEnglandNewsclipAgency,Inc.
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Le Travailleur
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Weekly Circ. 7,020
AUG 8 1963

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Berkshire Eagle (e)
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JUL 16 1963

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WESTPORT, Conn.
Bi-Weekly Circ. 6,153
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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 32,267
JUL 11 1963

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News
WILLIAMSTOWN, Mass.
Weekly Circ. 1,047
JUL 18 1963

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News-Times (e)
DANBURY, Conn.
Circ. 22,407
JUL 20 1963

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Sunday Register
NEW HAVEN, Conn.
Circ. 105,605
JUL 14 1963

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Circ. 445,834
JUL 14 1963

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GT. BARRINGTON, Mass.
Weekly Circ. 2,730
JUL 18 1963

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Press (e)
BRISTOL, Conn.
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JUL 13 1963

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 44,419
JUL 11 1963

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
JUL 13 1963

NewEnglandNewsclipAgency,Inc.
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Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885
JUL 18 1963

NewEnglandNewsclipAgency,Inc.
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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
JUL 16 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
FRAMINGHAM, Mass.
Circ. 14,205
JUL 11 1963

CHARLES MUNCH, retired music Director of the Boston Symphony Orchestra, returns to Tanglewood for two guest appearances. Doctor Munch will conduct two Bach concerts on Friday, July 19 at 8 p.m. and Saturday, July 20 at 8 p.m. On July 28 and August 3 he will also conduct Berkshire Festival concerts by the Boston Symphony Orchestra.

Berkshire Festival's Third Week

Charles Munch, retired musi director of the Boston Symphon Orchestra, will return to Tangle wood as guest conductor of th Orchestra for two programs c the music of Johann Sebastia Bach. These Berkshire Festiva concerts will be presented in th Music Shed on Friday, July 19 and Saturday, July 20 at 8 p.m Doctor Munch will come directl to Tanglewood from his home i France.

Following his retirement a the close of the 1962 Berkshire Festival, Doctor Munch has made conducting appearances in Eu rope, the United States, and ir Japan. Most recently he has been in Spain. Charles Munch will also conduct the Berkshire Festival concerts on July 2 and August 3.

For his first program this season at Tanglewood Doctor Munch has chosen to perform four of the six Brandenburg concertos of Bach. Friday's concert will begin with the Brandenburg Concerto No. 1. Joseph Silverstein, Concertmaster of the Boston Symphony Orchestra, Doriot Dwyer, principal flute, and James Pappoutsakis, flute, will be soloists in the Brandenburg Concerto No. 4 for Violin, Two Flutes, and Strings. This program will include the Brandenburg Concerto No. 3 for Strings and Brandenburg Concerto No. 5 with Lukas Foss, piano, Mrs. Dwyer, and Mr. Silverstein as the soloists.

The Berkshire Festival concert on Saturday, July 20 at 8 p.m., will include two Brandenburg Concertos, Nos. 6 and 2, and Bach's Suite No. 2 for Flute and Strings and the Suite No. 3 for Orchestra. Roger Voisin, principal trumpet, Doriot Dwyer, principal flute, Ralph Gomberg, principal oboe, and Joseph Silverstein, Concertmaster, will be heard in the Brandenburg Concerto No. 2. Mrs. Dwyer, will be soloist in the Suite No. 2.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Post
BRIDGEPORT, Conn.
Circ. 73,711
JUL 14 1963

MUNCH AT TANGLEWOOD—Charles Munch, retired music director of the Boston Symphony Orchestra, returns to Tanglewood for two guest performances of Bach concerts Friday and Saturday at 8 p.m. On July 28 and Aug. 3 he will also conduct Berkshire Festival concerts by the Boston Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUL 25 1963

WELCOME HOME was given Dr. Charles Munch, former conductor of the Boston Symphony Orchestra, when he returned for a stint as guest director. Both audience and orchestra were glad to see Dr. Munch, and feeling was obviously reciprocated.

Whitestone

BUFFALO, N.Y.
NEWS
D. 283,453 SAT. 294,168
JUL 13 1963

LUKAS FOSS, new conductor of the Buffalo Philharmonic Orchestra, will be a soloist in the Berkshire Festival concert Friday evening by the Boston Symphony Orchestra under its former permanent conductor, Charles Munch. Mr. Foss will perform in the Bach Brandenburg Concerto No. 5, in an all-Bach program.

TIMES UNION
ALBANY, N. Y.
D. 65,404 S. 116,733
JUL 22 1963

Tanglewood Gives Warm Welcome to Manch

By EDGAR S. VAN OLINDA

Only the innate modesty of Dr. Charles Munch, immediate past conductor of the Boston Symphony Orchestra and his self-effacement as a personality in the music world, prevented what might have resulted in an almost riotious demonstration of affection from the members of the orchestra and the capacity audience on his return to the Tanglewood podium, Friday night to conduct the series of two Bach concerts which came to a close Saturday evening. As it was, the entire audience and players in the large Music Shed rose to their feet as a token of their affection and regard. it hardly seemed a year ago that he gave his memorable performance of Beethoven's "Ninth" or Choral Symphony, marking his retirement, last August.

Dr. Munch followed the pattern of Enrich Leinsdorf in his "exploration" of works of one composer by presenting the six Brandenburg concertos (named for his patron, the Prussian prince, Christian Ludwig of Brandenburg); the suite, No. 2 for flute and strings and Suite, No. 3 for orchestra. As in the Mozart concerts of the opening two weekends of the Berkshire Festival, Dr. Munch programed works for small orchestra, suitable for Bach and Mozart, which featured the superb first chair occupants of the orchestra: Joseph Silverstein, concertmaster; Doriot Anthony Dwyer and James Pappoutsakis, first and second flutists; Roger Voisin, trumpet and Ralph Gomberg, oboe. The guest pianist for the Friday night concerto was Lucas Foss, an alumnus of the music school established by Serge Koussevsky. The thematic material was tossed from orchestra to individual soloists with honor and glory for each segment of the contrapuntal structure.

Sunday afternon, Mr. Leinsdorf resumed his place on the platform to present an all-Haydn program which included the Symphony No. 52, the Concerto for Trumpet, with Roger Voisin as soloist and "The Mass in Time of War" written during the ascendency of Napoleon Bonaparte.

The Mass, actually a brilliant concert piece, was a fitting climax to an afternoon of Haydn at his best. The orchestra was assisted by the Festival Chorus, prepared by Abraham Kaplan, and a quartet consisting of Jeanett Scovotti, soprano; June Genovese, mezzo-soprano; Nicholas Du Virgilio, tenor and George Hoffman, bass.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
BUFFALO EVENING NEWS
Saturday, July 20, 1963

Foss Stars as Pianist With Boston Symphony

By JAY ROSENFELD
Special to Buffalo Evening News

LENOX, Mass., July 20 — It was homecoming Friday night at Tanglewood for two longtime favorites. Charless Munch, who ended 13 seasons as director of the Boston Symphony Orchestra last year, came back as guest conductor for the first of four concerts at various week-ends this season and Lukas Foss, whose progress Tanglewood has been able to observe from student to artistic eminence, returned for his seventh appearance over the years as soloist in the Bach Brandenburg Fifth Concerto.

* * *

TANGLEWOOD HAS AN especial fondness for Foss. He endeared himself early as a Koussevitzky protege and then cumulatively earned admiration and won respect as his additional talents as composer and soloist became recognized far and wide.

Foss will enter his first season as Buffalo Philharmonic conductor next fall.

The concert Friday night consisted of four Brandenburgs and Munch with his well known flair for program making left the fifth (and Foss) for the last. The concertmaster of the Boston Symphony, Joseph Siverstein, and the principal flute, Doriot Dwyer, were the fellow solists of Foss but he immediately showed how his grasp of this immortal work has increased even since his last appearance here.

* * *

A POETIC PATINA adorns every detail of his performance. One can see the never-ceasing flow of notes in the great cadenza of the first movement take shape and grow under his fingers, and get molded into a transparent structure of impressive symmetry.

The ovation which followed the concerto forced Foss to reappear with Munch and the other soloists time after time. An audience of 5000, remarkable in view of the light showers which fell intermittently all the evening, increased the show of their approval at each recall by finally adding their voices to the hand clapping and only the piano movers could convey to the apparently delirious audience that the program was over.

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Register (e)
NEW HAVEN, Conn.
Circ. 97,672
JUL 20 1963

BERKSHIRE MUSIC FESTIVAL at Tanglewood, Lenox, Massachusetts, features open rehearsal of the Boston Symphony at 10 a.m. today with Charles Munch conducting. Munch also conducts tonight's performance at 8 p.m. Leinsdorf conducts Sunday's 2:30 performance at 2:30 in Music Shed. Unreserved, rear section seats available on day of concert only. Festival Ticket office, Tanglewood, Lenox, Massachusetts (Lenox 637-1600). Tickets range from $6.50 down to $3 for reserved seats.

BAND CONCERT

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUL 19 1963

Change Made In Program At Tanglewood

Because of unforeseen complicatons in the preparation of orchestral materials, there will be a change in the scheduled all-Haydn program at Tanglewood Sunday afternoon.

The Haydn Trumpet Concerto, with Roger Voisin in the solo part, will be substituted for the cantata "Arianna a Naxos," which was to have been sung by contralto June Genovese.

REVIEWS

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New York Post
D. 372,679 S. 255,557

JUL 2 2 1963

WORDS and MUSIC

By Harriett Johnson

3,725 Hear Bostonians Rehearse

Lenox, Mass.

Where can you hear the Boston Symphony Orchestra in the morning for $1.50, and the following afternoon hear it perform the same program for anywhere from approximately twice to four times as much?

It's here, of course, on the beautiful Tanglewood estate, summer home of the Bostonians, where the ensemble is currently playing an open rehearsal Saturday at 10:30 a.m. through Aug. 24, proceeds of which go to the orchestra's pension fund. The Festival closes Aug. 25.

Last Saturday's rehearsal drew a record crowd of 3,725 that included many families who brought their children. Next to me sat a 13-year-old tapping the rhythm of the minuet from the Symphony No. 52 on the all-Haydn program, and other uncomplicated parts from the music, too. The tapping was all accomplished noiselessly on the knees of her six-year-old cousin snugly deposited on her lap. Next to her was grandma, and in the choice aisle-seat was a three-year-old, sister of the six-year-old "grownup."

Those present (even the children) inside the Shed and outside on the grounds listened, without making a sound, to Erich Leinsdorf's music making as he led the ensemble. Absence of chatter while the concerts are in session is a stern Tanglewood tradition.

Shouted With Pleasure

At intervals, when the music director stopped for comment, the audience relaxed while they relished his pithy criticisms. This in spite of the fact that what he said could seldom be heard except when he offered one of his few compliments which he shouted with pleasure.

During the "Mass in Time of War," he yelled "marvelous, wonderful," after repetition of a difficult passage. Both audience and everybody on stage laughed, a reflex reaction of relief and pleasure at a rarity. This was like coming out triumphantly into a vista from an accident-prone tunnel.

It was pertinent programming for Leinsdorf to precede next Saturday's American premiere of Benjamin Britten's "War Requiem" with this mass, composed more than 150 years earlier.

It was written by Haydn in 1796 when Napoleon, having conquered Italy, threatened an invasion of Austria. In his "War Requiem," completed in 1962, Britten intersperses with the traditional text of the mass for the dead, the strongly anti-war poems of Wilfred Owen, killed in World War I, a week before the armistice.

Full Boston Symphony Friday

Friday night the full Boston Symphony arrives, after three preliminary weeks of Bach-Mozart-Haydn using only approximately 45 members. The program, Leinsdorf conducting: Beethoven's Leonore Overture No. 3; Brahms' Symphony No. 3; Bartok's Concerto for Orchestra.

Sunday afternoon, former Music Director Charles Munch leads a program featuring pianist Nicole Henriot-Schweitzer in Prokofiev's Concerto No. 2.

Munch made his initial appearances of the season this past weekend, Friday and Saturday, conducting all-Bach. Saturday night he was acclaimed by a record crowd for the season of 8,364.

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 30,907 S. 32,324

JUL 2 1 1963

Week's Program Listed For Festival at Tanglewood

Erich Leinsdorf, music director, will conduct the Boston Symphony orchestra in the final concert of the third week of the Berkshire festival at 2:30 o'clock this afternoon at Tanglewood, Lenox, Mass. The program will consist of three works by Haydn which have not been performed previously at Tanglewood.

Mr. Leinsdorf first will conduct the orchestra in a performance of the Symphony No. 52. June Genovese, alto, will be soloist with the Boston Symphony orchestra in Haydn's Cantata for Alto and Orchestra, "Arianna a Naxos." As the final work for this concert, Mr. Leinsdorf has chosen the "Mass in Time of War," with Jeanette Scovotti, soprano, Miss Genovese, Nicholas DiVirgilio, tenor, and George Hoffman, bass, as the soloists.

Tuesday night's chamber music concert, 8 o'clock in the theater at Tanglewood, will be given by the Kroll quartet with Ruth Posselt, violin, and Ralph Berkowitz, piano, assisting artists. The all-Prokofiev program will begin with the Russian composer's Quartet No. 1 in B minor, Op. 50. Miss Posselt and Mr. Berkowitz will play the Sonata No. 1 for Violin and Piano, Op. 80, and later the program Miss Posselt will be joined by William Kroll for a performance of Prokofiev's Sonata for Two Violins in C, Op. 56. Tuesday's concert will conclude with the Kroll quartet playing the Quartet No. 2 in F, Op. 92.

The full Boston Symphony orchestra will be at Tanglewood for the first time this season at Friday night's Berkshire festival concert, 8 o'clock. Mr. Leinsdorf will conduct Beethoven's Leonore Overture, No. 3, the Symphony No. 3 by Brahms and Bartok's Concerto for Orchestra on this first program of the fourth week of the festival.

Next Saturday night's Berkshire festival program, 8 o'clock, will be devoted to the War Requiem of Benjamin Britten. Mr. Leinsdorf will conduct the American premiere of Britten's composition which was written for the dedication of the rebuilt Cathedral of St. Michael in Coventry, England. The Tanglewood performance of the War Requiem will be dedicated to the memory of Serge Koussevitzky.

Britten's Mass requires a large orchestra and chorus with soprano solo, a boys' choir and a chamber orchestra supporting a tenor and baritone solo. Mr. Leinsdorf has invited the Chorus pro Musica of Boston and the Columbus Boychoir to join the Boston Symphony orchestra for Saturday's program. The chamber orchestra will consist of the principal players of the Boston symphony. Phyllis Curtin, soprano, Mr. DiVirgilio and Tom Krause, bass, will be the soloists.

Written as an anti-war declaration, the War Requiem is dedicated by the composer to four of his friends who were killed in World War II. In this work Britten has used the traditional Latin Mass for the Dead with each section of the Latin Mass succeeded by English verses from the poems of Wilfred Owen, British soldier-poet who died in the final week of the first World war.

Charles Munch, retired music director of the Boston Symphony orchestra, will make his third guest appearance of the season next Sunday afternoon, 2:30 o'clock. Nicole Henriot-Schweitzer will be Dr. Munch's guest at this concert and will play Prokofiev's Piano Concerto No. 2 in G minor, Op. 16. Dr. Munch's program also will include excerpts from "Romeo and Juliet," Op. 17, by Berlioz and the Symphony No. 3 in C minor, Op. 78, by Saint-Saens, with Berj Zamkochian as organ soloist.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUL 22 1963

Tanglewood Drew Audience of 23,181 For Five Concerts

Tanglewood drew a total audience of 23,181 for five concerts this past week, according to an announcement by the Boston Symphony Orchestra.

The Tuesday night chamber concert drew 987, the Friday night Shed concert 4,999, the open rehearsal on Saturday 3,725, the Saturday night concert 8,364 and the Sunday afternoon concert 5,106.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUL 20 1963

Music Review

Munch Back at Tanglewood

By JAY C. ROSENFIELD

Charles Munch

IT WAS homecoming last night at Tanglewood for two long time favorites. Charles Munch, who ended 13 seasons as director of the Boston Symphony orchestra last year, came back last night as guest conductor for the first of four programs at various weekends this season. Lukas Foss whose career Tanglewood has had the good fortune to watch from his days as a student to his present eminence returned for his seventh Tanglewood performance as piano soloist in the Bach Brandenburg Fifth concerto, the first of which he played in 1945 under Koussevitsky.

The evening consisted of four Brandenburgs. Munch with his known sense of program-making left the Fifth for the last.

Bach wrote each of his six Brandenburgs for a different distribution of instruments and opportunities for soloists. The First has horns and oboes and a keyboard voice in addition to the usual strings; the Third is for strings alone, but still with a part written at the time for cembalo; the Fourth has solo assignments for a violin and for a flute; and the Fifth again for a violin and a flute but with most expansive display for the piano.

It was under the regime of the Boston orchestra's first Tanglewood conductor that the Bach and Mozart weekends were inaugurated. Munch continued them when he succeeded Koussevitsky. Leinsdorf in this, his first Tanglewood season, has retained only Mozart for the first two weeks and given way to Munch for two Bach programs of which the second will be played tonight.

* * *

MUNCH seems not to have changed an iota since he last occupied the Tanglewood podium in August of the 1962 season. He knows how to accentuate and delineate the beauties of the Brandenburgs he knows so well and in the contrasting and changing scenes of the end of the First he made some deep and lasting impressions.

The orchestra used for these early concerts consists of 10 violins each of firsts and seconds with violas, cellos and basses in related strength, much larger, undoubtedly, than Bach had at his disposal in the salons of the margrave of Brandenburg. Of course the ensemble of Bach's day did not play for an audience of 5,000 as did Munch and his forces last night, a remarkable attendance record in view of the mild rain which fell intermittently all evening.

But the strength of his orchestra gave Munch trouble. Ralph Gomberg's oboe came through beautifully in the First concerto but the marvellous tone of concertmaster Joseph Silverstein was not allowed to emerge as fully as it deserved some of the time. In the acclaim which followed this opening work Munch also asked the French horn players, James Stagliano and Harry Shapiro to stand to share the applause.

* * *

THE FOURTH was also played before the intermission and here the soloists were flutes Doriot Dwyer and James Papoutsakis in addition to Mr. Silverstein. Munch reduced his forces for the third, in G major for strings alone, but there was a tendency to force their tone as each section's voice was asked to predominate.

Foss has increased his penetration of the Brandenburg Fifth on every reappearance. A poetic patina adorns his grasp of this score. One can see the never-ceasing flow of notes take shape and grow and get molded into transparent foundations and towers in a most symmetrical style, and he used his facility at the keyboard solely in the service of that function of the music. His soloist colleagues, Mrs. Dwyer and Mr. Silverstein, matched his achievements at every point and the demonstration which followed the performance was an outstanding one, even for Tanglewood standards, at which Munch had been so frequently a participant in days gone by.

New England Newsclip Agency, Inc.
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Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
JUL 20 1963

MUNCH BACK ON PODIUM AT TANGLEWOOD

Leads Boston Orchestra In Four Brandenburg Concertos

By R. C. HAMMERICH

LENOX—Charles Munch returned to the Tanglewood podium FrRiday night and cast his gentle, benign manner over the Boston Symphony Orchestra for a performance of four of Bach's six Brandenburg concertos.

Standing Applause

When he walked out on the stage of the shed after more than 10 months since his final appearance here last August as permanent director of the orchestra, he was greeted by standing applause from both orchestra and audience.

He gave everyone a fatherly smile and turned for the beginning of Concerto No. 1. The others on the program were Nos. 4, 3 and 5, in that order.

It has been argued that, inasmuch as Bach wrote these pieces for an orchestra of 16 or 18 players, the kind of sound brought to them Friday night by the 45 Boston musicians was pleasantly plump.

Seems Reasonable

The 20th century ear has been thoroughly educated for the big sound of a full orchestra, and the compromise offered by Munch and the Boston players seemed reasonable.

In any case, all academic considerations aside, the music was wonderful although some tastes might have asked for a little more incisiveness.

There were enough instruments to give the texture a solidity it would not have with only 16 or 18, yet there were few enough to lend an air of supple nimbleness so appropriate to these concertos.

Crowning Glory

They are the crowning glory of the concerto grosso form, the culmination of Baroque ensemble music and the germ of the big classical and romantic concertos written later for solo virtuosos.

Although they are committed to a similarity of style and texture that can become somewhat monotonous, all are infused with incredible complexity and each has individual characteristics of great appeal.

No. 5, for instance, has a long fascinating passage for solo harpsichord that sounds like perpetual motion. Lukas Foss played it on the piano with a subdued tone and careful attention to maintaining the relentless momentum. He has played it five or six times at Tanglewood, and his performance Friday drew its own applause between the first and second movements.

More Tonight

And this is about the 19th year at least one Brandenburg concerto has been on the Tanglewood schedule. Tonight Munch will conduct Nos. 2 and 6 as well as Bach's orchestral suites Nos. 2 and 3.

The other concerto of more than usual interest Friday night was No. 4. This one has several virtuoso sections for semi-solo violin with a pair of recorders echoing and augmenting the violin and all three weaving in and out of the orchestra.

These days the recorder parts are played on flutes. Friday night the soloists were Joseph Silverstein, violin, and Doriot Anthony Dwyer and James Pappoutsakis, flutes.

In some performances the flutes are too strong for the recorder parts, but Friday they were nicely blended. The soloists performed not only with the technical competence this music demands, but also with the insight gained from many performances of it together.

The New York Times
D. 680,265 S. 1,306,418
JUL 21 1963

Music: 4 Brandenburgs

Munch Leads 1st of 2 Concerts in Lenox

By ALAN RICH
Special to The New York Times

LENOX, Mass., July 19—Charles Munch returned to Tanglewood Friday night, not as director as he had been since 1950, but as a guest. The audience's greeting, as he came on stage at the shed, was in the form of a standing ovation. But Mr. Munch was in no mood for sentiment. He shooshed the ovation with a friendly wave, and got down to business.

The business was an evening of Bach's Brandenburg Concertos. Mr. Munch led members of the Boston Symphony in four of them, and will complete the set, plus two Bach suites, Saturday. By the way, there is also a program change for Sunday: Haydn's Trumpet Concerto instead of his "Arianna A Naxos."

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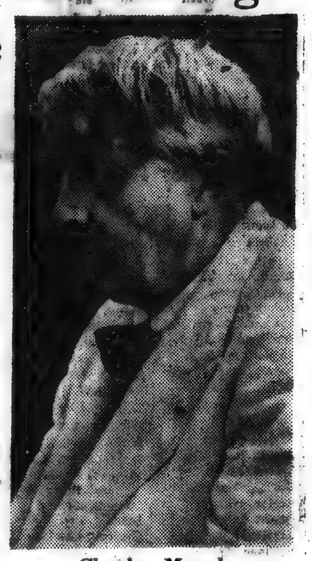
Mr. Munch's Bach does not partake very much of current attitudes toward musical scholarship. As demonstrated here, his is an approach more intuitive than reasoned. When it works, it works fine; when it fails, the failure is abject.

The program began with such a failure. The first concerto was given so raucous and overstressed a reading that it was hard to recognize at times the fine music it is. The strings—20 violins, 8 violas, 6 cellos and 4 basses—tended to ooze around the winds, rather than articulate against them.

Mr. Munch brought out every line; in fact the triplets for horns in the first movement, which one seldom hears, rang out like fanfares. But the lines themselves were often so overstated that they seemed orotund parodies of themselves.

Furthermore, the conductor's use of ritards at the ends, not only of movements but also of sections within movements, was questionable in this day. His fast movements went like the wind; the slow movement seemed to stop dead in its tracks. It was all quite awful.

But then came a performance of quite a different order. In the fourth concerto Mr. Munch seemed to have a far clearer vision of the Bach style. The performance had grace, elegance, genuine clarity and shape. The solo lines



Charles Munch

were wonderfully played by Doriot Dwyer and James Pappoutsakis, flutists, and Joseph Silverstein, violinist, and the supporting strings were nicely balanced to their sounds. Again, perhaps the orchestra was a trifle large, but it was kept well in hand.

The concert continued in an up-and-down vein after the intermission. As a slight bow to Bach's scoring, Mr. Munch dismissed six string players for the third concerto. Even so, 32 players are more than thrice Bach's dimensions, and when four are basses the music flutters with clipped wings. The sounds the strings made were lovely, but not for Bach.

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For the final work, the fifth concerto, a piano was used for the solo keyboard part. This could have been the greatest sin of the evening, but it was not, thanks to the presence at the keyboard of Lukas Foss. His clear, precise and alert playing made the anachronism forgivable. His ornamentation of the melodic repeats in the slow movement were, in fact, the closest thing to the authentic Bach spirit the evening contained.

The attendance was kept down somewhat by a rain that dampened the lawn behind the shed about an hour before concert time. The shed, however, was full. It may not have been Bach's night at Tanglewood, but Mr. Munch was made to feel welcome, nevertheless.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Circ. 59,451
JUL 20 1963

Music: Berkshire Festival Opens 3rd Weekend

By RAYMOND MORIN
Telegram Music Critic

LENOX — The third weekend of the Berkshire Music Festival began last night at Tanglewood with Charles Munch and the Boston Symphony performing the first of two all-Bach programs.

They will give another concert tomorrow night. Erich Leinsdorf returns to the podium Sunday afternoon to conduct an all-Haydn program.

Munch, former conductor of the Boston Symphony, came to Tanglewood directly from his home in France. His last appearance as conductor of this orchestra, at Tanglewood, was last August when he received a thunderous ovation after conducting Beethoven's Ninth Symphony.

There could be no greater testimony of his musicianship than to return to the scene of triumph to conduct the chamber orchestra of 45 players in four ultra-conservative Brandenburg Concertos by Bach. This is music of such purity and insight that anything resembling admonishment or dictatorship would collapse of its own weight. It's a safe bet that the majority of last night's 4,999 listeners came to hear the Brandenburg Concerto. It was a rainy unpleasant evening.

Opportunity Coming

Those who are interested in viewing Munch's podium dramatics (which are considerable) will have the opportunity on July 28 and Aug. 3 when he tackles such dazzling scores as Saint-Saens' Third Symphony and Ravel's Daphnis and Chloe.

Last night's program: Brandenburg Concerto in F Major; No. 4 in G Major (soloists: Doriot Dwyer and James Pappoutsakis, flutes; Lukas Foss, piano; Mrs. Dwyer; Silverstein) Munch's first objective in each movement was maximum clarity, with general and contrasted effects as fringe benefits. Since most of the emphasis was on strings (excepting, of course, violin, flute and piano solos) there was clear sailing for the conductor. The Boston Symphony still has a peerless string section, no matter who is at the helm.

The First Concerto (F major) was pretty routined in sound, with standard changes of a pretty flexible treatment of tempo. Horns were accurate and not imposed upon by strings or harpsichord. The final phase of the opening movement was pretty rocky. Thereafter, matters improved.

Romantic Concept

Munch allowed the strings almost complete freedom in the slow movement, in fact, it was a decidedly romantic concept. Balance of the work was racy, in spots, uncomfortably for the brass and ruggedly toned. The hushed tone of the minuet was quite beautiful.

A remarkably fine balance was maintained between soloists and ensemble in the G Major Concerto (No. 4). Mrs. Dwyer, Pappoutsakis and Silverstein played with sparkle, agility, accuracy and polished phrasing. The slow movement came through as an ardent dialogue. Mrs. Dwyer's tone was never clearer or richer than in the exposed passages, gently supported by orchestra, or the cadenza that leads into the final movement.

The Third Concerto (G Major) was played with simple directness, clear tone in strings, and clearly indented phrasing.

Tonight, Munch will conduct the Boston Symphony in Brandenburg Concerto Nos. 2 and 6; also Bach suites Nos. 2 and 3.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
JUL 22 1963

At Tanglewood

Warm Ovation Given Munch As Chamber Concerts End

Tanglewood, Lenox final Chamber Music Concerts by the Boston Symphony Orchestra with soloists and Festival Chorus in works of Bach, conducted by Charles Munch and Haydn, conducted by Eric Leinsdorf.

FRANK N. PATTERSON

A warm, standing ovation greeted Charles Munch as he strode out on the stage to open the third and last week of Chamber Music at Tanglewood.

World Tour

Returning to the Berkshires after a world tour that included appearances in Canada, Tokyo, London, Rome, Florence, Paris as well as other concerts during the year in both Europe and the states, the genial musician has well earned the title of the International Conductor. With the same sweeping and persuasive style of conducting, a bit more familiar to the audience perhaps than it was initially, at least, to the orchestra, he proceeded to perform what is often conceded to be the best music in all the literature — the six Brandenburg Concerti.

The six, coupled with Bach's other gems, the Second and Third Suites, if not a summit to this orchestra's reputation, are to many the traditional summit at the Tanglewood Festival.

While the works can be looked upon as experiments in instrumental combinations, they can (in Mr. Burk's mind) also be looked upon as the most varigated expression of a tradition-bound form and the most eloquent and perfectly modeled of its kind. Yet they are also the last of their kind of concerto, for when the talents and new found capacities of the virtuosi were exhibited, the form soon fell into disuse. Unfortunately the performance of these works was somewhat uneven with major successes shown in the two Suites and the Second and perhaps Third Brandenburg. However, despite an unusually bland interpretation, the beauty of all the music, such as the Fifth with its delicate solo parts performed by Lukas Foss, piano; Joseph Silverstein, violin and Doriot Anthony Dwyer, flute, was still a magnificent example of surpassing musical value.

Mr. Leinsdorf returned Sunday with a program of Haydn works which was to have included the Cantata "Arianna a Naxos" sung by mezzo-soprano, June Genovese. The work was disappointingly canceled due to some complications in preparation of orchestral materials, but happily enough replaced by Haydn's Concerto for Trumpet. Roger Voisin's magnificent skill and brilliance on this instrument may someday serve as a legendary reference for some aging reminiscent auditor. Today, however, there is no other reference to be found to judge a Voisin performance than another Voisin performance.

"Mass In Time of War"

Hadyn's "Mass in Time of War" reflects a sentiment that is almost defiantly cheerful and certainly a strong contrast to the War Requiem that will be heard here next week. Neither the strange sound of timpani and trumpets in the Agnus Dei, which led to its German title of "Paukenmesse," nor the many brilliant outbursts of sound by both chorus and orchestra create the impression of religious fervor anguish or any other present day feelings of human guilt in respect to war.

The Festival Chorus admirably prepared by Abraham Kaplar was both vital and responsive in its performance to Eric Leinsdorf's cool and deliberate conducting. The soloists, Jeanette Scovotti, soprano; June Genovese, contralto; Nocholas DiVirgilio, tenor and George Hoffman bass, sang with more than passing confidence and skill the rather limited portions the composer assigned to their voices.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
JUL 2 8 1963

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Romantic View of Baroque

Munch's Concert at Lenox Enthusiastically Received

By D. E. RITZ
Gazette Music Editor

Charles Munch returned to the Tanglewood Shed at Lenox, Mass., for the first of four concerts of the Boston Symphony Orchestra which he will conduct this season. It was also the first of two Bach concerts which he conducted there this year (on Friday and Saturday) nights.

* * *

THE BRANDENBURG Concertos, Numbers 1, 4, 3 and 5 were presented for an audience of 4,999, and were received with high enthusiasm.

Dr. Munch's fine musicmanship, his understanding of Bach and his dedication were evidenced throughout. Both at intermission and at the close of the program the audience remained to offer ovations to the conductor, orchestra and soloists.

Dr. Munch also received a standing ovation from both orchestra and audience at the opening of the concert.

Doriot Anthony Dwyer and James Pappoutsakis, flutes; and Joseph Silverstein, violin, were the soloists in the "Concerto number 4 in G major." Silverstein and Mrs. Dwyer with Lukas Foss at the piano were the soloists for the "Concerto Number 5 in D Major."

* * *

IN THE "CONCERTO number 1", which opened the program, one noted immediately the precise playing and intonation and the complete control of tempos. An exquisite "Adagio" movement opens with a duet between the oboe and the solo violin. The lively "Allegro" following has a short, sharply contrasting "Adagio" folowed by a return to the original 6/8 rhythm. The "Menuetto" and "Polacca" are marked by use of two French horns, oboes and bassoon with several passages using them exclusively.

The "Concherto number 4" achieves an ethereal quality in its opening and following a short "Andante" ends with a "Presto" with fugal treatment of the strings. The flutes and solo violin held one spellbound.

* * *

THE CONCERTO number 3," for strings only and with only two movements, both "Allegros," is a work that left string players in the audience completely amazed with its three complete and equal orchestral parts. One was also amazed at the tempo which Dr. Munch conducted the work, fantastically fast, yet never seeming to push.

The "Concerto number 5" with its "concertato" part for piano, played by Foss and its violin and flute solo writing, played by Silverstein and Mrs. Dwyer, is brilliant. There is always the fascinating solo piano cadenza of the first movement and the elegante solo second movement.

The "Brandenburg" concertos, each completely distinctive, are works which one can never hear often enough. The opportunity to hear them again under Dr. Munch's baton was a highlight of the season.

The Saturday night program [illegible] the "Brandenburg" Concertos" numbers 6 ano 2 and the "Suites number 2 and 3."

* * *

ERICH LEINSDORF conducted the program of yesterday afternoon featuring the Haydn "Symphony number 52" and the "Mass in Time of War."

Yesterday's program was the final program offered by the Boston Symphony Chamber Orchestra. Starting this week end the complete 104-piece Boston Symphony will be at Tanglewood for all programs through the balance of the season.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
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JUL 23 1963

Munch At Tanglewood

The return of Charles Munch as guest conductor for two of the third weekend's Berkshire Festival concerts devoted to music of Bach, Mozart, and Haydn, brought almost double the number of his admirers on Saturday evening as on Friday. The incomparable Mr. Munch received a standing ovation the first night, and ebullient acclaim on Saturday, in fact, throughout the concerts it was obvious that everyone was delighted to see and hear him at his old stand.

The unparalleled Bach Six Brandenburg Concerti were performed during both concerts, along with two Suites on Saturday. As on Friday, Dr. Munch's daringly personal interpretation of the master composer caused some discomfort to many listeners, and not only the purists. One has applauded Dr. Munch's employment of varied tempi, but when it is too obviously a departure from the expected, and blots out the essential clarity of the musical line, one suffers. Fortunately, only the beginning concerto, mayhap a warming up, showed this on each evening.

Friday's concert covered the first concerto in F major, the 4th in G, with soloists concertmaster Joseph Silverstein, and flutists Doriot Dwyer and James Pappoutsakis, accompanying the 3rd in G for strings, and the 5th in D, using clavier, (in this instance the piano marvelously articulated by Lukas Foss) violin and flute (Dwyer).

The 8364 attendance on Saturday evening was a record for this year's concerts, with 4999 Bach and Munch devotees appearing Friday. After the 6th concerto in B flat dragged its way to a finish, (is it possible that the orchestra players couldn't immediately adjust their usually responsive and unquestionable virtuoso playing to their former director's fluctuating demands?) the 2nd in F major with the concertino given to flute violin, oboe trumpet, plus ripieno (accompanying) strings, caused the audience to breathe freely again, with audible sounds of pleasure at the sheer beauty of this piece, including the unmatched quality of the high trumpet always the high point when performed by Roger Voisin.

Dr. Munch's lavish use of the dynamic range, subtle and startling, continued through the 2nd and 3rd Bach Suites closing Saturday's program. As in several years past, the renowned Air for the G string (from the 3rd Suite) was gloriously suspended through his superlative use of adagio, in this instance, received with utmost enjoyment. Mrs. Dwyer's deft and breathtaking solos in the 2nd Suite have long been an essential part of these opening weekend concerts, which again drew repeated applause for her. One felt also that the audience was thoroughly happy to welcome back Dr. Munch, someone handing him a single red rose during the ovation.

Mr. Leinsdorf conducted an all-Haydn program on Sunday afternoon, with only one first performance, the Symphony #52 in C minor. Haydn's Trumpet Concerto was substituted for "Arianna a Naxos," his "Mass in Time of War" completing the program.

— M. deB. B.

Tanglewood Series Feels Munch Baton

By Louis Chapin

Lenox, Mass.

Charles Munch has never let the music of Bach far out of his sight. His early seasons as music director of the Boston Symphony were lent stature by the presence of one or another of the major choral works, and his own arrangement of the Chorale Prelude and Chorale "The Old Year Is Past" became a serene accent for the first program of each new year.

During the past weekend Dr. Munch returned to Tanglewood to conduct two Bach concerts, which included all six of the Brandenburg Concertos and Suites Nos. 2 and 3. He seemed to apply himself to the music, and especially in its slower parts, as though to make it speak with his own affection.

This tendency is of course a romantic one; it is sometimes obstructive to the free rhythmic flow of the sound, and raises questions of stylistic purity. The occasional fluctuations of the tempo that occurred in the body of a movement, and a marked ritardando in the closing measures, are not in keeping with today's somewhat metronomic approach to the baroque.

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To give more fuel for negative criticism, there was from time to time some roughness in the ensemble. The orchestra has become accustomed, in the last year, to a distinct predictability in Erich Leinsdorf's beat, which works according to a carefully planned pattern. Dr. Munch moves his beat with a greater amount of interpretive impulse, and he sometimes appears to be actually fighting a pattern. When he is asking his players for more than precision, they need to be able to give him precision anyway.

Sometimes on these two evenings the precision faltered; and Joseph Silverstein, the least Munch - experienced of the soloists, let his intonation be pushed off balance once or twice.

With such comments behind us, is there anything left to be said for the two programs, or for the Munch projection of Bach?

Yes, there is. Style and accuracy are of continual importance in music; but they cannot in fairness be given the last word in measuring these interpretations.

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The Friday evening program opened with the First Brandenburg Concerto. Dr. Munch pointed up some cross-rhythms in the horns of the first movement, adding to the robustness of feeling. The Adagio was generally subdued, gathering intensity when the ponderous bass line called for it, and breathing pure color in those alternating oboe and string chords at the end, perpetually surprising. Notable in the remaining movements was the gentle rocking of the strings in the Polacca.

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The greatest interest, for the rest of the evening, lay in the solo parts of the Fourth and Fifth Brandenburgs. Doriot Anthony Dwyer brought the lively sonority of her flute to both of these, in company with Mr. Silverstein's violin. The third soloist in the Fourth was flutist James Pappoutsakis, and in the Fifth it was Lukas Foss at the piano with his brilliant cadenza.

A stylistic reservation might be entered here concerning the switch of keyboard instruments. The harpsichord, effectively providing a thread of continuo during the other pieces, is given a kind of Cinderella treatment when suddenly a piano is wheeled out for the showy part. It, too, has to play continuo chords much of the time, and not even Mr. Foss's touch can keep them from plodding. But he did have a fine time with the cadenza.

The Third Brandenburg, just before this, was satisfactory, though stiffened a little by the push of Dr. Munch's beat.

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No. 6 of the series, which opened the Saturday evening program, showed the Munch approach to Bach at its most eloquent; this is a piece with inward meanings to match its low-string sonority. The freely-breathed movements penetrated to depths in Bach which style can serve, but cannot define.

By contrast, No. 2 seemed brusquely extrovert, though brilliant in Roger Voisin's high trumpet and delicate in the Andante trio involving Ralph Gomberg's oboe, Mr. Silverstein's violin, and Mrs. Dwyer's flute; this last also graced the varieties of the Second Suite, concluding it with a Badinerie as frisky as a child's laughter, and much enjoyed by the audience.

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The Third Suite, at the end, stood tall with its trumpets and timpani, though their splendor was underplayed somewhat. The most serious interpretive question in the piece came with the deservedly popular Air, which this conductor chooses to take so slowly that the air in it all but gives out.

Yet whether or not we agree with all of Dr. Munch's choices, they are his own, and on the whole they make for stature. A conductor who has stayed close to Bach for as long as he has is likely to be worth hearing from. And so again it proved, at the best moments of these programs.

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214
JUL 22 1963

Bach, Haydn Well Received At Tanglewood

Programs devoted to the works of Bach and Hayden were given at Tanglewood over the weekend by the Boston Symphony orchestra, with Charles Munch, former conductor of the orchestra, returning to direct Friday and Saturday night concerts.

The Brandenberg Concertos were presented at the two evening concerts with Saturday night drawing the biggest attendance so far, 8364. On Saturday, in addition to the Brandenberk No. 2 and No. 6 the program included Orchestral Suites No. 2 in B minor and No. 3 in D major. Soloists were Roger Voisin, trumpet, Ralph Gomberg, oboe, Doriot Anthony Dwyer, flute and Joseph Silverstein, violin.

On Sunday afternoon, rain held the crowd down to 5000, but an impressive performance of Hayden's Mass in Time of War, conducted by Erich Leinsdorf, made those who were there feel it well worth the trouble. There was a chorus of 90 members of the Berkshire Center chorus, along with 50 members of the Boston Symphony Orchestra, and a fine quartet. The soloists were Jeanette Scovotti, soprano; Nicholas Divirgilio, tenor June Genovese, contralto, and George Hoffman, bass.

The program opened with Hayden's Symphony No. 52 in C minor played by a small orchestra including a harpsichord.

The full Boston Symphony Orchestra will be heard next weekend when the major concerts of the Berkshire Festival begin. Erich Leinsdorf will conduct Friday and Saturday evenings, and Charles Munch on Sunday afternoon.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 44,419
JUL 20

The Sound of Music

Munch's Homecoming

By Dan Webster

LENOX — Charles Munch returned to his orchestra last night.

The commanding gray-haired conductor who led the Boston Symphony for 13 years until his retirement last summer made his return completely in character.

"There really should not be very much to say about the concert, since the conductor's role there is to be noticed as little as possible," Dr. Munch wrote in his essay on conducting.

His aim last night as he led the first of two all-Bach programs was to be noticed as little as possible. He held the orchestra in apparent light rein. He had done his work in rehearsal; in concert, the music spoke for his care—and for the affection he holds for the music he played. His Bach is plain-spoken, honest without ostentation.

Dr. Munch had traditionally led the Bach programs when he was music director. When he started, the concerts were held in the small concert hall where a crowd of 1,200 was astonishing. Bach, and especially Bach under Dr. Munch's guidance, has come a long way. Last night, 5,000 persons braved a light rain to hear the program in the music shed here.

Dr. Munch led four of the Brandenburg Concerti and gave the credit for the polished performances to his soloists. The music was made for solists. Working within the rather rigid framework of the concerto of his time, Bach wove remarkable colors with the instruments at hand. Using solo winds, or horns or violin, he dug deeply into the variety of expression possible with small orchestra.

Dr. Munch expolited these colors by using a full string orchestra. His strings were translucent however, and graceful. They were rich when combined, full-blooded when used in smaller groups.

The high point of the concert was the concluding concerto, the fifth, with Lukas Foss, Doriot Anthony Dwyer and Joseph Silverstein soloists.

Impeccable ensemble among the soloists and a warm but sinewy string accompaniment made the work glow. Mr. Foss showed a delicacy in his approach to the piano part which kept it from overwhelming the work of his colleagues. The flute and violin soloists moved easily through the score.

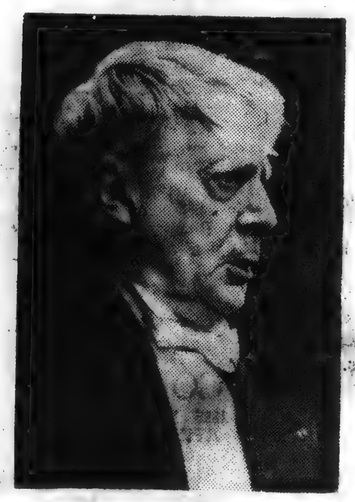
Strikingly different in its concept, but not in execution was the fourth concerto with Mrs. Dwyer and Mr. Silverstein joined by James Pappoutsakis, flute, as soloists. This three-movement work shows off the flute as few other orchestral works do. Mrs. Dwyer and Mr. Pappoutsakis played handsomely together, as the violin traced silver lines around the flutes.

The winds as well as a pair or horns shared the soloists' bows in the concert opener, the first concerto in F. The orchestra seemed not quite at its top form for the opening sections of this, but reached its stride quickly.

The third concerto in G provided contrast for the program. Scored for strings alone, its writing is for several small string choirs within the orchestra. Dr. Munch rearranged his orchestra to place the choirs together, helping the audience to hear the fluency of Bach's string technique. The work struck the audience as being one of the brightest colored works of the evening. The conduetor's sublety in stressing a note here, a line there, an accent here gave it its impact.

The audience called the soloists and the conductor back for repeated bows. They had stood when Dr. Munch first came on stage and now they wanted him back again. It was characteristic of him that, having said all there was to say with his music, he stayed backstage for most of the bows.

He returns tonight to complete the cycle of Brandenburg Concerti and to conduct two suites by Bach.



CHARLES MUNCH

The New York Times
D. 681,612 S. 1,304,447
JUL 2 2 1963

Music: Haydn at Lenox

Leinsdorf's Direction Called Landmark in History of Tanglewood Concerts

By ALAN RICH
Special to The New York Times

LENOX, Mass., July 21—Tanglewood had two intruders this afternoon. One was a chill rain that raised havoc with the weekend plans of many concertgoers; the other was Joseph Haydn.

It has long been a Tanglewood tradition to begin the summer with a series of Bach-Mozart weekends to warm up the orchestra for Brahms and Tchaikovsky later on. But, as part of the new look here, Erich Leinsdorf broke the mold in an emphatic manner. He not only brought Haydn into the fold, but also did so with a program of anything but familiar works. It was the first all-Haydn program Tanglewood has ever had.

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It began in fine fashion with one of the composer's most inventive symphonies from his so-called "storm and stress" period, the Symphony No. 52 in C minor, which dates from 1743. Unlike Haydn's later symphonies in minor keys, which seem in a huge hurry to get into the major mode as soon as possible, this work is a tense, somber and thoroughly original conception.

It has some gorgeous harmonic touches, sudden modulations into the middle of next week and unexpected cadences in strange keys. Its melodic material is first-rate, and some passages, like the coda in the first movement, are nothing less than exquisite.

It got a superb performance. Mr. Leinsdorf used the same number of strings that had been used in the Bach concerts earlier this weekend, and the music might have sounded better with fewer. But there was a sense of airiness in the string tone that never obstructed the flow of the music. It was a taut, vivid and alert rendition, and raises hopes that Mr. Leinsdorf will spark a needed revival of these early Haydn masterpieces.

There followed a more familiar, mature score, the Trumpet Concerto. Roger Voisin, the orchestra's first-trumpet player, was the splendid soloist, and he got support. One might question a detail here and there in Mr. Voisin's rather perfumed phrasing: the rather offhand legato articulation of the opening theme, for example. But if it was a personal interpretation, it was also an interesting and musical one.

To conclude the program there was another late Haydn score, the "Mass in Time of War" of 1796. There has been a welcome revival of interest in Haydn's masses lately, and this piece, in particular, has been finally recognized as one of the glories of the classic era. Noble, eloquent and lofty in its musical language, the work also reveals the extent of Haydn's lyrical and dramatic mastery as few other scores do. The composer of such a score was a genius of the first rank.

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Despite the growing acceptance of Haydn's masses, they seldom receive the elegant treatment that this work did here today. A splendid chorus of students at the Berkshire Music Center was trained for the occasion by Abraham Kaplan. Four soloists of high quality were assembled: Jeannette Scovotti, June Genovese, Nicholas di Virgilio and George Hoffman. They were all fine, but Mr. Hoffman's singing of the "Qui Tollis," with the hushed choral tones in the background and the lovely solo cello of Samuel Mayes weaving into and out of the texture, was an especially fine moment.

Mr. Leinsdorf's direction was large-scaled, vivid and loving. He made of the work an unforgettable experience for this listener and his 5,104 colleagues at Tanglewood, and, in doing so, erected a major milestone in the history of the festival.

New York
Journal American
NEW YORK, N.Y.
D. 501,625 S. 760,395
JUL 2 2 1963

BERKSHIRE FESTIVAL

Leinsdorf Plays Haydn

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 22. — Erich Leinsdorf turned to Haydn yesterday afternoon as a variant on the Bach-Mozart theme which traditionally dominates the opening weeks of the Berkshires Festival.

That move not only opened up alluring vistas ahead if he will pursue that course but also created one of the most stimulating concerts he has directed. More than 5,000 people became most enthusiastic.

The fact that all three works on this program were first performances here indicates the possibilities for expansion. The Symphony No. 52, the Concerto for Trumpet and the "Mass in Time of War" gave an interesting insight into Haydn as a starter.

They did as much for Mr. Leinsdorf, for he obviously has an affinity for Haydn.

●

A BEAUTIFULLY FASHIONED and elegantly turned performance of the Mass revealed what a superb musician Mr. Leinsdorf is. The work itself caught attention for the continuously stimulating aspect of Haydn's writing, notably in the Credo and Agnus Dei sections.

The performance found the festival chorsu is splendid form, undoubtedly reflecting the preparation of Abraham Kaplan who must have imparted a keen musical feeling to its members.

This Mass uses the chorus more than the soloists, intertwining the latter skilfully rather than assigning them much solo work. The quartet composed of Jeanette Escovotti, June Genovese, Nicholas Divirgilio and George Hoffman sang well, but the choral singing gave the performance its inspiring dimension.

●

THE HAPPY SIDE of Haydn, which overflowed from the first movement of the symphony set the mood for the whole concert. If some of the remainder of the work lapsed into conventional procedure, that certainly became quite palatable under Mr. Leinsdorf's guidance. The joyousness of the trumpet concerto brought further compensation.

As soloist, Roger Voisin was quite in his element. He made an unexpected appearance, for a shift in programming occurred when unforeseen complications arose in connection with the preparation of the Cantata "Arianna a Naxos" which Miss Genovese had been scheduled to sing.

Almost needless to say, his special way with a trumpet and the consequent brilliant performance won him hearty applause.

●

AT THE EARLIER concerts of the weekend Charles Munch returned to conduct his Bach programs.

A crowd of 8,364 people turned out to greet him Saturday night and gave him a welcome that must have shown how warmly people regard him.

Altogether the weekend attendance of 18,469 indicated that all appears well at Tanglewood this season.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209

Music Review

Tanglewood Concerts

By JAY [illegible]FELD

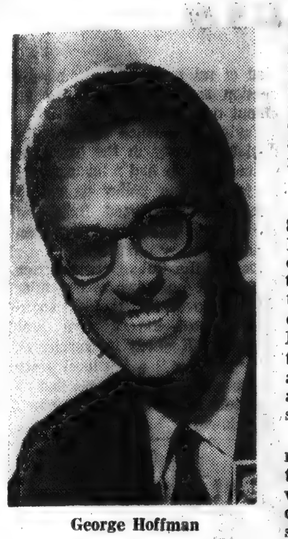
FOR THE THIRD weekend at Tanglewood, Erich Leinsdorf, the incumbent director of the Boston Symphony Orchestra, ceded the podium for the first two programs to his predecessor, Charles Munch. Leinsdorf himself resumed his post yesterday afternoon in a program devoted entirely to Haydn, a composer who has been conspicuously neglected throughout Tanglewood history.

There was Mozart for the first two weeks this year and several of the symphonies Leinsdorf chose were of the exact year of the Haydn C minor No. 52, which was selected to open the concert yesterday. Haydn's life span began a broad 20 years before Mozart and exceeded his by another score, and history has had a difficult job in placing him in his proper juxtaposition. The symphonies composed in 1772 are of his 40th year (it was Mozart's 16th), and the Mass with which Leinsdorf ended his afternoon postdated Mozart's passing some five years, and, incidentally, preceded "The Seasons" and "The Creation" by a mere couple of years.

* * *

HAYDN WROTE a vast number of symphonies and most of them are almost permanently consigned to museums. Leinsdorf did us a favor in discovering the one he played yesterday. Haydn was not too venturesome in his instrumentation, but he used what it pleased him to write for with remarkably telling effect. The point of departure of its opening statement is an heroic ascent of the C minor triad in the lowest registers of the strings which the orchestra executed with bite and superb sonority. The remaining three movements are delightful in their proper characters, but by comparison with the majestic mural of the opening are miniatures in scope.

The E Flat Major Concerto for Trumpet is a pleasant offering. Roger Voisin, trumpet soloist of the orchestra, played it with a thorough comprehension of the limits and tone contrasts of which his instrument is capable, and he displayed the whole gamut with consummate



George Hoffman

musicianship and skill. His ability to repeat an invigorating phrase in a reduced and shadowy echo was a noticeable feature of his accomplishments.

* * *

THE "MASS in Time of War" dates from 1796. Leinsdorf commanded the large Festival chorus, prepared by Abraham Kaplan, and a quartet of soloists, of whom Jeanette Scovotti was the soprano, June Genovese, the contralto, Nicholas DiVirgilio, the tenor, and George Hoffman, the bass.

At the very beginning of the Mass the chorus enters with a sensitive petition in the Kyrie. Haydn creates great diversity and consequent interest by frequent changes from choral to solo singing-both individual and ensemble. The Gloria was one of the most moving achievements Leinsdorf effected. It contains a solo for the cello, beautifully played by Samuel Mayes, which later is used obbligato with a bass aria splendidly sung by George Hoffman and which enlists the chorus as it proceeds until all the forces are participating.

The chorus was remarkably responsive and plastic under Leinsdorf's crisp conrtol, delivering all gradations from soft unisons to the heroic declaration of the male voices in the Dona Nobis of the final Agnus Dei. Haydn's apperception of all elements of the musical solar system explains in part his use of a florid ensemble in the Benedictus and passages of like operatic character for the orchestra in the Sanctus.

* * *

THE RECORD audience of 8,364 of the season gave Charles Munch an ovation at the close of the Saturday night program, the second of two devoted entirely to Bach, which he had conducted on successive nights. It would take a keen analyst to discern which parts were artistic appreciation and which affection, and its pursuit would serve no purpose.

Munch got off to a much more felicitous start Saturday than on his initial bow the previous evening. Working with only those strings which the sixth Brandenburg requires he had the two stellar section principals, Joseph de Pasquale of the violas and Samuel Mayes of the cellos, to descant on the happy themes and the felicitous voice placing the score provides. There was a relaxed pace and continuous savoring of what, for us, is our favorite Brandenburg, which gave us the most complete satisfaction of all the six played during the two evenings.

* * *

THE SECOND brought a glittering piccolo trumpet performance from Roger Voisin and the very effective solos from Doriot Dwyer, flute, Ralph Gomberg, oboe, and Joseph Silverstein, violin. Mrs. Dwyer again in the B Minor Suite for flute and Strings won her usual tremendous triumph, but we would only dispute one matter with the audience and that is that they seem to concentrate only on the "Badinerie." We would grant her equal approbation for the many opportunities in the whole suite.

Munch closed his evening with the D major suite. The opening tempos were comfortable. As usual, he drained the familiar "Air" to the last drop and as nearly exhausted the capacities of his forces as the receptive apparatuses of his huge audience. Munch has played this suite annually without omission for the last eight years.

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Morning Globe
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JUL 22 1963

Tanglewood: Bach, Haydn and a Rose

By MARGO MILLER

In Europe it is the pleasant custom to present solo performers and conductor sheaves of flowers as they take their bows. An elaborate protocol governs the giving of posies, both the number and colors of the flowers depending on the warmth of the friendship.

Saturday evening at Tanglewood, Charles Munch was thrust a single red rose during an ovation. One likes to think that it was a prize bloom from a small garden, awarded to the former conductor of the Boston Symphony Orchestra as a token of welcome back.

For his two concerts over the weekend, both devoted to J. S. Bach, while tinged with the well-known Munch idiosyncrasies, were not without their sublime moments.

In the latter years of his Tanglewood tenure, Munch opened the Berkshire Festival with the Brandenburg Concertos and most of the four Suites.

This year was no exception. Friday audiences heard the Brandenburg Nos. 1, 4, 3 and 5, listeners Saturday Nos. 6 and 2, with Suites Nos. 2 and 3 completing the program.

Soloists, as usual, were the principal first desk players, and the pianist Lukas Foss, who played in the Fifth Brandenburg.

Lukas Foss shared the Friday applause for his performance in the Brandenburg Concerto with major keyboard part. His playing was spirited, and refined enough to reproduce the multi-voiced excitement which courses through the three movements.

Seven times a Tanglewood soloist in this concerto, he did his finest work Saturday. Worthy also of mention were the Boston Symphony principals, Doriot Anthony Dwyer, flute, in the Suite No. 2; Roger Voisin, trumpet, in the Brandenburg No. 2; and the string sectionh in the two concertos for those instruments alone.

Erich Leinsdorf conducted an all-Haydn program Sunday. To begin the afternoon he chose the Symphony No. 52 in C minor, made the most of its muted and plaintive moods through delicate and thoughtful dynamics and tempos. Should the traditional "Bach-Mozart" spell of concerts which open the Festival be broken by Haydn symphonies, many listeners would be pleased.

The Haydn choral work selected was the Mass in Time of War, known variously as the Missa in Tempore Belli, or the Paukenmesse (for the underlying timpani throughout). Written in 1796 as Napoleon was advancing in Italy toward Austria, the Mass is cheerful and solid, as if the composer were assuring his noble patrons that trust in God, rather than fear of the little corporal, would see them through troubled times.

Sunday's performance made use of the responsive Festival Chorus, prepared by Abraham Kaplan, and the vocal quartet of Jeanette Scovotti, soprano; June Genovese, contralto; Nicholas DiVirgilio, tenor; George Hoffman, bass.

Dividing the Haydn symphony from the Mass was his Trumpet Concerto. Roger Voisin was the soloist, lifting his horn, leaning into a phrase, and splashing out a virtuosic line that has nearly everything: tricky tonguing, legato playing, bright bugle calls and pianissimo passages of great sweetness.

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Patriot-Ledger (e)
QUINCY, Mass.
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75

The Sound of Music

Tanglewood Reprise

By Dan Webster

The remarkable thing about last weekend's concerts at Tanglewood was the ease with which the Boston Symphony was transformed from the Leinsdorf orchestra to the Munch ensemble.

Charles Munch led two all-Bach programs to continue a tradition he started during his 13-year tenure as music director of the orchestra. During those years Dr. Munch's orchestra was modeled on the French ideals of clarity, brilliance and grace. The wind and brass instruments were encouraged while the strings were lightened. It was an orchestra without peer in the French repertoire, although it was sometimes criticized for its performances of the German catalogue.

The orchestra perfectly reflected its conductor: Dr. Munch was interested in the total effect, the grand design; fluency instead of perfection.

Under Mr. Leinsdorf, the emphasis has been having each note in its place. For a year, the orchestra has been polished and schooled, its seating plan changed, its string sound darkened. It has become a German orchestra.

Friday and Saturday, however, this adaptable orchestra again became the orchestra that Dr. Munch had left nearly a year ago. The conductor's stamp and style were everywhere evident in the performance of two Brandenburg Concerti and two suites.

His programming was good at the outset, he juxtaposed the sixth Brandenburg, written for low strings only, with the gaudy second Brandenburg with its stratospherics for F trumpet and demanding solo work for violin, oboe and flute. After intermission, he placed the Suite No. 2 in B minor for flute and strings with the Suite No. 3 in D, to finish with a glowing reading of familiar but profoundly moving music.

It was characteristic of the program that it favored the orchestra's wind players as soloists and particularly Doriot Anthony Dwyer, the flutist.

Mrs. Dwyer had played flawlessly Friday night in the fourth and fifth Brandenburg Concerti. She continued through the Saturday concert in the second Brandenburg and the Second Suite. Her tone is pure, her musicianship impeccable; the most formidable passages ripple with apparent ease under her fingers and the phrases are formed with grace and accuracy. She finished a weekend of virtuosity with a finale to the second suite taken at breakneck speed.

She shared bows in the second concerto with Roger Voisin, trumpet; Joseph Silverstein, violin, and Ralph Gomberg, oboe. Mr. Voisin shook off an uncertain opening to dazzle with his manipulation of the F trumpet part. His part is so high and precarious, it absorbs the attention of the listener who marvels that it can be done at all while forgetting the riches of the music going on beneath the trumpet.

The orchestra's performance of the third

DORIOT ANTHONY DWYER

suite closed the program effectively. The orchestra, large for Bach but not in the hall seating between 5,00 and 6,000 persons, followed Dr. Munch's ideas more closely than in the second suite. It was Bach played with courtly elegance, strength and depth.

In the second suite, Dr. Munch seemed to be letting the orchestra go. His left hand often hung at his side, his right barely indicating tempo. This led to a momentary crisis in the suite when he failed to indicate a retard and left the players to settle a cadence by themselves.

In the third suite, however, he exercised more guidance and emerged with one of those Munch performances for which he is rightly honored.

The opening work on the program, the low-voiced sixth Brandenburg, is also a Munch specialty. The choirs of violas and cellos and bass joined in a supple performance of unusual beauty.

The orchestra passed back into the hands of Erich Leinsdorf for Sunday's concert, an all-Haydn program. In rehearsal Saturday, the orchestra thoroughly reshaped in Mr. Leinsdorf's image: the notes were more precisely placed, nothing was left to chance.

The program included works new to Tanglewood, the Symphony No. 52 and the Mass in Time of War, and the often-heard E flat Trumpet Concerto played by Mr. Voisin. The trumpet concerto was substituted for a Cantata when the orchestral parts for the "Arianna" cantata proved inaccurate. Mr. Voisin's solo work was glib, missing the simple dignity of the slow movement while making too much of the display passages in the first movement.

The symphony, a piece of galantry for use around the castle at Eisenstadt, was pleasant, lyric, non-controversial, with some spice added by Haydn's deft hand at modulation.

The Mass in Time of War will provide an interesting contrast to the Britten "War Requiem" which will receive its American premiere Saturday night with the orchestra Chorus Pro Musica and soloists Phyllis Curtin, Nicholas DiVirgilio and Tom Krause.

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 64,387

JUL 22 1963 Buffalo

Haydn First at Tangl

'Mass in Time of War' Highlight of Sunda

By TED STRONGIN

All-Bach programs are old stories at Tanglewood, all-Haydn ones are not. Bach, a favorite of Charles Munch, had his day again Friday and Saturday at Tanglewood when Munch returned to conduct for the first time this summer.

It took Munch's successor at the Boston Symphony's helm, Erich Leinsdorf, conducting yesterday, to resurrect Haydn.

JUNE GENOVESE

NICHOLAS DI VIRGILIO

Oddly enough, yesterday was the first all-Haydn program ever at Tanglewood, the symphony press office tells us. Even more oddly, all three works played were first performances at Tanglewood. Mr. Leinsdorf is mining musical riches at a great pace.

★ ★ ★

GRAND TRIUMPH of the afternoon was the huge "Mass in Time of War," written by Haydn when Napoleon's armies, on the march from Italy, threatened to invade Austria.

The Mass uses enough forces of its own to give even Napoleon pause. Heard in it yesterday were the Berkshire Festival Chorus of about 100 voices; a large contingent of the Boston Symphony (the complete orchestra doesn't arrive in Tanglewood until next week) including trumpets and timpani, not usually found in masses in Haydn's time; plus four extremely accomplished soloists: Jeanette Scovotti, soprano; June Genovese, Nicholas Di Virgilio; tenor; and George Hoffman, bass.

Without disparaging the Mass —it is very huge and grand— let's not let it overshadow another rich "first" yesterday, the Symphony No. 52 in C minor, rarely heard anywhere, never mind Tanglewood.

And in spite of the Mass' large scale—it is a great Mass —it is not a more perfect experience than the E Flat Major trumpet concerto, also impeccably done yesterday and with great understanding, by Mr. Leinsdorf, his orchestra and his fine trumpet soloist, Roger Voisin.

★ ★ ★

THE TRUMPET CONCERTO was a last minute entry; an 'nth hour' save by Mr. Voisin. Originally, the cantata "Arianna a Naxos" was scheduled. During rehearsal of "Arianna," discrepancies were discovered between printed score and parts, too many to correct by concert time. Miss Genovese, scheduled to sing the cantata, gracefully bowed out in favor of Mr. Voisin.

As for the Mass, it is brilliant rather than solemn. It affirms strong beliefs rather than states mysteries. The Mass also reflects the human qualities of its composer: Staunch, clear-minded, utterly inventive.

The symphony reflects other qualities of Haydn's. The symphony is thoughtful, emotional, even mysterious at times. It does not at all represent the simple, bright-eyed jolly Papa Haydn of traditional stereotype.

As for Mr. Leinsdorf, it is now three weeks that we've been hearing him at Tanglewood. He has made the Boston Symphony a much more sensitive and responsive instrument than it has been in some time. A touch of extra eloquence has been added to the Boston's mighty sound, a warmth and a lilt, a new transparency. These qualities suit Haydn in particular.

★ ★ ★

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Telegram (m)
WORCESTER, Mass.
Circ. 59,451
JUL 22 1963

Music: Haydn Program at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — After two days' siege of music by Bach, played by the Boston Symphony Orchestra, conducted by Charles Munch, yesterday afternoon's Tanglewood audience of 5,106 relaxed and enthused over an all-Haydn program, directed by Erich Leinsdorf.

The program: Symphony No. 52 in C Minor; Concerto for Trumpet in E Flat Major, featuring Roger Voisin; Mass in Time of War for orchestra, chorus of 90 mixed voices, and soloists Jeanette Scovotti, soprano; June Genovese, contralto; Nicholas DiVirgilio, tenor; George Hoffman, bass.

Voisin was the sensation of yesterday's concert. His performance of the trumpet concerto was at the highest level. Leinsdorf and orchestra gave their first trumpeter a vital and glowing background. The soloist did exactly as he pleased, and they followed his style and tempos down to the minutest detail.

The trumpeter's high tones were placed exactly center of pitch. Trills weren't ambiguous shakes, but clear alternations between tones. Broken chords, arpeggios and running passages were absolutely clear and seemed to require little breath. This control was even more evident at the slow pace of the second movement.

Mass in Time of War impressed us as a work for concert hall rather than religious occasion. It is a highly decorative setting of its subject with veins of piety that become suffused in constant and exorbitant changes of mood and dramatic, energetic amens. The orchestral score is far more than support. At times it becomes thick — for example, with timpani.

Chorus Praised

The chorus (prepared by Abraham Kaplan) sang magnificently. For the most part, Leinsdorf kept the orchestra within its province so that Latin words could be understood.

Misses Scovotti and Genovese sang their parts fluently in the Kyrie, the chorus gave the Gloria a broad sweep — almost forceful declamation. Hoffman sang the "Qui Tollis" portion of the Gloria with sensitivity and resonance.

The Credo was so enmeshed in populous notes and full-fledged orchestral score that its religious message became incidental. Exception was the solo quartet portion that had depth and resonance.

Miss Genovese sang the Sanctus wit ha warm, fervent tone of carrying power. Di Virgilio exploited the "Hossannas" with a ringingly clear voice.

Added Quality

The D Minor Symphony is far removed from Haydn's casual, debonair, happy-go-lucky style. It had an added quality of authenticity through use of harpsichord. But most telling was Leinsdorf's adherence to its dark, somber character, even in the minuet, which borders on the mournful.

Strings did superb work in the swift opening and closing movements. Progressions from heavy, rebellious passages to light, breezy interludes were marvelously disciplined to the conductor's beat. Halting phrases of the slow movement were precisely together in strings and harpsichord.

Beginning next Friday, the entire membership (106 players) of the Boston Symphony will be at Tanglewood to perform the remaining five weekends of the Berkshire Music Festival.

Friday night, Leinsdorf will conduct the orchestra in Beethoven's "Leonora" Overture No. 3; Brahms' Third Symphony, and Bartok's Concerto for Orchestra.

Total attendance for the Bach-Haydn weekend was 23,181.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,256
JUL 22 1963

Tanglewood All Haydn

Erich Leinsdorf and the Boston Symphony Orchestra presented an all Haydn program Sunday afternoon at Tanglewood, to about 5,106 music enthusiasts, under slightly drippy skies which undoubtedly kept the attendance down. It was a concert well worth getting wet for, especially if you like Haydn. Mr. Leinsdorf began with the C Minor Symphony, No. 52. In 1773 when this symphony was composed, a minor mode was seldom used as a leading key in instrumental music. To our ears, the minor is more often than not associated with somber or tragic subjects. This symphony seemed to Haydn to represent more an emotional surge, something refreshing, a departure from the inevitable major tonality, rather than anything sad. The men of the orchestra enjoyed themselves throughout, and Mr. Leinsdorf was so familiar with this lesser known work that the pleasure of the musicians and director was transmitted to all listeners.

A Cantata for Soprano, "Arianna a Naxso," to have been sung by contralto, June Genovese, was replaced by "Concerto for Trumpet, in E Flat Major," with Roger Voisin as soloist. He executed virtuoso passages with consummate ease and seeming nonchalance. This is a charming work, with melodic lines tossed back and forth between trumpet and strings. A few winds reinforced the otherwise small orchestra.

Following the intermission, a six part "Mass in Time of War" (Missa in Tempore Belli) wedded the orchestra to an inspired Festival Chorus, prepared by Abraham Kaplan and four solo voices. The contralto parts were sung by the aforementioned June Genovese. The soprano was Jeanette Scovotti of The Metropolitan Opera Co. The bass and tenor solos were sung by George Hoffman and Nicholas DiVirgilio. This Mass was written by Haydn in 1796, after all of his symphonies were finished, and represents a departure for him, perhaps due to an orchestra deemed too small for symphonic works. So he developed a newly effective choral style, in which the orchestra and chorus and solo voices are intermingled. This is a cheerful, proclamatory work and not heavily solemn.

Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
JUL 22 1963

Haydn Program Heard By 5106 at Tanglewood

By R. C. HAMMERICH

LENOX — A joyous Haydn mass helped 5106 listeners forget the drizzle that fell before the concert at Tanglewood Sunday afternoon.

Written in 1796

About 90 members of the festival chorus, 50 members of the Boston Symphony Orchestra and four soloists presented Haydn's "Mass in Time of War," written in 1796 as Napoleon's legions moved toward Vienna.

Under the conditions it would seem that Haydn would have refelected wartime fear in the music, but when asked about it, he said he did not think God would reproach him for praising Him " with a cheerful heart."

The music is often "cheerful," and Erich Leinsdorf set a brisk pace for it. Even so, there were many quietly floating melodies to enjoy and Haydn's unending inventiveness provided a contrapuntal interplay between chorus and soloists that was constantly interesting.

Sure, Exact Control

This is not to say there were no great, resounding chords from the whole group. There were many, and Leinsdorf's control over the smoothness of the crescendos was sure and exact.

Except for a wonderful quartet in the Benedictus, which seemed shorter than it was, the soloists didn't have much to do. But that quartet was superlative.

It was sung by Jeanette Scovotti, soprano; June Genovese, contralto; Nicholas Divirgilio, tenor, and George Hoffman, bass. Their voices were beautifully balanced and clearly articulated. The benedictus was the high point of the mass.

Earlier, trumpeter Roger Voisin acquitted himself nobly again with Haydn's jaunty concerto for trumpet and orchestra in E flat. He had captured the Saturday night audience with his agile handling of the little Bach trumpet in the No. 2 Brandenburg Concerto.

This trumpet concerto, like th mass and the Symphony No. 52 were played at Tanglewood fo the first time Sunday in the fest ival's first all-Haydn program

Voisin's nimbleness wit sparkling trills and incisive run Sunday afternoon was over shadowed only by his control o the dynamics in the melodic le gato sections.

The music's style calls fo plateaus of volume at varyin levels, and his high, quiet note were feathery and pearly.

The program opened with th Symphony No 52 in C minor, on of those gems written in th middle of Haydn's life. So man of them are seldom heard buried behind his late symphon ies running up to No. 104.

For Small Orchestra

No. 52 has too many redeem ing qualities, inventions, varia tions and melodies to stay hap pily buried. But then, there are several more like it.

It was written for an orchestra that never exceeded 25, and Leinsdorf offered it with 44 players. This gave it a mellow smoothness that may not have been heard by Haydn, but also, the surplus of strings covered the inner offerings of the woodwinds, of which there were only five.

The harpsichord, however, came through nicely when it was most important, in the quiet, delicate second movement.

Perhaps, with the success of Sunday's concert, the festival will schedule another all-Haydn program next year. We hope so. He wrote a tremendous amount of magnificent music.

Next week end Leinsdorf will conduct Beethoven, Brahms and Bartok Friday night and the first U. S. performance of Britten's "War Requiem" Saturday night.

Charles Munch will return Sunday afternoon to conduct Berlioz, Saint-Saens and Prokofiev's No. 2 piano concerto with Nicole Henriot-Schweitzer as soloist.

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Sunday Republican
SPRINGFIELD, Mass.
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BACH CONCERTOS FEATURED AGAIN AT TANGLEWOOD

Brandenburg Nos. 2, 6 Presented by Munch in Second Appearance

By R. C. HAMMERICH

LENOX—The dulcet strains of two more of Bach's Brandenburg concertos floated through the trees at Tanglewood Saturday night.

4999 Listeners Friday

Charles Munch, who led the Boston Symphony Orchestra in Nos. 1, 3, 4 and 5 for 4999 listeners Friday night, presented Nos. 2 and 6 on his second appearance in Lenox this season.

He is scheduled to conduct in the Shed again July 28 and Aug. 3 for concerts of music by Berlioz, Prokofiev, Saint-Saens, Franck, Debussy and Ravel.

Also on the program Saturday night were two of Bach's orchestral suites, No. 2 in B minor and No. 3 in D major. No. 3 contains the famous "Air for the G string," so popular among solo violinists.

Most interesting, perhaps, aside from the G-string air, was the No. 2 Brandenburg with its quartet of solo instruments which, in varying combinations, weave in and out of the music for the strings.

Four First Desk Players

The soloists were four of the orchestra's first-desk players: Roger Voisin, trumpet; Ralph Gomberg, oboe; Doriot Anthony Dwyer, flute and Joseph Silverstein, violin.

As usual they offered highly interesting and technically faultless performances.

One of the great joys in the Brandenburg concertos is the transparent contrapuntal interplay of the solo instruments over and through the background of the orchestra—sort of like traditional jazz, or broken-field running in a football game or the teamwork in a basketball game with the ball (melody) tossed back and forth among the players.

The second Brandenburg concerto is especially infused with this quality, and the soloists' teamwork was smoother than the Celtics'.

High Trumpet Star

But nearly always there is a star. This time Bach put the mantle on the hing trumpet part, demanding an iron lip and inexhaustable lungs.

Voisin played the fiendish little Bach trumpet as easily as if it were a toy, bouncing and glistening high above the music.

After intermission the orchestra's first flutist, Mrs. Dwyer, had a similar job to do in Suite No. 2. And carried it off equally well. She made flute playing sound easy and, what's more, sublimely beautiful.

The Brandenburg No. 6 also has its interesting aspects — there are no violins.

Tone Warm, Deep

Munch conducted it with four double-basses, six cellos, eight violas and a harpsichord — a combination of 19 instrument close to the original instrumentation. The tone was warm and deep, and the sparkling harpsichord could be heard. In the larger orchestra used for the rest of the program (45 musicians), it was lost.

On both Friday and Saturday Munch's Bach has been gentle and stylish.

Attendance Saturday was 8364, highest so far this season.

Erich Leinsdorf will return this afternoon to conduct an all-Haydn program including the "Mass in Time of War."

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Sunday Republican
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JUL 21 1963

Britten's Requiem Will Have American Premiere

Phyllis Curtin Among Soloists Who Will Appear At Berkshire Music Center

LENOX—Erich Leinsdorf, in his first summer as music director of the Berkshire Music Center at Tanglewood, has introduced many new artists and works in concerts to date. Starting this afternoon in the Music Shed at 2.30, Mr. Leinsdorf will accentuate the musical meaning of war. This experiment will reach its climax next Saturday evening at 8 when the Boston Symphony Orchestra performs the American premiere of Benjamin Britten's "War Requiem."

This afternoon's concert—with Jeanette Scovotti, soprano, June Genovese, alto, Nicholas DiVirgilio, tenor, and George Hoffman, bass—Mr. Leinsdorf has selected Haydn's "Mass in Time of War" for the final portion of the program. The Festival Chorus, prepared by Abraham Kaplan of the choral faculty, will join the soloists and orchestra. Also on today's program will be Haydn's Symphony No. 52 in C minor and Haydn's "Arianna a Naxos" with Miss Genovese as soloist.

Same Feelings

Although over a century and a half separates the war compositions by Haydn and Britten the feelings of the two composers were much the same—the pangs of war were deeply felt by each.

In 1796 when Haydn wrote his Mass, the legion of Napoleon, advancing from Italy, had cast a pall of fear about the city of Vienna. By May 30, 1962, the date of the world premiere of Britten's Requiem, World War II was long since over, but its scars still lingered.

Erich Leinsdorf will conduct the American premiere of Britten's composition which was written for dedication of the rebuilt Cathedral of St. Michael in Coventry, England. The Tanglewood performance of the War Requiem will be dedicated to the memory of Serge Koussevitzky.

Columbus Boychoir

Britten's Mass requires a large orchestra and chorus with soprano solo, a boys' choir, and a chamber orchestra supporting a tenor and baritone solo. Mr. Leinsdorf has invited the Chorus pro Musica of Boston, and the Columbus Boychoir to join the Boston Smphony Orchestra for Saturday's program. The chamber orchestra will consist of the principal players of the Boston Symphony. Phyllis Curtin, soprano, Nicholas DiVirgilio, tenor, and Tom Krause, bass, will be the soloists.

Written as an anti-war declaration, the War Requiem is dedicated by the composer to four of his friends who were killed in World War II. In this monumental work Britten has used the traditional Latin Mass for the Dead with each section of the Latin Mass followed by English verses from the poems of Wilfred Owen, British soldier-poet who died in the final week of World War I. The title page of the War Requiem is inscribed with a motto quoted from Wilfred Owen: "My subject is War and the pity of War. The Poetry is in the pity. All a poet can do is to warn."

The full Boston Symphony Orchestra will be at Tanglewood for the first time this season at Friday's (8 p. m.) Berkshire Festival concert. Mr. Leinsdorf will conduct Beethoven's Leonore Overture, No. 3; the Symphony No. 3 by Brahms; and Bartok's Concerto for Orchestra on this first program of the fourth week of the festival.

Kroll Quartet

Charles Munch, retired music director of the Boston Symphony Orchestra, will make his third guest appearance of the season next Sunday at 2.30 p. m. Nichole Henriot-Schweitzer will be Dr. Munch's guest at this concert. She will play Prokofiev's Piano Concerto No. 2 in G minor, Op. 16. Dr. Munch's program will also include excerpts from "Romeo and Juliet," Op. 17 by Berlioz, and the Symphony No. 3 in C minor, Op. 78 by Saint-Saens with Berj Zamkochian as organ soloist.

Tuesday's chamber music concert at 8 p. m. will be given by the Kroll Quartet with Ruth Posselt, violin, and Ralph Berkowitz, piano, assisting artists. The all-Prokofiev program will begin with the Russian composer's Quartet in B minor, Op. 50. Miss Posselt and Mr. Berkowitz will play the Sonata No. 1 for Violin and Piano, Op. 80. Later in this program Miss Posselt will be joined by William Kroll for a performance of Prokofiev's Sonata for Two Violins in C, Op. 56. Tuesday's concert will conclude with the Kroll Quartet playing the Quartet No. 2 in F, Op. 92.

Friends of the Berkshire Music Center are invited to five events at Tanglewood this week. The Fromm Fellows will give a concert of contemporary music in the Theater Monday at 8 p. m. Two concerts are available to the Friends on Wednesday. At 4 that afternoon a composers' forum will be held in the Chamber Music Hall, and the Berkshire Music Center Orchestra will give a concert in the Music Shed at 8 p. m. This concert will be conducted by Eugene Ormandy, music director of the Philadelphia Orchestra, who is devoting a portion of his summer holiday to the Berkshire Music Center's department of instrumental music.

Paul Jacobs of the Berkshire Music Center's department of composition faculty will be host for the seminar in contemporary music Friday. This program will be held at 3.15 p. m. in the theater and Mr. Jacobs' topic will be 20th Century Piano Music. Next Sunday morning at 10 in the Chamber Music Hall there will be a concert of chamber music.

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4TH. WEEK JULY 22ND 28TH. 79

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
7 1963

Merely a Matter of Degrees

Mitchell

With the temperature still in the 90s as Tanglewood's "big series" opened last night at 8, the lawns, particularly those areas equipped with shade, attracted a good part of the audience of 6,779. The concert was the first of five Fridays known as Berkshire Nights, and the attendance a season high for Fridays.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News
WILLIAMSTOWN, Mass.
Weekly Circ. 1,047
JUL 25 1963

TANGLEWOOD
Lenox Mass.

Erich Leinsdorf will conduct the Friday and Saturday evening performances of the Boston Symphony Orchestra and Charles Munch will be the conductor Sunday afternoon. Friday's program will feature works by Beethoven, Brahms and Bartok. Benjamin Britten's War Requiem will be presented in its first American performance in a program in memory of Serge Koussevitzky on Saturday. On Sunday, Munch will lead the orchestra in works by Berlioz, Prokofiev and Saint-Saens.

Henryk Szeryng, violinist, will give a recital at the Tuesday evening chamber music program. He will be accompanied by Charles Reiner.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Register
NEW HAVEN, Conn.
Circ. 105,605
JUL 21 1963

* * *

The present and former conductor of the Boston Symphony will share conducting honors at the Berkshire Music Festival's three orchestral concerts this week. Erich Leinsdorf will conduct the programs on Friday and Saturday evenings. Charles Munch will be back for his third guest role in the current festival next Sunday afternoon.

Friday evenin's program will present Beethoven's "Leonore" Overture No. 3, Brahms' Symphony No. 3, and Bartok's Concerto for Orchestra. Saturday evening's concert will be devoted to the American premiere performance of Benjamin Britten's "War Requiem." The Chorus pro Musica of Boston and the Columbus Boychoir will join with the orchestra in this presentation. Soloists are to be soprano Phyllis Curtin, tenor Nicholas DiVirgilio, and bass Tom Krause. The performance is to be dedicated to the late Serge Koussevitzky, former conductor of the Boston Symphony.

For Sunday afternoon's concert, Dr. Munch has chosen the following: Excerpts from "Romeo and Juliet"—Berlioz; Piano Concerto No. 2—Prokofiev; Symphony No. 3—Saint-Saens. The sensational young French pianist, Nicole Henriot-Schweitzer, will be the soloist in the concerto performance and Berj Zamkochian is to be featured as organist in the Saint-Saens work.

Violinist Ruth Posselt and pianist Ralph Berkowitz will assist the Kroll Quartet in the regular Chamber Music concert on Tuesday evening. The all-Prokofiev program includes the Quartet in B minor (Op. 50), the Sonata No. 1 for violin and piano, the Sonata for two violins (Op. 56), and the Quartet No. 2 in F (Op. 92).

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SCHENECTADY UNION STAR
Saturday, July 27, 1963
Schenectady Union-Star
SCHENECTADY, N. Y.
D. 36,240
JUL 27 1963

Phyllis Cu... ...ue soprano soloist with the Boston Symphony Orchester for the performance of Benjamin Britten's "War Requiem" at the Berkshire Music Festival at Tanglewood tonight at 8. Nicholas Di Virgilio, tenor, and Tom Krause, bass, also will be heard as will the Columbus Boychoir.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUL 27 1963

Over 5,000 cars fill Tanglewood's five parking lots at concert time.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,850
JUL 25 1963

Malcolm Frager, pianist, will make his Tanglewood debut Sunday afternoon and will return on Friday night, Aug. 2, playing Prokofiev's Concertos Nos. 2 and 1 respectively.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

MOUNT VERNON ARGUS
Wednesday, July 24, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

YONKERS HERALD STATESMAN
Wednesday, July 24, 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (e)
HAVERHILL, Mass.
Circ. 12,291
JUL 23 1963

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 36,240
JUL 22 1963

The Herald Statesman
YONKERS, N. Y.
D. 43,824
JUL 24 1963

U.S. Bow Of 'War Requiem' At Berkshire Festival

The full Boston Symphony Orchestra will be at Tanglewood, Lenox, Mass., for the first time this season at Friday's Berkshire Festival concert. Erich Leinsdorf will conduct Beethoven's Leonore Overture, No. 3; the Symphony No. 3 by Brahms; and Bartok's Concerto for Orchestra on this first program of the fourth week of the festival.

Saturday evening's program will be devoted to the War Requiem of Benjamin Britten. Erich Leinsdorf will conduct the American premiere of Britten's composition which was written for the dedication of the rebuilt Cathedral of St. Michael in Coventry, England. The Tanglewood performance of the War Requiem will be dedicated to the memory of Serge Koussevitzky.

Charles Munch, retired music director of the Boston Symphony, will make his third guest appearance of the season on Sunday afternoon. Nicole Henriot-Schweitzer will be Dr. Munch's guest at this concert. She will play Prokofiev's Piano Concerto no. 2 in g minor, Op. 16. Dr. Munch's program will also include excerpts from "Romeo and Juliet," Op. 17 by Berlioz, and the Symphony No. 3 in c minor, Op. 78 by Saint-Saens with Berj Zamkochian as organ soloist.

The Friends of the Berkshire Music Center are invited to five musical events by the members of the Music Center. On Monday, the Tanglewood Choir will give a concert at 8 p.m. in the Theater.

Tuesday evening's chamber music will be devoted to a sonata recital by Henryk Szeryng, violinist. The program will consist of Bach's Sonata No. 2 in E and the Partita No. 2 with Chaconne, for violin alone; Beethoven's Sonata Opus 30, No. 2; the Sonata Breve by the Mexican composer Manuel Ponce; and Debussy's Sonata.

Arthur Fiedler returns to Tanglewood for his annual concert by the Boston Pops Orchestra for the benefit of the Berkshire Music Center, the summer center for the advanced study of music operated by the Boston Symphony Orchestra at its summer home.

Leonard Pennario will be Mr. Fiedler's guest for the benefit concert. Selections from Richard Rodgers' "No Strings," and the theme from "Lawrence of Arabia" by Jarre will be heard, in addition to Rachmaninoff's Piano Concerto No. 1 and Litolff's Scherzo from the Concert Symphonique, No. 4, Op. 102.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Circ. 101,591
JUL 26 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
FRAMINGHAM, Mass.
Circ. 14,205
JUL 25 1963

PHYLLIS CURTIN
To be soloist with Boston Symphony Orchestra tomorrow at Berkshire's Tanglewood, Lenox.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

N. Y. JOURNAL AMERICAN
Sunday, August 4, 1963
New York
Journal American
NEW YORK, N.Y.
D. 501,625 S. 760,395
AUG 4 1963

VIVID AND VOCAL . . . Phyllis Curtin is featured in Britten's "War Requiem" Mass to be presented tonight at 9 by Boston Symphony at Tanglewood, Ch. 5.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE
TIMES UNION
JUL 26 1963

81

Boston Symphony to Open Music Shed Series Tonight

Phyllis Curtin, dramatic soprano, chats with Edgar S. VanOlinda, music editor of The Times-Union, during a break in Tuesday's rehearsal at Tanglewood.

By EDGAR S. VAN OLINDA

The full Boston Symphony Orchestra of 104 instrumentalists under the direction of Erich Leinsdor tonight, inaugurate the series of five major weekend concerts in the Music Shed. Tonight's concert at 8 o'clock will include the "Leonore Overture," No. 3 by Beethoven; the Third Symphony of Brahms and the "Concerto for Orchestra," by Bartok.

Saturday night's concert will be devoted to the performance of the "War Requiem," by the British composer, Benjamin Britten, for its first presentation in America. The work was written for the dedication of the rebuilt Cathedral of St. Michael in Coventry, England. Saturday night's performance is dedicated to the late Serge Koussevitzky, former conductor of the orchestra.

Britten's Mass requires a large orchestra and a chamber music ensemble, and will be assisted by the Chorus pro Musica, of Boston. The chamber music ensemble will consist of the principal soloists of the orchestra. The vocal soloists will be Phyllis Curtin, soprano; Nicholas Di Virgilio, tenor, and Tom Krause, bass.

Miss Curtin has performed with distinction in grand opera and oratorio, and on the concert stage. She has appeared frequently at Tanglewood with the Boston Symphony under the baton of Dr. Charles Munch.

Malcolm Prager will replace Nicole Henriot-Schweitzer, who is indisposed, for the preformance of Prokofiev's Piano Concerto, No. 2, Sunday afternoon in the Music Shed, at 2:30 p.m., under the direction of Dr. Charles Munch. The program will include scenes from "Romeo and Juliet," by Berlioz and the Symphony, No. 3 by Saint-Saens, with Berj Zamkochian at the organ.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (m)
PROVIDENCE, R. I.
Circ. 61,299
JUL 20 1963

Music by Britten Festival Feature

Lenox, Mass. — (UPI) — Benjamin Britten's war Requiem will receive its American premiere next Saturday in a concert at the Berkshire Music Festival in memory of the late Serge Koussevitzky, founder of the festival.

The War Requiem was composed for the 1962 dedication of the rebuilt Cathedral of St. Michael in Coventry, England.

MILLBURN, N.J.
SHORT HILLS ITEM
W. 4,932
JUL 25 1963

DiVirgilio Sings At Tanglewood

At the Tanglewood Music Festival at Berkshire, Mass., this Saturday, July 27, Nicholas DiVirgilio, for the past three years tenor at the Community Congregational Church here, will be heard as soloist in the long awaited American premiere of Benjamin Britten's "War Requiem." Mr. DiVirgilio is making his debut with the Boston Symphony in what is considered critically as "one of the most exciting musical events of this or any year," and "one which has aroused intense interest among the musical public."

The "War Requiem" had its first performance in England last year. It was commissioned to consecrate the rebuilding of the famous St. Michael's Cathedral at Coventry destroyed during the Battle of Britain. "From his own personal battle of Britten," said a first night review. "England's foremost composer has fashioned an extraordinary work on a scale rarely heard. . .as masterful in its science as it is powerful in its communication."

The tenor and baritone, who personify the personnel of the young Wilfred Owen, himself war casualty, and whose poems are part of the text, "stand aside" a sort of ghostly reverie of battle, injecting a personal, intimate, indeed humanistic note. . .in the anguish of Man. . .which is the theme."

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE
FLATBUSH LIFE
Saturday, July 27, 1963

In Rehearsal

Rehearsing the Chorus Pro Musica of Boston are Erich Leinsdorf (left), Music Director of the Boston Symphony Orchestra, and Alfred Nash Patterson (right), Conductor of the Chorus. On Saturday, July 27, the Chorus Pro Musica will join the Boston Symphony Orchestra for the American premiere of Benjamin Britten's War Requiem.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Saturday, July 20, 1963

THE AISLE SEAT

Stirring Memories of War

By Ted Strongin

"My subject is War and the pity of War.
The poetry is in the pity.
All a poet can do is to warn."

These words by Wilfred Owen are inscribed on the title page of Benjamin Britten's "War Requiem," a highlight of the Tanglewood season to be given at 8 p.m. next Saturday in the shed.

Erich Leinsdorf will conduct this American premiere. At his command will be a large aggregation of forces: His own Boston Symphony; the Chorus Pro Musica of Boston, led by Alfred Nash Patterson; the Columbus Boy choir, Donald T. Bryant, director; also soloists: Phyllis Curtin, soprano; Nicholas Di-Virgilio, tenor (who sang in Albany this season in the Metropolitan Opera Company's "Cosi Fan Tutte"), and Tom Krause, bass.

Tomorrow afternoon another great work based on the pangs of war will be sung: Haydn's "Mass in Time of War." Together, the two deeply religious works offered within a six-day span mark the climax of Mr. Leinsdorf's first season at Tanglewood.

In 1796, when Haydn's Mass was written, Napoleon was advancing towards Vienna from Italy. Fear of the French general's legions was in the air.

Britten's Requiem was premiered on May 3, 1963, long after World War 2 ended, but within sight of its scars. It was written for the dedication of the rebuilt Cathedral of St. Michael's, in Coventry, England.

Britten uses the traditional Requiem form, Tanglewood tells us, with harsh and strongly antiwar poems by Owen interspersed. Wilfred Owen, at his death one of England's most promising poets, was himself a World War 1 victim. He was killed just a week before the Armistice.

Singing the Haydn with Mr. Leinsdorf and the Bostonians will be the Berkshire Festival Chorus, led by Abraham Kaplan. Soloists are Jeannette Scovotti, soprano; June Genovese, alto (also in Albany for "Cosi Fan Tutte"); Mr. Di-Virgilio, and George Hoffman, bass.

TEAMWORK — Alfred Nash Patterson rehearses the Boston Chorus Pro Musica for conductor Erich Leinsdorf, right. Leinsdorf will take over Saturday night at Tanglewood for the big event of the season: The first U. S. performance of Benjamin Britten's "War Requiem."

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Circ. 146,915
JUL 24 1963

Rehearsing a Rehearsal

Erich Leinsdorf (left), conductor of the Boston Symphony, goes over the score of Benjamin Britten's War Requiem with Alfred Nash Patterson, director of the Chorus pro Musica which will sing in the work's American premiere Saturday evening at Tanglewood.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
JUL 24 1963

By Boris and Milton

Erich Leinsdorf, conductor of the Boston Symphony, and Alfred Nash Patterson, conductor of the Chorus pro Musica, at a rehearsal for the United States premiere of Britten's War Requiem, to be performed at Tanglewood Saturday night, July 27.

NewEnglandNewsclipAgency,Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 283,819

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 445,834
AUG 11 1963

83

CHORUS PRO MUSICA

ERIC LEINSDORF, director of the Boston Symphony Orchestra, and Alfred Nash Patterson (right), director of the Chorus pro Musica, rehearse the forthcoming American premiere performance of Benjamin Britten's "War Requiem" which will be performed at Tanglewood on July 27, in Boston on October 12, and at Philharmonic Hall, Lincoln Center, October 27. The Chorus, made up of more than 100 Bostonians, will celebrate its 12th season, singing with Boston Symphony Orchestra, with this important concert.

LOFTY SOPRANOS . . . intent on their scores, rehearse the forthcoming "War Requiem." Left to right they are: Carolyn Stouffer, Abington; Virginia Johnson, Marlboro; and Ruth Romberg, Scituate.

SING LOW, SWEET BASSES . . . members of the bass section of the Chorus rehearse for the all-important American premiere of Benjamin Britten's "War Requiem." Left to right are: Ferdinand Di Nucci, Arlington; Thomas Walker, Cambridge; and Porter F. Sargent, Brookline.

Tanglewood ~~Concert~~

Erich Leinsdorf (left), conductor of the Boston Symphony Orchestra, and Alfred Nash Patterson, director of the Chorus Pro Musica, discuss the score of Benjamin Britten's War Requiem, which had its American premiere performance in a Berkshire Music Festival concert on July 27. Ch 2 viewers will see this concert, by way of video tape, on Tuesday evening from 8:30 to 10:30.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 445,834
AUG 11 1963

83

CHORUS PRO MUSICA

ERIC LEINSDORF, director of the Boston Symphony Orchestra, and Alfred Nash Patterson (right), director of the Chorus pro Musica, rehearse the forthcoming American premiere performance of Benjamin Britten's "War Requiem" which will be performed at Tanglewood on July 27, in Boston on October 12, and at Philharmonic Hall, Lincoln Center, October 27. The Chorus, made up of more than 100 Bostonians, will celebrate its 12th season, singing with Boston Symphony Orchestra, with this important concert.

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SING LOW, SWEET BASSES . . . members of the bass section of the Chorus rehearse for the all-important American premiere of Benjamin Britten's "War Requiem." Left to right are: Ferdinand Di Nucci, Arlington; Thomas Walker, Cambridge; and Porter F. Sargent, Brookline.

Tanglewood ~~Concert~~

Erich Leinsdorf (left), conductor of the Boston Symphony Orchestra, and Alfred Nash Patterson, director of the Chorus Pro Musica, discuss the score of Benjamin Britten's War Requiem, which had its American premiere performance in a Berkshire Music Festival concert on July 27. Ch 2 viewers will see this concert, by way of video tape, on Tuesday evening from 8:30 to 10:30.

84

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NYACK JOURNAL NEWS
Tuesday, July 16, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

HUDSON REGISTER STAR
Wednesday, July 17, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

KINGSTON FREEMAN
Tuesday, July 16, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

MILLERTON NEWS REPUBLICAN
Thursday, July 18, 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Banner (e)
BENNINGTON, Vt.
Circ. 5,111
JUL 20 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885
JUL 25 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 452,333
JUL 16 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Circ. 101,591
JUL 15 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 32,267
JUL 18 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 445,834
JUL 21 19

NYACK, N.Y.
JOURNAL-NEWS
D. 19,790
JUL 16 1963

MILLERTON, N.Y.
NEWS
W. 1,484
JUL 18 1963

THE TIMES RECORD
TROY, N. Y.
D. 41,136
JUL 27 1963

KINGSTON, N.Y.
FREEMAN
D. 17,166
JUL 16 1963

HUDSON, N.Y.
REGISTER STAR
D. 8,659
JUL 17 1963

THE TROY RECORD
TROY, N. Y.
D. 7,496
JUL 27 1963

Two War Compositions

Two wars—two Masses—two composers—and two performances at Tanglewood within six days of each other are bringing before Berkshire Festival audiences the fears and abhorrence of war.

Erich Leinsdorf and the Boston Symphony Orchestra with soloists performed for the first time at Tanglewood Haydn's "Mass in Time of War" last Sunday at 2:30 p.m. and today play the U.S. premiere of Benjamin Britten's "War Requiem."

Although over a century and a half separates the two compositions, the feelings of the two composers were much the same—the pangs of war were deeply felt by each. In 1796 when Haydn wrote his Mass, the legions of Napoleon, advancing, from Italy, had cast a pall of fear about the city of Vienna.

By May 30, 1962, the date of the world premiere of Britten's Requiem, the second World War was long since over, but its scars still lingered. Britten uses the traditional Mass for the Dead juxtaposed with the harsh and strongly anti-war poems of Wilfred Owen, who was killed in the first World War a week before the Armistice.

The New York Times
D. 680,265 S. 1,306,418
JUL 21 1963

PREMIERE—For the rededication of Coventry Cathedral (shown after bombing in 1940) Benjamin Britten (at top) wrote a 90-minute "War Requiem." The work will have its first American performance Saturday night at Tanglewood. Phyllis Curtin (center) will be the soprano soloist, with chorus prepared by Alfred Nash Patterson (below).

ALBANY, N.Y.
TIMES-UNION
D. 65,404 S. 116,733
JUL 21 1963

MUSICAL NOTES By EDGAR S. VAN OLINDA

Tanglewood Programs Announced

The Boston Symphony Orchestra's Berkshire Festival, Tanglewood, Lenox, Mass., program on Saturday, July 27 at 8 p.m., will be devoted to the War Requiem of Benjamin Britten. Erich Leinsdorf will conduct the American premiere of Britten's composition which was written for the dedication of the rebuilt Cathedral of St. Michael in Coventry, England. The Tangelwood performance of the War Requiem will be dedicated to the memory of Serge Koussevitzky.

Van Olinda

Britten's Mass requires a large orchestra and chorus with soprano solo, a boys' choir, and a chamber orchestra supporting a tenor and baritone solo. Mr. Leinsdorf has invited the Chorus pro Musica of Boston, and the Columbus Boychoir to join the Boston Symphony Orchestra for Saturday's program. The chamber orchestra will consist of the principal players of the Boston Symphony. Phyllis Curtin, soprano, Nicholas Di-Virgilio, tenor, and Tom Krause, bass, will be the soloists.

The full Boston Symphony Orchestra will be at Tanglewood for the first time this season in the Friday, July 26, Berkshire Festival concert at 8 p.m. Erich Leinsdorf will conduct Beethoven's Leonore Overture, No. 3; the Symphony No. 3 by Brahms; and Bartok's Concerto for Orchestra on this first program of the fourth week of the Festival.

Charles Munch, retired Music Director of the Boston Symphony Orchestra, will make his third guest appearance of the season on Sunday, July 28, at 2:30 p.m. Nicole Henriot-Schweitzer will be Doctor Munch's guest at this concert. She will play Prokofiev's Piano Concerto No. 2 in G minor, Op. 16. Doctor Munch's program will also include excerpts from "Romeo and Juliet," Op. 17 by Berlioz, and the Symphony No. 3 in C minor, Op. 78 by Saint-Saens with Berj Zamkochian as organ soloist.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302

85

MUSICAL MEANING OF WAR IS TANGLEWOOD FEATURE

The American premiere of Britten's "War Requiem" at Tanglewood next Saturday evening will [illegible] orchestra and chorus, a boys' choir and a chamber orchestra supporting a tenor and baritone solo. On the left, Erich Leinsdorf of the Boston Symphony discusses the [illegible] with Alfred Nash Patterson, conductor of the Chorus Pro Musica of Boston; and right, the internationally famous Columbus Boychoir. Both groups will be featured in the "War Requiem."

TOM KRAUSE

PHYLLIS CURTIN

NICHOLAS DI VIRGILIO

Phyllis Curtin, Nicholas Di Virgilio and Tom Krause will be principal soloists next Saturday evening at Tanglewood for the American premiere of Britten's "War Requiem."

Britten's 'War Requiem' To Employ Vast Forces

Tanglewood Performance Saturday Will Have Two Orchestras, Two Choruses, Three Soloists

By R. C. HAMMERICH

LENOX—The performance of Benjamin Britten's vast "War Requiem" Saturday night at Tanglewood will be the first in America. There will be more than 300 on the stage of the 6000-seat Music Shed sending their music over the spacious lawns.

The Tanglewood performance, [illegible] week [illegible] by only a few [illegible] speech recording by London (OSA1253), will be the [illegible] of Serge Koussevitzky [illegible] at Tanglewood. [illegible] U. S. performances of [illegible] Britten works; the [illegible] Grimes" in 1946 [illegible] Symphony and [illegible] Herring" in 1949.

Full Accompaniment

The "War Requiem" will employ [illegible] of the full Boston [illegible] orchestra, the [illegible] of Boston [illegible], in addition for [illegible] Boychoir and a chamber [illegible] at other [illegible] from the [illegible] the [illegible] of Nicholas Di Virgilio, [illegible] Krause, bass, [illegible] by a chamber orchestra of [illegible] 18 Boston Symphony [illegible].

The [illegible] soldiers in [illegible] poems by Wilfred [illegible] English officer killed [illegible] before the end of [illegible] I. The combination [illegible] is a structure much like [illegible] Latin.

Destroyed Cathedral

The Requiem was written for [illegible] dedication of the rebuilt [illegible] of St. Michael's in [illegible] England, destroyed by [illegible] World War II, and [illegible] four of Britten's [illegible] during that [illegible].

By [illegible] including the [illegible] represent three [illegible] involved in World [illegible]: Galina Vishnevskaya, [illegible] soprano; Peter Pears, tenor; [illegible] Dietrich, only [illegible] symbolism in this powerful [illegible] music.

[illegible] has received universal and popular success [illegible] meant to be one [illegible] musical commemorations [illegible] century.

Three Sound Levels

[illegible] levels of sound, in [illegible] and voices that [illegible] extraordinary [illegible] with [illegible] literary [illegible] disaster [illegible] world. [illegible] Britten's [illegible] movements [illegible] created a dramatic [illegible] protest against the [illegible] of war.

[illegible] music and Latin of the [illegible] an [illegible] personal [illegible] consolation [illegible] the [illegible] music and English [illegible] poetry present a personal [illegible] the cold reality of [illegible] and anguish at the [illegible] of [illegible] events.

Placid Tolling

It begins with a gentle but ominous processional, the Requiem aeternam, and a placid tolling of church bells. The tension builds, and the first English heard is a question: "What passing-bells for these who die as cattle?"

Not much later, blaring trumpets and staccatto drums join the thundering chorus for a dramatic "Dies Irae."

There is no dependence upon discord to emphasize the drama as is so common in other contemporary music. It is achieved mostly by contrast of textures and rhythms, by thumping drums contrasted with the distant, floating chant of the boys' choir, by the full solemn chorus in the mass contrasted with the male soloists crying out their despair.

Balance Problems

Early in the sequence of poems the tenor and bass are enemies in battle; near the end they are allies in death. After death they return and one says, "I am the enemy you killed, my friend."

The mass fills the best part of two hours (four sides on the recording) and presented formidable problems of balance to the recording engineers.

On all counts but one the recording must be rated superlative. The music is great; the performances are superb; the sound is nearly faultless. The English words of the soloists, however, are only seldom understandable.

If the live performers at Tanglewood Saturday night are as good as those who made the recording, it will be an unforgettable experience.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SALEM, Mass.
Circ. 25,834
AUG 10 1963

At Tanglewood, the summer home of the Boston Symphony orchestra, Erich Leinsdorf conducts the American premiere of Benjamin Britten's War Requiem. The Latin text is from the Missa Pro Defunctis; the war poems by Wilfred Owen. Soloists are: Phyllis Curtin, soprano; Nicholas Di Virgilio, tenor; Tom Krause, baritone; Chorus pro Musica, and Columbus Boy choir. The portrative organ is played by Daniel Pinkham. Channel Two, Tuesday, 8.30 P.M.

The Kroll Quartet will give a concert of chamber music by Prokofiev at Tanglewood on Tuesday at 8 p. m. For this concert the quartet will be assisted by Ruth Posselt, violinist, and Ralph Berkowitz, pianist.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

MIDDLETOWN RECORD

The Philadelphia Inquirer
PHILADELPHIA, PA.
D. [illegible] S. 1,000,980
JUL 21 1963

Atlantic City Press
ATLANTIC CITY, N. J.
D. 49,351 S. 35,543
JUL 21 1963

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 839,581 S. 1,143,546
JUL 21 1963

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The American premiere of Benjamin Britten's "War Requiem" takes place at the Berkshire Music Festival in Tanglewood Saturday with Phyllis Curtin, Nicholas di Virgilio, and Tom Krause as soloists, the Chorus Pro Music, of Boston and hte Columbus Boychoir, and the Boston Symphony Orchestra. Erich Leinsdorf will conduct.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302

85

MUSICAL MEANING OF WAR IS TANGLEWOOD FEATURE

The American premiere of Britten's "War Requiem" at Tanglewood next Saturday evening will require a large orchestra and chorus, a boys' choir and a chamber orchestra supporting a tenor and baritone solo. On the left, Erich Leinsdorf of the Boston Symphony discusses the score with Alfred Nash Patterson, conductor of the Chorus Pro Musica of Boston; and right, the internationally famous Columbus Boychoir. Both groups will be featured in the "War Requiem."

TOM KRAUSE

PHYLLIS CURTIN

NICHOLAS DI VIRGILIO

Phyllis Curtin, Nicholas Di Virgilio and Tom Krause will be principal soloists next Saturday evening at Tanglewood for the American premiere of Britten's "War Requiem."

Britten's 'War Requiem' To Employ Vast Forces

Tanglewood Performance Saturday Will Have Two Orchestras, Two Choruses, Three Soloists

By R. C. HAMMERICH

LENOX—The performance of Benjamin Britten's vast "War Requiem" Saturday night at Tanglewood will be the first in America. There will be more than 300 on the stage of the 6000-seat Music Shed sending their music over the spacious lawns.

The Tanglewood performance, which follows by only a few weeks a superb recording by London (OSA1255), will be in memory of Serge Koussevitzky, who conducted at Tanglewood the first U. S. performances of three earlier Britten works: the opera "Peter Grimes" in 1946 and the Spring Symphony and opera "Albert Herring" in 1949.

Full Accompaniment

The "War Requiem" will engage the efforts of the full Boston Symphony orchestra, the Chorus Pro Musica of Boston and Phyllis Curtin, soprano, in settings of the Latin mass for the dead and the Columbus Boychoir accompanied by a chamber organ singing distant, ethereal, echoing passages from the mass.

Closely juxtaposed with the mass, interposed between passages, sometimes replying sometimes coordinating, will be the solo voices of Nicholas DiVirgilio, tenor, and Tom Krause, bass, accompanied by a chamber orchestra of about 18 Boston Symphony members.

They will portray soldiers in settings of poems by Wilfred Owen, English officer killed seven days before the end of World War I. The combination results in a structure much like an oratorio.

Destroyed Cathedral

The Requiem was written for the dedication of the rebuilt Cathedral of St. Michael's in Coventry, England, destroyed by bombs during World War II, and it is dedicated to four of Britten's friends killed during that war.

On London's recording the three soloists represent three nationalities involved in World War II: Galina Vishnevskaya, soprano; Peter Pears, tenor; Dietrich Fischer-Dieskau — only one of many symbols in this powerful disturbing music.

Already it has received universal critical and popular success. It may turn out to be one of the really great musical compositions of the century.

Three Sound Levels

With three levels of sound, instrumental and vocal forces that include an extremely wide variety of texture and a literary and musical insight that welds seemingly disparate elements, Britten has created a dramatic compelling protest against the senselessness of war.

The music and Latin of the mass present an impersonal timeless consolation of the church; the music and English of the poetry present a personal anger at the cold reality of death, and anguish at the slaughter of innocents.

Placid Tolling

It begins with a gentle but ominous processional, the Requiem aeternam, and a placid tolling of church bells. The tension builds, and the first English heard is a question: "What passing-bells for these who die as cattle?"

Not much later, blaring trumpets and staccatto drums join the thundering chorus for a dramatic "Dies Irae."

There is no dependence upon discord to emphasize the drama as is so common in other contemporary music. It is achieved mostly by contrast of textures and rhythms, by thumping drums contrasted with the distant, floating chant of the boys' choir, by the full solemn chorus in the mass contrasted with the male soloists crying out their despair.

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302
JUL 21 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,256
JUL 17 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
JUL 23 1963

Fifth Occasion For War Requiem At Tanglewood July 27

The performance at Tanglewood on Saturday of Benjamin Britten's War Requiem will be the fifth occasion at which the Boston Symphony Orchestra or the Berkshire Music Center have presented the American Premiere of a Britten composition.

Serge Koussevitzky conducted the Boston Symphony Orchestra in the first United States performance of the Passacaglia and Four Sea Interludes from "Peter Grimes" at Symphony Hall, Boston in March of 1946, and the following summer at Tanglewood the Berkshire Music Center gave the first American performances of the opera "Peter Grimes," which had been commissioned by the Koussevitzky Music Foundation. The opera met with great success at its 1946 Tanglewood premiere and since has been translated into many languages and been performed at most of the world's opera houses.

Again at Tanglewood, but in 1949, two works of Britten's were performed for the first time in this country. The opera "Albert Herring" was produced by the Berkshire Music Center on August 8 and five days later at a Berkshire Festival Concert Serge Koussevitzky and the Boston Symphony Orchestra played Benjamin Britten's Spring Symphony for the first time in the United States.

The War Requiem, written for the dedication of the rebuilt Cathedral of St. Michael in Coventry, England, will be conducted by Erich Leinsdorf at Saturday's Berkshire Festival concert. Well over three hundred people will be on the stage of the great Music Shed at Tanglewood for this performance as the War Requiem requires, in addition to a large orchestra, two choruses — mixed and boys — and a chamber orchestra of twelve players. Soloists will include Phyllis Curtin, soprano, Nicholas DiVirgilio, tenor, and Tom Krause, bass. The choruses will consist of the Chorus of pro Musica of Boston and the Columbus Boy-choir. The principal players of the Boston Symphony Orchestra will form the chamber orchestra.

Appropriately, in view of his close connection with Benjamin Britten, Saturday's performance of the War Requiem will be dedicated to the memory of Serge Koussevitzky.

Herald Tribune NEW YORK
D. 359,813 S. 428,011
JUL 28 1963

THE RESURGENCE OF ENGLISH MUSIC

By Paul Henry Lang

BENJAMIN BRITTEN, whose "War Requiem" had its American premiere yesterday in Tanglewood, a resurgence of English music that is truly remarkable. From the Jacobean era onward, English music, formerly in the van of the artistic world, faded first into insignificance and then into almost complete aridity, until at the beginning of this century it began to stage an extraordinary comeback.

The disappearance of nations from the forefront of the musical scene is a most curious phenomenon. Three great musical nations dropped from sight at the same time; the Netherlands, England, and Spain, ceding their positions to Italy and Germany, while the French were able to maintain their standing and even improve it. The purely musical reason for this decline was the refusal to accept the new dramatic style, opera and concerted church music, coming from Italy, but in England socio-cultural and religious reasons contributed even more powerful deterrents.

Busy With Business

At the opening of the 19th century England was seething with vitality. There were a dozen political newspapers that printed serious writings on law, economics, social and political questions, and literary polemics. Periodicals, such as The Spectator established a tone that was to remain a characteristic aspect of intellectual life in Britain. England achieved a political and commercial hegemony as worldwide as was Italy's artistic conquest, but her natural forces were occupied to such a degree with the building of a modern capitalist-colonizing state and society, that her artistic creative life declined. She gradually became a market place for foreign talent, and her developing business and industry provided a living, often lucrative, for visiting foreign artistic celebrities, some of whom settled down to become British subjects.

To the social and economic factors we must add two other important ones: the literary-philosophical and the religious. The English insisted on the superiority of letters over music, and consequently of the spoken theater over opera. The Elizabethan tradition of "joining words and notes lovingly together" was still alive in songs, but the English were not prepared to permit their theater to be extinguished, as in Italy, by "that beautiful monster, opera." To the Englishman of the Age of Reason opera was an irrational thing; he believed with Dryden that "the greatest pleasure of the audience is a chase of wit swiftly managed."

"Smooth Stupidity"

That wonderful institution, "letters to the editor," which we happily inherited, provides the historian with much valuable information with which to conjure up the spirit of a bygone age. A letter to The London Journal in the 1730s deplores the fact that musical audiences "value Apollo's Harp more than his Head," another letter complains that "the Stage being an Entertainment of the Reason," it is lamentable that it should be "given up to the shallow Satisfaction of the Eyes and Ears only." Still another correspondent (they were all lettered people) was indignant about the "smooth Stupidity when Singsong more delights than all Dryden or Pope can write."

Role of Puritanism

A particularly interesting document is a piece in The Craftsman, an influential political paper. Discussing the pending "Play-House Bill," which was an attempt by the government to curtail political satire on the stage, the paper stated: "If this Bill must pass, we hope our Italian operas will fall the first Sacrifice, as they not only carry great Sums of Money out of the Kingdom, but soften and enervate the Minds of the People."

Benjamin Britten, composer, is in the forefront of the English musical renaissance.

With this we have arrived at the last, though not the least powerful obstacle in the way of English music: the denunciation of music itself. The spirit of Puritanism is never far below the surface in England; long after the Commonwealth earnest voices were raised against the debilitating effects of music, which may be acceptable to the lighthearted popish Italians but not to well balanced Britons. Jeremy Collier expressed a widely shared belief that "Musick throws a Man off his Guard, makes way for an ill Impression, and is most Commodiously planted to do Mischief."

Even the oratorio was considered by many a "religious Farce," and "Messiah" in particular a "blasphemy" in which the Bishop of London would not permit any church choir under his jurisdiction to participate. When Handel was invited to perform his oratorios at a "Publick Act" (our commencement) in Oxford, a good many of the dons disapproved. Dr. Thomas Hearne, the learned head of the Bodleian, was incensed that instead of fine oratory and Latin disputations, "one Handel, a forreigner, and his lowsy Crew of Forreign Fiddlers" were permitted to make music.

There was a parallel to this in the Protestant part of Germany, but the clergy was powerless to prevent the amalgamation of the operatic elements with the musical heritage of the Germans, and the result was the rise of an incomparable musical culture. By Bach's time there is no *musical* distinction between a Baroque opera and a cantata or Passion; recitative and aria dominate, only the choruses retain something of the old German motet.

Opera the Core

It was indeed dramatic music, opera and its derivatives, that was both the core and the fulcrum of music ever since Monteverdi; no nation could ignore this and remain in the race. Toward the end of the 19th century the English, who with the aid of their rising musical scholarship had rediscovered their great Elizabethan heritage, began to combine this music with the means of expression opera provides; an unparalleled renaissance of creativity was the result. Elgar, though still strongly restricted to home consumption, was the first notable product of this movement, which with Vaughan-Williams and William Walton won international recognition. Benjamin Britten, the first full-fledged major opera composer in England, restored the country to an artistic eminence it had not enjoyed for centuries. Perhaps there is a lesson in this for us, too.

CAPITAL BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BROOKLYN, N.Y.
BAY NEWS
W. 12,125
JUL 27 1963

BROOKLYN KINGS COURIER
Saturday, July 27, 1963

Columbus Boychoir

The Columbus Boychoir, Donald Bryant, Director, will join Erich Leinsdorf and the Boston Symphony Orchestra, the Chorus pro Musica and soloists in the American premiere of Benjamin Britten's "War Requiem" at Tanglewood on Saturday, July 27, at 8 p.m.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
FRAMINGHAM, Mass.
Circ. 14,205
JUL 23 19

THE COLUMBUS BOY CHOIR, Donald Bryant, director, will join Erich Leinsdorf and the Boston Symphony Orchestra, the Chorus pro Musica and soloists in the American premiere of Benjamin Britten's "War Requiem" at Tanglewood on Saturday, July 27 at 8 p.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087

COLUMBUS BOYS' CHOIR will participate in the American premiere of Benjamin Britten's "War Requiem," which will be presented at Tanglewood Saturday.

Newark Star-Ledger
NEWARK, N. J.
D. 221,403 S. 370,529

AUG 4 1963

Composer Benjamin Britten

The Boston Symphony performs a new mass

"War Requiem," Benjamin Britten's poignant and moving Mass composed for the consecration of Coventry Cathedral in protest against war and all its horrors, will be telecast for the first time in America when WNEW-TV (Channel 5) presents "The Boston Symphony at Tanglewood" tonight from 9 to 11 p.m.

The Mass will be conducted by Erich Leinsdorf with the Boston Symphony Orchestra. Featured in the performance will be Phyllis Curtin, Nicholas Di Virgilie, Tom Krause, the Chorus Pro Musica, and the Columbus Boychoir. Daniel Pinkham will be at the organ.

"War Requiem" had its first public performance in America at Tanglewood's Berkshire Festival on July 27th. It was previously presented in Europe at the consecration of Coventry's new Cathedral, in London, and in West Berlin.

Tanglewood's program notes describes "War Requiem" in this manner:

"This great work requires a full orchestra and chorus with a solo soprano, a boys' choir, a chamber orchestra of 12 individual players, a tenor and a baritone soloist. The large groups perform the sections of the traditional Mass for the Dead, in Latin, the tenor and baritone answer with verses, sung in English, from the poems of Wilfred Owen, who was killed in the first World War a week before the Armistice. This motto from Wilfred Owen is on the title page of the score:

'My subject is War, and the pity of War.
The poetry is in the pity.
All a poet can do is to warn.'

"The Mass is dedicated by Britten to four friends who fell in the last war. It was performed last spring at the consecration of the rebuilt Cathedral of St. Michael in Coventry, which was destroyed in World War II.

"The Mass is reported from each source as not only a poignant antiwar document, but as one of the most deeply moving musical works of our century."

The European and recorded performances of "War Requiem" have been hailed and acclaimed by critics here and abroad.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUL 25 1963

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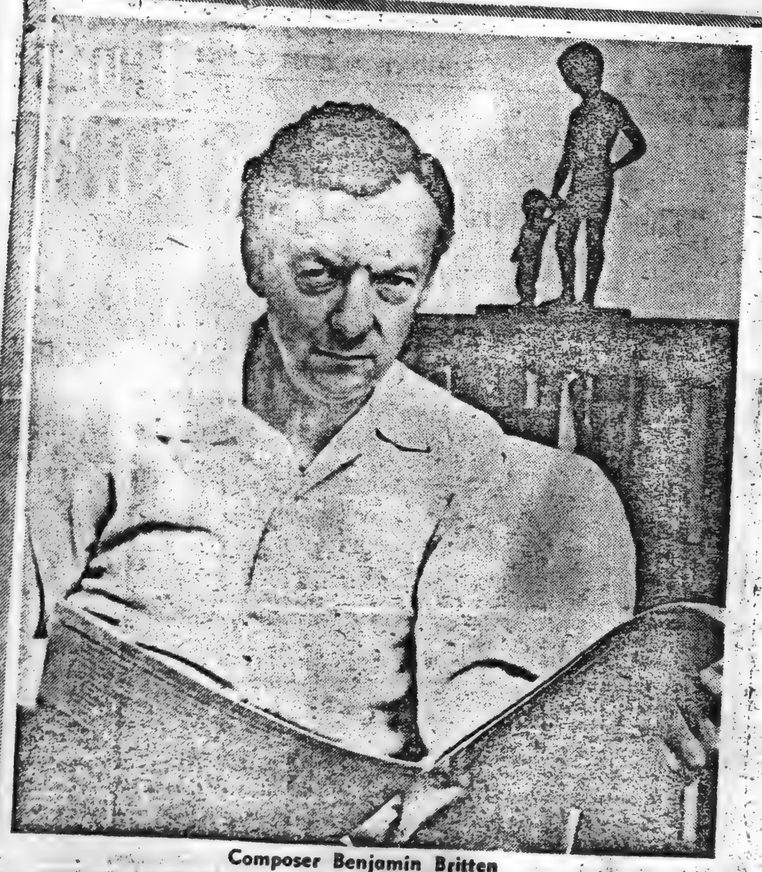
Newark Star-Ledger
NEWARK, N. J.
D. 221,403 S. 370,529
AUG 4 1963



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88

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ATHENS HERALD
Thursday, July 25, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

GREENVILLE LOCAL
Wednesday, July 24, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

CAIRO HERALD
Thursday, July 25, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

RAVENA NEWS HERALD
Friday, July 26, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY UNION STAR
Monday, July 22, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SYRACUSE POST STANDARD
Sunday, July 21, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY GAZETTE
Thursday, July 25, 1963

NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Sunday, July 21, 1963

BUFFALO
Courier EXPRESS
Western New York's Greatest Newspaper
D. 167,022 S. 306,415

JUL 21 1963

BERGEN RECORD
HACKENSACK, N. J.

JUL 25 1963

SCHENECTADY, N.Y.
GAZETTE
D. 46,382

JUL 25 1963

The Daily Argus
MOUNT VERNON, N. Y.
D. 18,830

JUL 24 1963

MIDDLETOWN, N.Y.
TIMES HERALD RECORD
D. 26,298

JUL 27 1963

SYRACUSE, N.Y.
POST-STANDARD
D. 99,290 S. 103,160

JUL 21 1963

New York World-Telegram and The Sun
D. 463,241 SAT. 175,139

JUL 20 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,730
JUL 25 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News-Times (e)
DANBURY, Conn.
Circ. 22,407
JUL 22 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (e)
HAVERHILL, Mass.
Circ. 12,291
JUL 23 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
JUL 20 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Circ. 45,001
JUL 20 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214
JUL 20 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
JUL 23 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUL 23 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Ledger-Times
BOSTON, Mass.
Weekly Circ. 14,000
JUL 25 1963

Sunday Herald
BOSTON, Mass.
Circ. 283,819
JUL 21 1963

The Week at Tanglewood

Benjamin Britten's 'War Requiem' at Lenox Saturday

The Boston Symphony Orchestra's program at the Berkshire Festival at Tanglewood in Lenox, Mass., on Saturday night will be devoted to the War Requiem of Benjamin Britten.

Erich Leinsdorf will conduct the American premiere of Britten's composition, written for the dedication of the rebuilt Cathedral of St. Michael in Coventry, England. The Tanglewood performance of the War Requiem will be dedicated to the memory of Serge Koussevitzky.

Britten's Mass requires a large orchestra and chorus with soprano solo, a boys' choir, and a chamber orchestra supporting a tenor and baritone solo. Mr. Leinsdorf has invited the Chorus pro Musica of Boston and the Columbus Boychoir to join the Boston Symphony Orchestra for Saturday's program.

The Chamber orchestra will consist of the principal players of the Boston Symphony. Phyllis Curtin, soprano, Nicholas DiVirgilio, tenor, and Tom Krause, bass, will be the soloists.

Anti-War Message

Written as an anti-war declaration, the War Requiem is dedicated by the composer to four of his friends who were killed in World War II. In this monumental work Britten has used the traditional Latin Mass for the Dead with each section of the Latin Mass followed by English verses from the poems of Wilfred Owen, British soldier-poet who died in the final week of the first World War. The title page of the War Requiem is inscribed with a motto quoted from Wilfred Owen:

My subject is War, and the pity of War.

The Poetry is in the pity.

All a poet can do is to warn."

The full Boston Symphony Orchestra will be at Tanglewood for the first time this season at Friday's Berkshire Festival concert. Leinsdorf will conduct Beethoven's Leonore Overture, No. 3; the Symphony No. 3 by Brahms; and Bartok's Concerto for Orchestra on this first program of the fourth week of the Festival.

PHYLLIS CURTIN
. . . Soloist in War Requiem . . .

Munch in Third

Charles Munch, retired music director of the Boston Symphony Orchestra, will make his third guest appearance of the season next Sunday afternoon. Nicole Henriot-Schweitzer will be Dr. Munch's guest at this concert. She will play Prokofiev's Piano Concerto No. 2 in G minor, Op. 16. Dr. Munch's program will also include excerpts from "Romeo and Juliet," Op. 17 by Berlioz, and the Symphony No. 3 in C minor, Op. 78 by Saint-Saens with Berj Zamkochian as organ soloist.

Tuesday evening's chamber music concert will be given by the Kroll Quartet with Ruth Posselt, violin, and Ralph Berkowitz, piano, assisting artists. The all-Prokofiev program will begin with the Quartet in B minor, Op. 50. Miss Posselt and Mr. Berkowitz will play the Sonata No. 1 for Violin and Piano, Op. 80. Miss Posselt will be joined by William Kroll for a performance of Prokofiev's Sonata for Two Violins in C, Op. 56. Tuesday's concert will conclude with the Kroll Quartet playing the Quartet No. 2 in F, Op. 92.

Friends of the Berkshire Music Center are invited to five events at Tanglewood this week. The Fromm Fellows will give a concert of contemporary music in the Theatre tomorrow at 8 p. m. Two concerts are available to the Friends on Wednesday. At 4 that afternoon a composers' forum will be held in the Chamber Music Hall, and the Berkshire Music Center Orchestra will give a concert in the Music Shed at 8 p. m.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087

ENTERING THE SHED for the first of five concerts in the Berkshire Nights series are Mr. and Mrs. Bruce W. Sanborn of Minneapolis, Minn., and Lenox and their house guests, Mr. and Mrs. Leonard Lampert, Jr., also of Minneapolis.

Mitchell

FORMER MANAGER of the BSO George E. Judd of Deposit, N.Y., takes a program from Miss Barbara Simkin, daughter of Dr. and Mrs. Louis Schiller of 33 Dan Ave.

Whitestone

CONDUCTOR Erich Leinsdorf with Supreme Court Justice Arthur Goldberg and Mrs. Goldberg before last night's concert, the first with the full Boston Symphony orchestra at Tanglewood. Goldbergs are guests of the Leinsdorfs in Stockbridge.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUL 27 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Saturday, July 27, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY GAZETTE
Friday, July 26, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY UNION STAR
Friday, July 26, 1963

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 36,240

JUL 26 1963

SCHENECTADY, N.Y.
GAZETTE
D. 46,382

JUL 26 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Circ. 101,591
JUL 27 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Circ. 146,915
JUL 26 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
JUL 24 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 44,419
JUL 25 1963

NewEnglandNewsclipAgency,Inc.
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Bee
NEWTOWN, Conn.
Weekly Circ. 6,085
JUL 26 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 178,553
JUL 25 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 164,299
JUL 25 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
JUL 23 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 164,299
JUL 25 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302
AUG 4 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Circ. 101,591
JUL 23 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
JUL 25 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUL 25 1963

Pianist Frager To Substitute At Tanglewood

Malcolm Frager will replace Nicole Henriot-Schwoitzer, who is indisposed, for the performance of Prokofiev's Piano Concerto No. 2 at Sunday's Berkshire Festival concert. Charles Munch will conduct this concert, which will also include Berlioz' Scenes from "Romeo and Juliet" and Saint-Saens Symphony No. 3.

Winner of the 1959 Edgar M. Leventritt award and the 1960 Queen Elisabeth of Belgium Competition, Frager recently returned from a tour of the Soviet Union, where he received great acclaim from audiences and critics. One of his most celebrated performances in Moscow was devoted to Prokofiev's second concerto, which he will play at Tanglewood with guest conductor Charles Munch and the Boston Symphony Orchestra.

With the concert on Sunday, Frager will be making his Tanglewood debut rather than at his scheduled appearance on Aug. 2. At that time he will appear with Director Erich Leinsdorf and the Boston Symphony Orchestra in a performance of Profkofiev's Piano Concerto No. 1.

90

The New York Times
D. 681,612 S. 1,304,447

JUL 22 1963 Buffalo

TANGLEWOOD EPIC TO BE ON TV TAPE

'War Requiem' Performance Will Be Seen Here Aug. 4

By VAL ADAMS

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"War Requiem," composed for the rededication last year of Coventry Cathedral in England, will be performed on Saturday evening by the Boston Symphony, Erich Leinsdorf conducting. A tape will be televised by WNEW-TV (Channel 5) here and WTTG, Washington, on Sunday, Aug. 4, at 9 P.M. and by WGBH-TV, Boston, on Tuesday, Aug. 13, at 8:30 P.M.

The Boston educational station will send a camera crew to Tanglewood to tape the performance. One cameraman on the stage of the music shed will be attired as a musician.

David M. Davis, general manager of WGBH-TV, said it would be "quite a job" to tape the "War Requiem" performance because of its vast physical scope. In addition to a full orchestra and a chamber orchestra of 12 players, the performance will feature Phyllis Curtin, soprano; Nicholas di Virgilio, tenor; Tom Krause, bass; the Chorus Pro Musica and the Columbus Boys Choir.

Television cameras were permitted at Tanglewood for the first time last year at the farewell performance of Charles Munch as music director of the Boston Symphony. Mr. Davis said yesterday his station planned to continue taping one outstanding event at Tanglewood each year.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4320
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850

AUG 9 1963

'War Requiem' Set for Air

Saturday

The American première of Benjamin Britten's "War Requiem," as performed by the Boston Symphony Orchestra under the direction of Erich Leinsdorf at the 1963 Berkshire Festival in Tanglewood, will be broadcast over WGBH-FM Saturday at 8:30 p.m.

The soloists are Phyllis Curtin, soprano; Nicholas DiVirgilio, tenor; Tom Krause, baritone; Chorus pro Musica; Columbus Boychoir; and Daniel Pinkham, organist.

The program will be telecast on Channel 2, and will be broadcast simultaenously over WGBH-FM, Tuesday, Aug. 13.

The football season opens Saturday with WNAC Radio planning to carry all the New York Giants games; WEEI all of the Boston Patriots games. WNAC will broadcast the first game between the New York Giants and Chicago Bears from Cornell University, at 3 p.m. WEEI will broadcast the game between the Boston Patriots and San Diego Chargers from San Diego at 10:55 p.m. WHDH Radio will broadcast the exhibition football game between the Cleveland Browns and Detroit Lions at 9:25 p.m.

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The controversial Blatnik report will be the subject of Channel 7's "Viewpoint" series Sunday from 3 to 3:30 p.m. Gus Saunders is host-moderator of the weekly series.

Guest panelists include Jack Ricciardi, Massachusetts Public Works Department Commissioner; Frank Zeo, executive director of the Massachusetts Taxpayers Federation; and John A. Hanson of the Department of Public Roads of the federal government.

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CUE
NEW YORK, N.Y.
W. 161,388

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The Evening Star
WASHINGTON, D. C.
. 253,167 S. 313,112

JUL 28 1963 Buffalo

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Britten's War Requiem

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BENJAMIN BRITTEN

The words are a combination of the traditional Mass for the Dead in Latin, with verses sung in English from the poems of Wilfred Owen who was killed in the First World War one week before the Armistice. On the musical score stands this motto from his verses:

My subject is War, and the pity of War.
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The popular poet of the First World War was Rupert Brooke, who also lost his life. He said what people at first wanted to be told, "an ideal image of radiant youth sacrificing itself for its country." Owen's poems had longer to wait. "They are not about what soldiers gloriously did but what they were unforgivably made to do to others and to suffer themselves." Moriturus te saluto ("I who am about to die, salute you"); this poet did not accept what he called "The Old Lie,"—"Dulce et decorum est pro patria mori," Horace's "It is sweet and fitting to die for one's country." That was, writes William Mann, somewhat confidently, "the attitude towards war of every reasonable man in every century before our own." But now comes a wartime poet to say, of a shattered crucifix,

One ever hangs where shelled roads part.
In this war, He too lost a limb.
But His disciples hide apart;
And now the Soldiers bear with Him.
Near Golgotha strolls many a priest,
And in their faces there is pride,
The scribes on all the people shove
And bawl allegiance to the state.

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To convey any notion of this music's grandeur, words are painfully pallid. All the sounds, including the new strange ones, of a modern orchestra are called upon, and with such passionate sincerity that they are accepted without question. With Britten, even as with the true originators in any of the art-forms, innovation takes its departure from the traditional framework; he builds anew on what has gone before. After Bach's Mass in B-Minor or Beethoven's Missa Solemnis, what is left for a composer to do with the Sanctus? Listen to Britten's, and learn.

Heard resounding from end to end under the vaulting of a cathedral, choir answering choir, the boys' voices singing consolatory Latin, come as from a distance, now together, again in antiphony, as if "from the other side." But, says the poet, a humanist, there is no other side. These men are dead and dead to stay, their creative ideas have perished with them, and our world will slide along dully content with lacking them. Abraham, warned not to sacrifice Isaac, refuses to sacrifice the Ram of Pride, and instead slays his son.

"And half the seed of Europe, one by one."

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No listener can yet judge this work; this work tests the listener. Berlioz, in his "Damnation of Faust," depicted an imaginary hell; this English poet and composer depict a man-made hell-on-earth, and over the anguished cries of the "Libera me" mushrooms the H-Bomb. Matthew Arnold's touching sonnet to an East London preacher ends,

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Music, thou art thyself again.

Thy world's great age begins anew,
Thy golden years return . . .

And our blood-boltered human race, shall we, too, finally pull out of our tailspin?

D. [illegible]CLE DUDLEY

Sunday Globe 7/21

The New York Times
D. 681,612 S. 1,304,447
JUL 22 1963

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
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CUE
NEW YORK, N.Y.
W. 181,388
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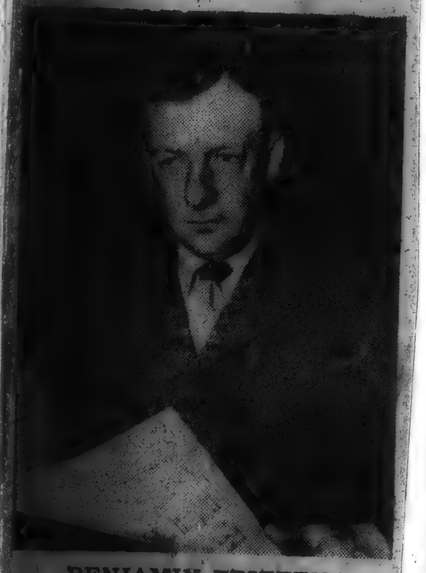

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[illegible]CLE DUDLEY

REVIEWS

91

New England Newsclip Agency, Inc.
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Telegram (m)
WORCESTER, Mass.
Circ. 57,703

The New York Times
D. 681,612 S. 1,304,447
JUL 27 1963

Music: '3-B' Program At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — The five big weekends of the Berkshire Music Festival began at Tanglewood last night. There was an audience of 6,779, the largest Friday night attendance of the summer.

Erich Leinsdorf conducted the Boston Symphony Orchestra in a program by three B's — Beethoven, Brahms and Bartok. With all due respect to Bach, Haydn and Mozart, the first three weekends of concerts, performed by a chamber orchestra of 45 players, were earmarked for connoisseur audiences.

It may be for this reason that they seemed quite happy with what they heard.

Last night, the full orchestra of 106 players was heard in Beethoven's "Leonora" Overture No. 3, Opus 72; Brahms' Symphony No. 3 in F Major, Opus 90; Bartok's Concerto for Orchestra.

Bartok is one of 19 contemporary composers to be heard during this and forthcoming weeks. The most represented will be Serge Prokofieff, to observe the 10th anniversary of his death.

Most Brilliant

The third Leonora is considered the most brilliant and incisive of the four overtures Beethoven wrote for his one opera, "Fidelio." Last night it had maximum brilliance. There was none of the predecessor - conductor's "one eye on the stick, the other on the score" business. Leinsdorf conducted from memory, and one felt that, right or wrong, the work would evolve as planned and on schedule.

Cues fractionally preceded sound. There was no problem with tempos or rhythms. Balances were occasionally another matter. Slight digressions appeared between the moments when Leinsdorf first asked for adjustments, and when he insisted.

There was beautiful sustenance of richness throughout strings and woodwinds. Tempo of the introduction seemed slow but served to demonstrate the orchestra's marvelous control over quality. Turbulent passages, in turn, were technically marvelous.

Huge Climax

Off-stage fanfares were brilliantly played by Roger Voisin from the rear of the music shed and not behind the players as in previous summers. The flute passage (that amounts to a cadenza) was spotlessly played by Doriot Anthony Dwyer.

The final coda was built into a huge climax, with strings performing spectacular work.

Leinsdorf and the orchestra attained heroic proportions in Brahms' Third Symphony. They reached for it with the three challenging chords that begin the first movement. The grasp was weakened in the third movement and restored in the finale.

The opening was enhanced by the music shed's fine acoustics. Bucolic sections were made to sing happily without affection. Difficult, leaping figures in strings were accurate. But most important, the movement had irresistable momentum.

Beautifully placid sounds emerged from woodwinds at the offset of the second movement. Leinsdorf achieved freedom of style by giving flexible and expressive solos their due. The reflective third movement was not wanting for contrasts, but was at times tonally colorless.

Dramatic Content

Large tonal masonry returned in the finale, however frantic the initial tempo may have been. Leinsdorf was clearly in search of its dramatic content, not the least of which was the gradual decline to a murmurred close.

Bartok's Concerto for Orchestra was "specialty of the house" for the Boston Symphony. It was composed 20 years ago for the Koussevitzky, musical foundation in memory to Natalie Koussevitzky.

The "Concerto" reference in the title means that single instruments or groups are heard in solo. Examples: The brasses have a heyday midway in the first movement - Pairs of instruments carry on bright repartee in the swift second movement - and strings have all they can handle in the finale.

Gorgeous Effect

As one watched last night's performance, it was just as clear that the conductor is called upon to display virtuoso talents. The performance was a constant stream of gorgeous sound effect in beautiful continuity.

Tonight marks one of the festival's most newsworthy events. Its artistic value remains to be seen. Leinsdorf conducts the Boston Symphony in the American premiere of British composer Benjamin Britten's "War Requiem."

Ensemble voices will be chorus pro musical and columbus boychoir. Soloists: Phyllis Curtin, soprano; Nicholas D. Virgilio, tenor; Tom Krause, baritone.

Music: A Hot Evening at Tanglewood

Leinsdorf and Boston Unfazed by Weather

By HAROLD C. SCHONBERG
Special to The New York Times

LENOX, Mass., July 26—It was hot tonight, and 6,779 persons sweltered while listening to the Boston Symphony under Erich Leinsdorf. The temperature must have been around 90, and even the piece of moon hanging in the sky seemed ready to drop from sullen heat prostration.

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Hot as it was on the grounds, it must have been murderous on stage. In weather like this violins have a tendency to become unglued and the orchestra loses its tune. Some of the string players were most unhappy. Salt perspiration on a fine violin does no good at all to its finish.

The concert was a conventional one, and served as an appetizer to the big event of the season—tomorrow night's American premiere of Benjamin Britten's "War Requiem." On Sunday Charles Munch will conduct. There is a change in soloist. Nicole Henriot, who has suffered a hand injury and will not be able to play the Prokofieff Piano Concerto No. 2, will be replaced by Malcolm Frager, no stranger to this concerto. It won him the Leventritt competition.

Mr. Leinsdorf tonight conducted Beethoven's "Leonore" Overture No. 3, the Brahms Third Symphony and Bartók's Concerto for Orchestra. In the Beethoven work, Mr. Leinsdorf placed an offstage trumpet at the rear of the shed. It did sound as though the calvary were coming, at full gallop.

The Bartók Concerto for Orchestra seems to be a favorite of the conductor's. It was, incidentally, the first recording he made as newly appointed conductor of the Boston Symphony. He conducts it with considerable force and pliancy, and he does not overplay it, making an orchestral field day rather than music. His metrical approach is altogether regular, too.

Is there anything to the statment that in the second subject of the fourth movement Bartók was poking fun at the Shostakovitch Seventh Symphony? Certainly the theme is, note for note, the same as a section of the first movement of the Shostakovitch. If Bartók did have Shostakovich in mind, a normally amusing section becomes hilarious.

The metric regularity of the Bartók work had been previously established in the Brahms Third Symphony. Mr. Leinsdorf conducted a fast-moving performance—even with a first movement exposition repeat—one that was clear, intelligent and sharply-contoured. He even resisted the temptation to make a ritard at the peroration of the first movement. And he is one of the few conductors in history of whom this can be said. Brahms wrote no change in tempo, and therefore Mr. Leinsdorf observes one.

Beethoven, Brahms, Bostok Are Heard

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One did not come away from this performance with an overwhelming edmotional experience. But one did come away with the feeling of having shared an experience with a scrupulous musical mind, a fine technician and an interpreter of taste. There also was an immediate realization that the Boston Symphony is playing better than it has in years.

Not even the hot weather dampened the players' enthusiasm, dedication or complete attention to the business at hand. And that, of course, goes back to the conductor.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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JUL 27 1963

Music Review

The 'Big Series' Opens

By JAY C. ROSENFELD

IT WAS APPROPRIATE that last night's concert at Tanglewood should honor the memory of Serge Koussevitzky on the anniversary of his birthday by performing a work which the Koussevitzky Music Foundation commissioned and which Koussevitzky himself conducted for its first performance. The Bela Bartok Concerto for Orchestra was first played in New York in 1944 by the Boston Orchestra but not played in Tanglewood until 1956.

Last night Erich Leinsdorf used it to end his splendid program, the first of the fourth Berkshire Festival weekend. He had preceded it with the Beethoven "Leonore" overture No. 3 and the Brahms Third Symphony.

* * *

THIS WAS Leinsdorf's Tanglewood debut in any music beyond the 18th century. On the seven programs he had conducted out of the nine of the first three weeks, he had devoted the evenings totally to Mozart and Haydn. To be sure, he has had a complete season in Symphony Hall with the Boston Symphony, but last night's program was a test in music of a totally different character.

The orchestra sounded majestically. Their sonority was luscious in the Brahms and one might well have suspected that the conductor himself was beguiled by certain succulent morsels and lingered thereon the longer and more fully to savor them. We, too, reveled in the orchestral tone. We also can take our Brahms as slow as the best of them.

* * *

WE FOUND it interesting to notice how Leinsdorf produced the effects he desired. He didn't restrain the strings in the beginning of the "Leonore" allegro; he had obviously instructed them to use the very tip of the bow where it is no effort to generate tone under great control and so it was in innumerable instances throughout the evening. The result was a palette of vast breadth. We enjoyed the deliberate tempos, but might challenge the validity in such circumstances of the excessive isolation of some details.

* * *

BARTOK IS supposed to have titled his work a concerto rather than a symphony because, among other reasons, it was possibly a little less dignified in some sections. It is indeed a field day for the virtuosos of the orchestra. Some of the five movements are superficial and gay; others plebian and intentionally vulgar. An audience of 6,779 detained the musicians and their conductor long after the final note had sounded with noisy demonstrations of enthusiasm and approval.

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TANGLEWOOD CROWD HAILS BARTOK WORK

Leinsdorf Conducts 'Concerto for Orchestra' Before 6779

BY R. C. HAMMERICH

LENOX—Bela Bartok's "Concerto for Orchestra," as performed by the Boston Symphony Orchestra at Tanglewood Friday night, once again brought tumultous sounds of approval from the audience — shouts, applause and pounding feet.

Enthusiasm Everywhere

The same thing happened last October in Northampton when the same orchestra played the same piece at Smith College. And the grapevine reports similar reactions elsewhere — in San Francisco, for instance, where the audience demanded an encore, the first orchestral encore in that city in many years.

This piece belongs to Boston in other ways also. It was commissioned by Koussevitzky in 1943 and first performed by the Boston Symphony Orchestra in 1944.

It is called a concerto because it uses several instruments for semi-solos and small groups in the manner of the Baroque concerto grosso.

"Odd Textures"

Otherwise, there is only a vestige of similarity. Bartok's acrid harmonies, odd textures and primitive rhythms are sometimes violent, sometimes melodic, always fascinating.

There are tone clusters, unusual combinations of instruments, overlapping rhythms and melodies. It is bizarre as well as sophisticated, full of nimble twists and turns, always surprising. There are suggestions of dissonance, but no discord.

Its complexity of harmony and rhythm, and capriciousness as well as seriousness demand a virtuoso orchestra. And that is what Boston and Tanglewood have.

Full Orchestra

Friday night, the Esplanade Series on the Charles River having ended, the full orchestra was on the stage for the first time this season at Tanglewood. Attendance was 6779.

Before intermission Brahm's Third Symphony was given a strong and stately performance. The clarity, transparency and attention to meticulous detail which was so helpful to the "Lenore" Overure, No. 3, by Beethoven, which opened the program, and the Bartok which ended it, helped keep the Brams from the heaviness it so often falls into.

nded it, helped keep the Brahms hird often lets the listener down fter its melodious and inspir- ng beginning. To keep it up is . major feat, and even though he second movement had pas- ages that seemed so slow they ight grind to a halt, the air einsdorf let into it opened it up o allow the wind sections rough nicely.

Some might have wished it to e played more romantically, a angerous game with this sym- hony. Without clarity it can rn to mud. Leinsdorf gave it wide range of dynamics, how- ver, as well as clarity, and the pating passages alongside reat thunderous chords kept it om getting sleepy.

It sounded fine, but it doesn't ave the entertainment Bartok ut into his concerto.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
JUL 29 1963

Frager's Berkshire Debut

By Merelice Kundratis

Lenox, Mass.

There were some surprised looks when Malcolm Frager appeared on the Tanglewood stage yesterday afternoon. Not everyone had received a flyer with his program explaining that the expected soloist, Nicole Henriot-Schweitzer, would be unable to appear. Those who had not were eager to learn the name of the replacement whose performance impressed the audience to an enthusiastic standing ovation.

Mr. Frager's astounding performance of Prokofiev's Piano Concerto No. 2 marked his debut with the Boston Symphony Orchestra. Charles Munch conducted. Following a recent concert tour of the Soviet Union and soon to embark on a tour of Central and South America, Mr. Frager is currently giving his own countrymen a taste of his eloquent pianism.

There is no innocuous child's play in the concerto he was called upon to perform. But the opening notes which poured forth gently and effortlessly from Mr. Frager's fingers soon testified that he was more than equal to the task. No impact was lost by his favoring a clean, mellow tone to the dry, percussive one frequently employed with Prokofiev.

♪ ♪ ♪

Mr. Frager had the solid musical ability to dig out and emphasize single notes buried in strength-draining arpeggios and massive chords. After a first-movement pianissimo closing, which was utterly ethereal, after a second movement of both hands in octave unison, playing lithe and lively 16th notes as well as a contrasting third movement starting with menacing low-register music in the orchestra that later gives way to the piano's lilting playfulness and builds to piles of music at the close—after all this, the Messrs. Frager and Munch tore into the final movement, a piano-orchestra marathon.

Neither slowed in pace nor missed a step.

The most commendable character of Mr. Frager's pianistic gymnastics was the notable lack of physical gymnastics. This performer has avoided extraneous mannerisms. One is impressed by legitimate ability, not by a show of ability. He is as undisturbing to watch as he is to listen to.

♪ ♪ ♪

Dr. Munch opened his program with "Scène d'amour" from Berlioz' "Romeo and Juliet." Finesse and warmth pervaded the luscious globs of sound. Dr. Munch's reading of the Saint-Saëns Symphony No. 3 (the organ symphony), [illegible] as the weather [illegible] parts, as marvelously [illegible]. Organist Berj Zamkochian contributed his part to the inexorable buildup at the close, which also witnessed Roger Voisin's ringing trumpet held high, as tends to be the case with the Munch and French trumpeters, the gems were not perfectly cut but they were beautifully and lovingly polished.

New York Herald Tribune
D. 359,813 S. 428,011
JUL 27 1963

At Tanglewood: Bostonians, Beethoven, Brahms, Bartok

TANGLEWOOD

Lenox, Mass.

Boston Symphony Orchestra. Conductor, Erich Leindorf.
The program:
Lenore Overture No. 3....Beethoven
Symphony No. 3. .....Brahms
Concerto for Orchstra.....Bartok

By Paul Henry Lang

LENOX, Mass.

Last night's concert of the Boston Symphony offered a standard program. Beethoven's third Leonore Overture, Brahms" Third Symphony, and Bartok's Concerto for Orchestra are all indestructible masterpieces. The comforting thing about this particular program was that the Bartok concerto, one of the truly great scores of our century, can now be considered a standard repertory item with the top orchestras, a status reached in an unusually short interval of time since its composition.

This is the work of a warm, surprising, self-willed, and generous artist who had the rare gift of genius. Above all, ther is in this concerto that gaiety of mind which never becomes jocular or trivial, which is a virtue of masters, but hard-won. Here East and West meet, and art inspired by East European folksong and the most sophisticated orchestral virtuosity of it was brought into unique synthesis. The whole is dominated by an irresistible urge to play with music, to manipulate it with the skill of thématic metamorphosis that hundreds of years of western art music has taught us.

Though the texture of the works is altogether symphonic, the concertante element is strong, especially in the second movement ,called "The Game of Couples," where it is applied with the most attractive variety and tone color. Couples of instruments, bassoons, oboes, clarinets, flutes and trumpets, in intervals, varing from seconds to seventhes, get into the game. Delighted with their own nmbleness they try every possible way of exploiting it. But there are also dark colors—the "Elegy" is a real night piece—while the last two movements, with their devilish, irregular rhythmic pattern and delightful tunes carry the virtuosity to its height. It was good to hear a concerto without a matine idol at the console; instead we heard a number of the orchestra's soloists on various instruments, every one of them an artist of the first water.

Erick Leinsdorf strove for clarity of statement and for a virtuosity tempered by dignity of measure. His superbly trained and disciplined orchestra played the concerto as if it were their own—which, in fact, it is. Serge Koussevitzky commissioned it for the Boston Symphony and it will be associated with them and their glory until the wiring up of the universe, now in progress, reaches Massachusetts and the Tanglewood shed will become just another musical switchboard.

The magnificient poise and clarity Mr. Leinsdorf exacted from the orchestra deserted him a bit in the Brahms symphony. Brahm's orchestral texture can be like minestrone soup, the conductor must thin it and take out at least the chick peas. Instead Mr. Leinsdorf added some dumplings—the basses were heavy and obstreperous. But there were some lovely sounds in the third movement, the pizzicatos in the basses sounding like gentle thumping in the distance.

Since this is the 19th review of the Leonore overture, there is little I can say about it—the performance was good. There was one novelty, however: The trumpet call announcing the arrival of the governor, which should be heard from far away, came full blast from under a tamarack tree right outside the shed. Well, some variety is needed when playing these old stables, and this was as good as any.

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Union (m)
SPRINGFIELD, Mass.
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Tanglewood Performers Sparkle in Spite of Heat

BY R. C. HAMMERICH

LENOX — Malcolm Frager, pianist, and the Boston Symphony Orchestra with Charles Munch on the podium gave a hot Tanglewood audience of 6876 a hot concerto Sunday afternoon.

88 Degrees On Stage

The temperature was 88 on the stage and a thousand in the sun, even in the Berkshires. The orchestra played in shirtsleeves. The lawn-dwellers stayed under the trees.

Munch kept his coat on, though, and so did Frager. They played Prokofiev's Second Piano Concerto, a big bravura virtuoso piece full of energy.

How the youthful Frager (28) stayed looking cool with his arms moving like pistons and his fingers like lightning, we'll never know.

He played with fire and ardor, with great crashing chords in the long, thundering cadenza in the first movement, with hundreds of glittering notes in strings, in the short second movement "Furioso" and in the dramatic conclusion. The audience was wilted.

Well Balanced

His sense of the percussiveness that Prokofiev put so deeply into his music seemed thoughtful and well balanced. Bell-like tinkle and hammering bite were there when needed — not overdone.

He seemed to understand Prokofiev thoroughly, a fine substitute for Nicole Henriot-Schweitzer, who was scheduled to perform Sunday. He will play at Tanglewood again Friday in Prokofiev's First Piano Concerto under the baton of Erich Leinsdorf.

Munch's direction of the orchestra Sunday was neatly matched to the piano. The balance was such that even when the piano was deeply imbedded in the music, it could be heard sparking and accenting the orchestra. And the timing was nearly perfect.

Opens With Berlioz

The program opened with the Scene D'Amour from Berlioz' dramatic symphony, "Romeo and Juliet." The symphony is a series of pieces intended to illumine the atmosphere rather than the dialog of Shakespeare's play.

Notes for the pieces played Sunday are "Love scene: serene night — the Capulets' garden silent and deserted." That is how the music sounded.

After intermission Munch led the orchestra in Saint-Saens' Symphony No. 3 with organ. It was both lush, as romantic music should be, and crisp, which was somewhat surprising.

Munch wound up the vigorous finale with its big, brass fanfares and all-stops-out organ with a tremendous flourish. He was working with a vitality beyond the call of duty, considering the temperature. But the sound was big and strong and so were the shouts of approval.

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Perform War Requiem Tonight:

Boston Symphony At Tanglewood "Brilliant" In Bartok's Concerto

The full Boston Symphony Orchestra, led by Erich Leinsdorf, opened the major part of the Berkshire Festival at Tanglewood Friday night with an exciting performance of Bartok's Concerto for orchestra. Orchestra and conductor received an ovation from the crowd.

The new Boston Symphony director is meeting wtih great enthusiasm at Tanglewood. He seems to have established a fine rapport with the orchestra, whose famous qualities he brings out with a certain dash. His interpretations are clear and firm.

Last night's concert opened with the Beethoven overture to "Lenore," followed by the Thurd Symphony of Brahms. The timeless melodies and graceful balance of this musical monument were perfectly presented. When the Boston Symphony presents a masterpiece like this on a still summer evening at Lenox, it is easy to see why the great symphonies are on the Tanglewood programs year after year. Such performances are infrequent enough even so.

Still the Brahms proved to be only a prelude to the Bartok Concerto, which was composed for the late Serge Koussevitzky and is closely identified with the orchestra he directed for many years. This is an opulent work, with tonal and rhythmic textures of almost endless variety, moods that range from somber to playful, and solo attention to the various instruments. It is a showpiece in the way it calls for everything an orchestra has, yet it avoids extremes. It was performed brilliantly, and the "bravos" started the moment the last note had been played. Leinsdorf had the orchestra take most of the bows, though the cheers were surely as much for his leadership.

Tonight Tanglewood will be in the national spotlight with the first American performance of Benjamin Britten's War Requiem. Mr. Leinsdorf will lead the orchestra, which will be joined by the Chorus Pro Musica, the Columbus Boychoir, and soloists Phyllis Curtin, Nicholas DiVirgilio, and Tom Krause. The concert is presented in memory of Serge Koussevitzky.

—By ANABEL B. MURPHY

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WORCESTER, Mass.
Circ. 57,703

Music: Pianist Debuts at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Yesterday afternoon's Tanglewood concert was the closing one of the Berkshire Music Festival's fourth week and provided a sensational local debut for young pianist Malcolm Fager.

He was heard with the Boston Symphony Orchestra, conducted by Charles Munch, in Prokofieff's Piano Concerto No. 2 in G Minor, Opus 16. Balance of the orchestral program was the "Love Scene" from Berlioz' dramatic symphony, "Romeo and Juliet," Opus 17; Saint-Saens' Symphony No. 3 in C Minor, Opus 78, with Berj Zamkochian at the organ, and the four hand piano score played by Bernard Zighera and Leo Litwin.

29,272 Attend

Yesterday's attendance was 6,876, bringing the weekend total to 29,272.

Frager was to make his Tanglewood debut on Aug. 2 in Prokofieff's First Piano Concerto. He will keep that engagement. Yesterday he replaced Nicole Henriot-Schweitze who canceled because of a finger injury.

Last January, Frager was heard in recital in the Putnam-Danielson Community Concert series. He was the 1960 winner of the Queen Elizabeth of Belgium competition.

There was no need for last-minute grubbing for Frager to play the Prokofieff Second yesterday. He performed it on a recent tour of Soviet Russia.

Dazzling Technique

Besides a dazzling technique, Frager had other virtues in the Prokofieff that are frequently lacking among the present young pianists. He sized up the concerto for exactly what it is — a keyboard tour-de-force that produces startling effects from the instrument with brazen, sometimes stentorian orchestral assistance.

Frager hit the tricky, essential quality that lies between mercilessly banging the keyboard and using it essentially as a percussion instrument.

His technique was sure, agile and sturdy. The sardonic character of the first movement was clearly brought out. The long interlude for piano alone was by turns expressive and dynamic, encompassing every technical booby-trap, as it does.

Lugubrious

The pianist began the feverishly paced second movement (Scherzo) hardly looking at the keyboard but with eyes glued to the conductor's beat. In the lugubrious "intermezzo," good coordination existed between soloist and orchestra, although the pianist might have revealed more singing melody in the lengthy passage for which it was intended. It was a typical Prokofieff shrouded dance.

All stops were pulled out for the finale. It was played at breakneck speed and boiled over with violent keyboard action.

Pale as it was as a concert opener, Berlioz' "Love Scene" might have been an even bigger bore without Munch's sympathetic and painstaking hand. There is nothing in the music to associate with the story other than a vague allusion to Romeo in the voice of the cello. The orchestra was lavish in providing richness of sound and giving Munch his way with Berlioz' gimmicks.

Pixy-Dust on Scene

Sounds-for-their-own-sake were foremost and the only real liaisons of interest. There was a beautiful duet between violins and low strings. Pseudo-dramatic effects were produced with great care—isolated, plucked string passages, lush statements reminiscent of later Wagner and occasional sprinkling of pixy-dust on the scene.

But, over long passages, the work dragged — even the English horn solo, so well played yesterday by Louis Speyer. The orchestral performance was expert, and no doubt a satisfaction to those who have an affinity for this particular phase of Berlioz' novel style.

Nothing more sonorous or gaudy will be played at Tanglewood this summer than Saint-Saens' Third Symphony. Munch was conscientious with its expressive content, but the arrow was constantly aimed at the crashing finale.

It's a question of which raised the rafters higher — performance or applause.

The Boston Pops Orchestra and Arthur Fiedler appear Wednesday night in a concert to benefit the Berkshire Music Center. Leonard Pennario will be soloist in Rachmaninoff's First Piano Concerto.

Friday night begins the Berkshire Festival's fifth week. Erich Leinsdorf will conduct the Boston Symphony in Schubert's "Rosamunde" Overture and Mahler's First Symphony. Frager will be soloist in Prokofieff's First Piano Concerto.

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93

Music: 'A War Requiem'

New Britten Work Is Offered at Tanglewood

By HAROLD C. SCHONBERG

LENOX, Mass., July 28—On Saturday evening, the Berkshire Music Festival at Tanglewood came up with one of the two major musical events of the summer in this country—the American premiere of Benjamin Britten's "A War Requiem." (The other will be the production of Alban Berg's "Lulu" in Santa Fe next week.) In the past, Tanglewood has had its share of premieres, but certainly nothing so ambitious as the Britten work.

When "A War Reqiem" had its world premiere on May 30, 1962, it was immediately accepted as one of Britten's major works, probably his masterpiece to date, and it has been hailed as one of the major choral works of the century. Britten himself is a pacifist, and in composing a score about the horrors of war he was writing something very close to his heart. The specific occasion for the long (almost an hour and a half) requiem mass was the consecration of the restored St. Michael's Cathedral in Coventry. But Britten has addressed his score to mankind.

This is not an ordinary requiem mass, and it has its unorthodox moments, though scholars will point out many precedents in pre-Bach music. What the composer has done is combine sacred and secular elements. Juxtaposed to the words of the requiem mass —the missa pro defunctis— are settings of poems by Wilfred Owen.

Owen was a British poet who was killed in action a week before the 1918 armistice. Today he is regarded as one of the more significant poets of his time, a poet who need not see war as a Kiplingesque game but as the sick, dirty, amoral thing it is. And so he wrote.

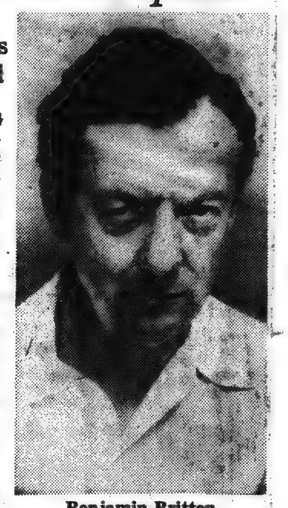
For these settings, Mr. Britten has used a chamber orchestra with tenor and baritone soloists. For the requiem itself, he has scored for an unusually large orchestra, soprano solo, organ, piano (apparently not used last night), mixed chorus and boys' choir.

The musical idiom is in the familiar Britten style. And since a recording of the work has been available for more than a month, those who were interested have had a chance to hear it repeatedly. Britten's familiar style means a harmonic base that is largely traditional — strongly tonal, though with some dissonance. His melodies can be strongly pronounced, and indeed, in such a section as the Lacrimosa for soprano sole, the melody is almost Verdian. One can, and does, come away humming it.

As for his prosody, it, too, is typical in this work. Britten has evolved a highly personal way of setting the English language. He is very careful to follow the natural accent of the words, somewhat less careful in his metrical groupings; and here and there, when the musical rather than the rhapsodical content is more important, it is the prosody that is left to shift for itself.

There can be no doubt that "A War Requiem" does live up to its reputation as an important, large-scale and even imposing work. Whether it is all that its admirers claim for it is another question. In England it seems to be an article of faith that "A War Requiem" is worthy of standing alongside the Verdi Requiem and other ecclesiastical masterpieces. But one wonders.

With all of its virtues, with all of its exciting orchestration and technical mastery, with all the validity of the basic message about war, it may turn out that "A War Requiem" will not, in the long run, have staying power because of a certain obviousness. The effects are a little too heart-on-sleeve, the sorrow is a little too sorrowful, the melodic content a little too calculated.



Benjamin Britten

This listener, after hearing the performance (preceded by about a dozen playings of the record album), found that there was simply nothing more to be derived from the music; that its effets sounded like—effects. It all ends up being clever instead of beautiful—very, very clever, to be sure, but also, au fond, superficial.

In charge of the small army of instrumentalists and singers was Erich Leinsdorf. In addition to the usual Boston Symphony Orchestra, there were the chorus Pro Musica and the Columbus Boychoir; Phyllis Curtin, soprano; Nicholas DiVirgilio, tenor; Tom Krause, baritone, and Daniel Pinkham at the portative organ. The performance from all concerned was vigorous, assertive and well coordinated. Even the boys, on temporary bleachers along the left side of the auditorium, came in on time and sang in tune. Nearly 11,000 attended, and the applause lasted a good 20 minutes. All obviously liked Tangelwood's new ideas. Mr. Leinsdorf must have been very pleased.

This afternoon's program was conducted by Charles Munch and contained the love scene from Berlioz's "Romeo and Juliet," the Saint-Saëns Symphony No. 3 and Prokofieff's G minor Piano Concerto, in which Malcolm Frager substituted for Nicole Henriot-Schweitzer. Of the Berlioz and Saint-Saëns work as conducted by Mr. Munch, there is little to say. He has done them many times before, and by now they are "his" pieces.

Of Mr. Frager, who was making his Tanglewood debut, much more can be said. He played the Prokofieff at the Leventritt competition, which he won in 1959, and at that time impressed as a brilliant executant of the score. Now he has added breadth and solidity to his interpretation.

In an outdoor performance with the temperature around 90, the piano must have responded like a wet sponge, and it was obvious that Mr. Frager was trying to get more volume. Even with that handicap, it was a triumphant performance. It also was positively immoral for any pianist to make such difficult writing sound so easy.

...ES UNION
... 29, 1963

Tanglewood Premiere

Britten's Anti-War 'Requiem' Moving

The opening series of five weekend major concerts by the complete Boston Symphony Orchestra, under the direction of Erich Leinsdorf in the Music Shed at Tanglewood received a tremendous impetus Friday night with the 104-piece ensemble offering a program which had great audience appeal.

Mr. Leinsdorf offered a brilliant performance of the Overture to "Leonore," No. 3; the third symphony by Brahms, and the exciting "Concerto for Orchestra" by the sometimes, controversial Hungarian composer, Bela Bartok. But to this reviewer has set to soul-stirring music, captures the confused state of the world following two major conflicts.

Superb Trio

Phyllis Curtin, soprano; Nicholas De Virgilio, tenor, and Tom Krause, bass, were the trio of superb soloists, negotiating the difficult music with assurance and technical agility. This work calls for the full orchestra, assisted by a chamber music group, a boy's choir, in this instance, the trebles of the Columbus, Ohio, Choir and the Chorus Pro Musica of New York City.

Within the general scheme of the work, it is apparent that it is not only a effective anti-war document, but one of the most deeply moving musical canvases of this century.

Sunday afternoon's program was under the direction of Dr. Charles Munch in which the beloved former musical director of the orchestra, acting in the capacity of guest conductor, provided an afternoon of exciting exposition of two of the maestro's close-to-heart composers; Berlioz, represented by the love scenes from "Romeo and Juliet" and the Symphony No. 3 by Saint-Saens, formed a realm of Gallic music in which Mr. Munch is supreme.

Owing to the sudden indisposition of the scheduled guest pianist, Nicole Henriot-Schweitzer, a niece of Dr. Munch, was fortunate to find a proper replacement for the popular Tanglewood pianiste, in the person of Malcolm Prager, a young virtuoso pianist, he offered an exciting performance of the same Prokofiev concerto, No. 2, announced for Mlle. Henriot-Schweitzer's appearance. At its conclusion, Mr. Prager and Mr. Munch were accorded one of the greatest ovations of this season's series of orchestral and instrumental music.

E. S. VanOlinda

Saturday night's program was in the nature of an innovation with the first American performance of the British composer, Benjamin Britten. His bristling "War Requiem," built upon the words by Wilfred Owen: "My subject is War, and the pity of War. The poetry is in the Pity. All the poet can do is to warn." The premise which the compo-

SATURDAY REVIEW
NEW YORK, N.Y.
W. 298,174

AUG 10 1963

MUSIC TO MY EARS

Britten's *War Requiem* at Tanglewood—*Tito*

LENOX, MASS.

NOT SINCE the last works of Béla Bartok were first being heard in the later Forties has the world of music lovers had so worthy a new work to rejoice in as the *War Requiem* of Benjamin Britten which had its first American performance here under Erich Leinsdorf's direction late in July. [illegible] of the recording under the composer's direction (SR, May 25) were not merely fulfilled but surpassed, thanks not only to the values it contains but also to the arts of persuasion commanded by Leinsdorf.

Here, in rolling richness, which qualified the Tanglewood "shed" as perhaps an even more advantageous place to hear such a score than the best concert hall, is a fervent product of the imagination suitable to its demanding subject. That is nothing less than the frenzy of destruction to which the world was subject two decades ago. It was to solemnize the rededication of one physical casualty (the Coventry Cathedral) that Britten put his mind to this task. What emerged is a rebirth of the shock and horror of those days, a reminder of the mass spiritual casualty whose only atonement can be the determination that it shall not happen again.

In a way, the *War Requiem* rounds out a cycle for Britten which, when the War began, found him in America. Though he remained here for two and a half years, blood prevailed, and he returned home in 1942 (a conscientious objector, he was exempted from active service). Now, through inner growth, power of reflection, and ripe mastery of musical means, he has found the power to convey to the many the revulsion at war he felt as an individual, the true triumph of the artist.

The *War Requiem* is a work of such scope and yet such infinite detail that one may well debate which aspect is paramount: the force of what Britten has on his mind and in his heart or the cunning as well as the power of how he has said it. In the actuality, the alternation of the Latin text of the Mass for the Dead with the poems of Wilfred Owen had even more impact than it had in the recording. Knowing what was to come next did not in the least diminish either the compulsion or the interest of this interweaving of elements. It was, purposefully, one moment on the heights and the next in the depths as Britten moved from the grandiose concept of Everyman's fate (liturgical) to Anyman's tragedy (poetic).

For the world beyond the music lover, the *War Requiem* may well be an achievement to rank with the Ninth of Beethoven, Wagner's *Tristan*, Stravinsky's *Sacre du Printemps*, and Schoenberg's *Pierrot Lunaire* as a motivating and activating force on composers unborn at the time of its creation. In it, Britten has not merely made of sound a strong new aesthetic experience but also regrouped its components in a stimulating fresh way. Unlike certain of the others, who innovated digression from previous modes of procedure, Britten has instigated a further progression in the prior, established order through the flexibility and resource of the tonal language he has evolved.

In the unwinding course of this hour and a half (Leinsdorf performed it with a pause before the Offertorium) Britten has made it perfectly plain that there is no music in a system, only in a man. Dissonance there is, perhaps even his own kind of a row, or motival range of sounds. But any such conflicts or clashes are as deftly applied as acid to an etcher's plate, and for the same purpose: not to obliterate line and meaning, but to clarify, highlight, define. Some may point to this obvious kinship with the Verdi *Requiem* or to that reminder of Berlioz. But these are the heartening kinds of kinship that relate it to the family tree of music, as Verdi's *Requiem* traces a line to Berlioz, and Berlioz himself has his own antecedents elsewhere.

Much more of this will become apparent in the months to come, as Boston hears it three times in early fall, New York in October, San Antonio during the winter, and Los Angeles in the spring. Boston and New York will, of course, hear it under the direction of Leinsdorf and with the same participants: and a commanding direction it was of such able participants as Tom Krause, the Finnish baritone with the excellent English articulation, the finely prepared Chorus Pro Musica of Boston, and the Columbus Boychoir. They all approached the ideal more closely than either Nicholas DiVirgilio, whose pleasant tenor is light for the burden of meaning in his music, or Phyllis Curtin, whose style is too intimate and whose dramatic power is restricted for an expression on this order. There was a gratifying conjunction of expression and execution in her singing of the Lachrymosa, but not in the agonized outcries of the Tremens, or the impassioned fervor of the Benedictus. The disposition of the boys' voices (and the Positiv organ) at the extreme perimeter of the shed at the conductor's left was not as the composer directed, but it provided the needed sense of remoteness. Overriding all such incidental considerations, however, was the embracing understanding that Leinsdorf brought to his task, the thoroughness and zeal with which he conveyed that understanding to the listeners. Eleven thousand of them remained to applaud for twenty minutes in tribute to a musical service that will be long remembered.

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JUL 28 1963

ROBERT TAYLOR'S NOTES

'War Requiem' Holds A Sublime Statement

Elinor Hughes is on Vacation. She will resume her column in August.

By ROBERT TAYLOR

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The fact that it is Benjamin Britten's masterpiece, however, and one of the sublime statements of 20th Century music, seems undeniable.

Last night The War Requiem had its American premiere from The Boston Symphony Orchestra under Erich Leinsdorf in the Shed at Tanglewood, from the Chorus Pro Musica and the Columbus Boychoir. Few events have been more eagerly anticipated. And, no doubt, the reason for the widespread enthusiasm is due to the agreement among the world press wherever the Requiem has been heard, and to the release of London's recording of the score (A 4255 Mono; OSA 1255, Stereo) which already enjoys a phenomenal success among the record-buying public.

Work of a Vast Scope

We shall not comment here on the Tanglewood performance, since these words are written in advance of the event. The sentiment engendered by the recording arouses high hopes, nevertheless. "At its first three performances," declare the program notes of William Plomer, "in Coventry Cathedral, Westminster Abbey, and the Albert Hall — its reception was not of the usual kind given to a work that impresses its hearers by musical invention and subtleties, and incidentally moves them by phases of passion or of gentleness.

"It was received as a work of vast scope, in which the composer, by giving it all the technical resources and emotional power at his command, so transcends the personal that he seems to comprehend the sufferings, to transfigure the grief, and to honor the potential goodness of humankind."

The recording is well-nigh perfect, for it captures the ascetic simplicity of the Requiem's pain and nobility, and the tensions that lie between the three planes of musical action. The Requiem assembles an unusual and powerfully disturbing text — the Latin "Missa pro Defunctis" combined with the poems of Wilfred Owens, killed in action just before the 1918 Armistice. "I am the enemy, you killed, my friend," wrote Owen in one of the most explicit indications of his purport; his subject is War; "All a poet can do today is warn."

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If one is exalted by the Requiem in terms of charity and transcendence, the work also states the gulf between ideal Christian practice and the disillusioning example of its actual denial.

The huge chorus and orchestra comprises one plane of the structure, and the technical procedures of the latter involve a percussive array, all the resources of a contemporary from C and F sharp antique cymbals, Chinese blocks and Whip to Glockenspiel and C and F sharp bells. This force is used in the mass proper.

A soprano soloist joins the group from time to time, and properly belongs to a kind of median ensemble along with an ethereal boys' choir accompanied solely by organ. This group serves to reinforce and emphasize those segments of the text dealing with other worldly innocence and faith.

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For the London recording, conducted by the composer, soloists from three participating nations in World War II sing magnificently: Galina Vishnevskaya, the Soviet soprano, Dietrich Fischer-Dieskau, the German baritone, and Peter Pears, the British tenor.

The problems of live performance loom contrastingly. "A great deal went sadly awry in Coventry" remarks a critic. Given the excellence of the recording, painstakingly achieved, the challenge of the live performance affords a stimulus both at Tanglewood and later, October 18, in Symphony Hall, Boston.

SATURDAY REVIEW
NEW YORK, N.Y.
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AUG 10 1963

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JUL 28 1963

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,256
JUL 31 1963

Concerts At Tanglewood Rated As Outstanding

[illegible] concerts marked the fourth weekend of the Berkshire Festival at Tanglewood. Saturday evening a with 10,811 in attendance, directed by Erich Leinsdorf, and Sunday afternoon's conducted by former leader Charles Munch, in his third guest appearance.

Movingly portrayed and stunningly coordinated was Saturday's premiere performance of British composer, Benjamin Britten's masterful "war Requiem," in which Leinsdorf's operatic training spoke with glowing results. [illegible] over 300 people were onstage, including the Chorus Pro Musica superbly trained, by Alfred Nash Patterson, keenly musical and articulated and an enlarged orchestra, a chamber orchestra, place at stage right, consisting of the 12 principal symphony players, soloists Phyllis Curtin, a lyrical and full-voiced soprano resplendent in an appropriate lavender gown, Nicholas DiVirgilio, tenor, and [illegible] baritone, both well-equipped, lacking [illegible] vocal clarity. [illegible] Boys' Choir and [illegible] director, Donald [illegible] Daniel Pinkham [illegible] a portative organ stationed on the shed [illegible] stage, with a simple wooden cross spotlighted [illegible] on [illegible] assigned for the ceremony ending the completion of the rebuilt Cathedral of St. Michael in Coventry, England, the composer dedicated the Requiem to four of his friends who were killed in World War II. Specifically and with marvelously conceived contrasts, Mr. Britten uses the traditional Latin Mass text for the dead, with each section of the Mass followed by English verses from the poems of Wilfred Owen, British soldier-poet killed during the final week of World War I.

Flowing one into the other, sometimes with the same themes foreshadowed or continuous, through a simple vocal or instrumental device, (even the timpani figured in the transitions) each section still retained its dynamic character, either the soldiers through the tenor and baritone, accompanied by the chamber orchestra, the soprano, speaking for all mankind, usually leading the large mixed chorus and full orchestra, or the ethereal boys' choir and small organ.

The title page of the Requiem is inscribed, "My subject is War, and the pity of War. The Poetry is in the pity. All a poet can do is to warn." Owen's (at that time quite new) attitude toward war as shown in his disturbing and immediate poetry, was a far cry from the old idealistic belief that "It is sweet and fitting to die for one's own country," (Horace) Britten, a Christian pacifist and working humanitarian, has constructed a towering tribute to Owen, his four buddies and all soldiers, vociferous and mute, appealing and accepting, holding firm his proper place in the foremost rank of contemporary composers.

Dedicated to the memory of Serge Koussevitsky, Sunday's concert opened with the sensibly shirt-clad orchestra standing in silent tribute, but the audience, (6,876) in loud applause for the reappearance of Charles Munch, and a program bound to be excitingly successful. An absolutely transcendental reading of Berlioz' scenes from "Romeo and Juliet," taking eight minutes longer than his usual time, though not in the least disturbing to Munch, lifted his listeners to the proper heights.

Distinctly different but nonetheless breathless was the effect on a delighted audience with the astonding dexterity of pianist Malcolm Frager in Prokofiev's Second Piano Concerto. Four movements, charming, provocative and evocative, were tossed off with uncanny timing, lyric ease and a facile technique. Harmonic clusters, leaping over the entire keyboard, a scherzo of unbroken 16ths in octave unison, a pendulous intermezzo, with a really swinging bass, as opposed to delicate piano figures, and an all-out finale, which almost ruined the piano, although not through dynamic force, but repetitive tonal demands on all the strings, left one gasping at the stamina, and the remarkably assured and relaxed manner of Mr. Frager. A slight figure, the pianist has recently returned from a highly acclaimed tour of the Soviet Union. He is a winner of the 1959 Edgar M. Leventritt Award and the 1960 Queen Elizabeth of Belgium Competition.

One wonders how the indisposed pianist Nicole Henriot-Schweitzer, who was scheduled to play, would have prevailed over this composition.

For the close of this soul-satisfying program, Dr. Munch chose Saint-Saens' Third Symphony in C minor, Op. 78, once considered extreme in its departure from strict symphonic construction, in that it has only two parts, although it includes practically the four traditional movements. The performance was in Munch's best form, suave, controlled yet embracing every dynamic nuance.

M.deB.B.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
JUL 29 1963

At Tanglewood

Britten's War Requiem Highlight of Weekend

By FRANK N. PATTERSON

Though two Boston Symphony weekend concerts at Tanglewood were fairly eclipsed by another with the Benjamin Britten War Requiem, they were all worthy of much attention and the two cannot be passed without some note. For neither the heat (magnified Saturday by sizzling TV lighting), nor the hubbub caused by the presence of musical and political bigwigs, maestri, artists and names, disturbed the dignity of the proper orchestra's task.

The weekend's opening, dramatic "Leonore Overture" followed by Brahm's Third Symphony was both meticulous and proper, as was the straightforward, no-nonsense reading of Bartok's "Concerto for Orchestra". This was Leinsdorf's first recording with the BSO and, (by the way, performed during the memorial weekend of the man who commissioned it — Koussevitsky) was, though clean of extravagance, still forceful and adventurous music.

French Program

In contrast was Munch's largely French program on Sunday that happily got off the ground much earlier than his last week's concert of Bach. The Love Scene from Berlioz' "Romeo and Juliet" Dramatic Symphony was the typically languorous reading Munch is wont to give the work with his intuitively opportunistic approach.

So also went the performance of Saint Saen's Third Symphony with Berj Zamkochian at the organ, but the second Prokofiev Piano Concerto played by youthful Malcolm Frager in place of Nicole Henriot-Schweitzer (who suffered a hand injury a few days ago) was a brilliant and dazzling show. A show not only by the soloist, but by an orchestra which, despite instruments gooey with perspiration, played it cool.

Britten Work Premier

Mr. Leinsdorf's American Premier of Benjamin Britten's War Requiem used an enlarged orchestra with a special battery of percussion and brass; plus a separate chamber orchestra; the Columbus Boychoir, conducted on a second stage by A. Nash Patterson whose 145 voice Chorus Pro Musica was, by the way, jammed onto the main stage; plus Phyllis Curtin, soprano; Nicholas DeVirgilio, tenor and Tom Krause, baritone. Despite these large numbers in performance and the music's intense and emotionally charged subject, the work is the most eloquent, profound and though-provoking we may find in our life time.

To anyone who has known a generation of history or read a week's worth of contemporary news, the poetry of Wilfred Owen (who was killed at 24, seven days prior to the World War I armistice) could well be enough. Add, however, the close reality of chanting boys' choir sung with their level unaffected naive sounds, or the emotional explosions of an adult chorus whose knowing tones, as in Dies Irae, menace all that listens, or, again, hear the indescribable beauty of the orchestral music that provides such unity to the tenor and bass alternating with the Latin Mass the English poetry, and one is overpowered by the work's provocative thought and pity.

Touches Heart

"Move him into the sun — Gently its touch awoke him once," the tenor soldier softly begins, but before he ends, the soprano's bell-clear voice Lacrimosa is begun with a poignant broken figure of melody dropping in tritones that match the tolling bells so continuously used throughout the work. The baritone soldier curses the stupidity of war and the "Great gun towering toward Heaven about to curse," with "May God curse thee, and cut thee from our soul!" The despair of the softly worded Requiem aeternas returns and dies away as the tenor and bass, once enemies recognize each other in death and to the soft babble of the choir, chorus and soprano completion of the Mass, repeat on and on the heart-breaking "Let us sleep now." From the heart it touches the heart in profound understanding.

Of the report that this music's results in Coventry and Berlin concerts with its German and English soloists and the reminders of war's destruction at Coventry and Berlin around the listening audience, moved many to tears there can be no doubt. The probability of two performances planned by Saturday's group in Boston and two at Lincoln Center during the coming season certainly equals the probability that you would find it worth the trip.

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302
JUL 28 1963

Britten's 'War Requiem' Acclaimed at Tanglewood

By R. C. HAMMERICH

LENOX — The first performance in America of Benjamin Britten's vast, new "War Requiem" Saturday night demanded to be included among Tanglewood's great successes.

Scope Too Great

The music and the event were of a scope so great as to make anything said about them seem puny.

There were more than 200 on the Shed stage: The Boston Symphony Orchestra, a chamber orchestra of some of the orchestra members, the Chorus Pro Musica of Boston, the 45-member Columbus Boychoir on stands to the left of the audience; Phyllis Curtin, soprano; Nicholas Divirgilio, tenor; Tom Krause, baritone; Erich Leinsdorf, conductort.

The audience numbered 10,811. In Mr. Leinsdorf's box was Rise Stevens, Justice Arthur Goldberg and Judge and Mrs. Samuel Rosenman.

Formidable Task

Britten set himself a formidable task when he planned this requiem, a wedding of disparate elements into a giant unified work, and an expression of profound sorrow for the innocent dead joined to an angry protest against the senseless killing in war, a spiritual lament tied to stark reality.

That he succeeded was attested to Saturday by thunderous applause—and earlier by acclaim at several performances in England, including the premiere last year at the consecration of the restored St. Michael's Cathedral in Coventry, which was destroyed during World War II.

He did it with an unusual combination of words and sound organized in a kind of music-drama without action, but with the emotion that atends action.

Inspired Orchestration

The dominant device was intense recitative set beside exalted choruses. It is not concert-opera, an oratorio or a cantata, but it has elements of all plus inspired orchestration in support.

The full orchestra, chorus and soprano presented settings of the requiem mass in Latin with chant-like, echoing sections sung by the Boychoir accompanied by a chamber organ.

Interposed closely between sections of the mass were settings of poems by Wilfred Owen, English soldier killed in World War I, sung by the tenor and baritone accompanied by the chamber orchestra.

Allies in Death

The chorus was impersonal and religious; the Boychoir ethereal and disembodied, representing centuries of innocent dead; the tenor and baritone were enemies in battle and, toward the end, allies in death.

The opening question in Owens' first poem is "What passing-bells for those who die as cattle?" It follows closely after the distant voices of the impersonal boys and sets the atmosphere of anguish tempered by religion which carries throughout.

The Dies Irae was exciting with bright brass tones flashing, a near shouting, staccatto cry from the chorus. It ends in pure calm.

Many Climaxes

The most dramatic section in this nearly two hours of dramatic music comes in the Livera maine, but the work does not have a really awsome climax. There are, rather, many climaxes along the way — and many gentle passages of serene beauty.

It ends with all groups participating in a chorus of gentle resignation, the chorus and soprano singing "In Paradisism," the other soloists singing "Let Us Sleep Now." But a recitation of the forces at work in this music can give only a hint of the sounds.

Britten's fluid ability to match words to music is already celebrated. His craftsmanship and taste are polished and elegant.

Subject for Debate

Whether this mass will take a place in the exalted realm inhabited by such as Verdi's "Requiem," already is subject for debate. It seems sure, however, that it will be much admired in this century, although the logistics of its productions will undoubtedly restrict the number of performances.

Tanglewood's performance Saturday night was superb in every respect but one. That old choral pitfall, diction, kept the words from being clearly understood. The soloists fared better. Their words could be understood more often than not. They were great.

With or without words, the compelling music and magnificent performance were indeed unforgettable. The applause and shouts lasted 15 minutes.

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Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 52,312
AUG 4 1963

A Look At the Arts

By E.J.D.

As most music lovers know, the Berkshire Music Festival's headquarters at Tanglewood boast a beautiful setting—rolling lawns, majestic trees, a Music Shed that is acoustically excellent. However, when a heat wave strikes, Tanglewood manages to be as hot as any place in New England. Last weekend, when we attended three of the festival programs, the temperature in the Music Shed never went below 90. Naturally, this phenomenally uncomfortable weather had its effect. Pianist Malcolm Frager, for example, as soloist in the Prokofiev "Piano Concerto No. 2," had to work manfully to get the proper effects from an instrument on which the humidity had deleterious effects. The string players of the orchestra, too, no doubt were worried; intense heat and humidity are not exactly what the doctor ordered for expensive string instruments.

EARL J. DIAS

Despite the heat, though, a capacity audience was on hand for the Saturday night program—the American premiere of Benjamin Britten's "War Requiem," rated by British critics as Britten's masterpiece.

Mr. Britten wrote this impressive work for the consecration, on May 30, 1962, of the restored St. Michael's Cathedral in Coventry, England. The original cathedral was devastated in bombing raids during World War II. Appropriately, therefore, the theme of the Britten work is the horror, waste and stupidity of war—and Mr. Britten underlines this theme by alternating the texts of the impressive and awesome Mass for the Dead with the secular verse of Wilfred Owen, the British poet who was killed in action in World War I just seven days before the signing of the Armistice.

Owen was one of the first poets to revolt against the romantic attitude toward war—the jingoistic one of Kipling, the sentimental one of Rupert Brooke. Consequently, his words about war are bitter and ironical—in contrast to the ancient ritual of the Mass.

The Britten work calls for a great number of performers—a full orchestra and chamber orchestra, a mixed chorus (the Chorus pro Musica), a boys choir (The Columbus Boychoir), and three vocal soloists—a soprano, tenor and baritone. The chorus, orchestra and soprano sing the words of the Mass, supplemented by the reedy, innocent, remote voices of the boys. The tenor and baritone sing the Owen poems.

The result, unorthodox in approach but highly effective in impact, is a work what may well come to be regarded as a 20th-Century masterpiece. Conductor Erich Leinsdorf has obviously brought to the work a good deal of loving care. In the Tanglewood performance, he managed to integrate beautifully the disparate elements brought together in the performance.

As we indicated in our original review, it is difficult to assess a work competently after only one hearing. In any event, though, we were considerably moved by "War Requiem," and we suspect that despite its occasional defects (parts of it are over-obvious in the writing) it may very well achieve musical immortality.

Herald New York Tribune
D. 359,813 S. 428,011
JUL 29 1963

BRITTEN'S 'WAR REQUIEM'

TANGLEWOOD
Lenox, Mass.

Boston Symphony Orchestra. Conductor, Erich Leinsdorf. Soloists: Phyllis Curtin, soprano; Nicholas DiVirgilio, tenor; Tom Krause, bass. Chorus pro Musica of Boston and Columbus Boychoir. The program:
War Requiem .....Britten

By Paul Henry Lang

LENOX, Mass.

All of us know Benjamin Britten's wit and adroitness, his facility and superb command of the craft of composition. Not so well known are his flurries of tenderness, compassion and mirth, of which we had a taste recently in his "Spring Symphony" and "A Midsummer Night's Dream." "War Requiem," presented Saturday night at Tanglewood, conveys to us the solemn thoughts of one who grew to manhood between the two wars, and who through long years watched the horizon receding as the light of humanity faded. This magnificent work has subtle meanings which perhaps no audience unacquainted with the tremendous past of Christian ritual music could be expected fully to discern. The romantics' conscious contrivance of the majesty of death is seldom its true measure. Mr. Britten found another, more authentic tone when he read the poems of Wilfred Owen, a young English poet fallen on the battlefield in 1918.

The formal construction of "War Requiem," although carried out on a much larger scale, is based on a medieval principle. The large orchestra and chorus, assisted by the boys' choir and the solo soprano, delivers the text of the Mass itself, which is integrally composed. The solo tenor and baritone, accompanied by the small chamber orchestra, sing the English poems which alternate with the Latin text.

Whenever during the Middle Ages poetic imagination and Christian fervor tried to breast the tide of the unknown, they added in a similar manner to the sacred text something of their own; sometimes in praise, sometimes in protest, sometimes in sorrow and warning, as Mr. Britten does in his "War Requiem."

In the young English poet's verse the composer found passion that sorrow and pain have purified, and here he learned that the dead, like the living, can never forget that they were born. But born for what? "For the undone years, the hopelessness?"

The poet is afraid that we cannot waken dead leaves to spring again, but the ancient holy verse of the Mass says: "Make them, O Lord, to pass from death unto life." "War Requiem," while it acknowledges the sovereignty of death, and reveals war naked in its tragedy, also breathes a hope that underlies the pain and sorrow.

For Mr. Britten knows that art, whatever its appearance, must affirm life, that art is always life, taking only that it may give back more abundantly, clarifying, distilling for our perception life's vital essence. The emotional intensity of his music, his capacity to communicate his sense of the beauty and mystery and pathos of life, are what give "War Requiem" its haunting tenderness. There may be substance in this music for those who are losing hope in the barbarous menace of today.

Choral and solo writing are magnificently idiomatic, and the musical language—a tonal language—acknowledging no school, no tendency, no regimentation whatsoever but proudly observing the ancient spirit of the service for the dead, is the composer's own. No higher praise could be bestowed on a composer today. Mr. Britten believes in poetic imagination. We, and many of the composers the world over, need the capacity and the courage for the same belief.

Phyllis Curtin, soprano.

The gigantic and complicated work received a well prepared and co-ordinated performance under Erich Leinsdorf who was in sovereign command of the vast aggregation of forces. The boys' choir, ably trained and directed by Donald Bryant, was placed to the left of the stage.

The murmuring ritual music of the chorus and the evanescent sounds of the boys' choir were quietly prayerful, but in the "Sanctus" and the "Libera Me" all united in mightly torrents of music. Phyllis Curtin's clear soprano paced the chorus with wonderful poise, but also with grace; the ineffable melodic supplication on "Lacrimosa" sent straight to the heart. Nicholas di Virgilio, tenor, and especially Tom Krause, baritone, sang the English poems with responsiveness to the composer's intentions. Chorus and orchestra followed Mr. Leinsdorf's strong hand, projecting a radiant simplicity, but also considerable and eloquent power.

The vision of imagination and insight comes easily to none and abundantly to few. The public, dispersing after the last "Dona Eis Pacem," left with the feeling that "War Requiem" is one of those works that must be counted among the few.

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Standard-Times (e)
NEW BEDFORD, Mass.
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JUL 31 1963

Britten's 'War Requiem' Scores at Tanglewood

By EARL J. DIAS
Standard-Times Music Critic

LENOX, July 31—At the Berkshire Music Festival at Tanglewood last weekend, Erich Leinsdorf and the Boston Symphony Orchestra presented, on Saturday night, the most notable event of the Summer music season—the American premiere of Benjamin Britten's "War Requiem."

Written to celebrate the consecration of the restored St. Michael's Cathedral in Coventry, England, and first performed at the Cathedral on May 30, 1962, the Britten work is a moving one, although somewhat unorthodox in structure.

It calls for a vast number of performers—a full orchestra and chamber orchestra, a mixed chorus—the Chorus pro Musica, the Columbus Boychoir, and three vocal soloists — soprano Phyllis Curtin, tenor Nicholas DiVirgilio, and baritone Tom Krause.

War Horror Is Subject

Britten's subject is the horror, futility, and waste of war. In imaginative and original fashion, he alternates the text of the traditional Missa pro Defunctis with the secular verse of the British poet, Wilfred Owen, killed in action at the age of 24 in World War I—just a week before the Armistice.

The contrast between the awesome and magnificent Mass for the Dead and Owen's bitter and often colloquial poetry—"My subject is War and the pity of War," he writes—has tremendous impact. The Mass itself is performed by the full chorus and orchestra with soprano solo. These performers of the Mass are complemented by the chanting of parts of the service by the boys' choir, whose reedy, innocent voices sound remote and apart, in complete relief from the turbulence of the larger chorus and the soprano voice rising above it.

Delivering the personal message of the poet himself are the tenor and baritone who, at the end, are revealed to be past enemies—one British, one German. Thus, the final message is similar to that of one of Thomas Hardy famous poems, "The Man He Killed."

Certainly Britten has drawn on disparate elements for this work; however, he has composed so skillfully (sometimes almost too cleverly so that the effects become obvious) that "War Requiem" has its own integrity—and may well, indeed, be a 20th-Century masterpiece. The vocal line of the work is sometimes melodious, but more often dissonant. Nevertheless, Britten has managed an impeccable wedding of text and music.

Ovation Lasts 20 Minutes

To assimilate so massive a work (90 minutes) at one hearing is virtually impossible. However, we were tremendously impressed by this first hearing; we suspect, in fact, that "War Requiem" may well become one of the most cherished works of our time.

The soloists, the orchestra, the choir — all responded ably and alertly to Mr. Leinsdorf's baton. In fact, the audience, largest of the season at Tanglewood, gave the performers a 20-minute ovation at the conclusion of the work.

On Friday night, Mr. Leinsdorf led the orchestra in a conventional program—Beethoven's "Overture to 'Leonore,' No. 3, "Brahms' "Symphony No. 3 in F Major," and Bartok's "Concerto for Orchestra." The orchestra (despite 90-degree heat that made the famous Music Shed seem like a compartment in Dante's Inferno) was in fine fettle. The Beethoven and the Brahms were satisfactory, but it was in the Bartok, one of Mr. Leinsdorf's favorites, that things really began to happen. This was a brilliant reading, and the inordinately difficult but shatteringly effective presto-finale was nothing short of magnificent.

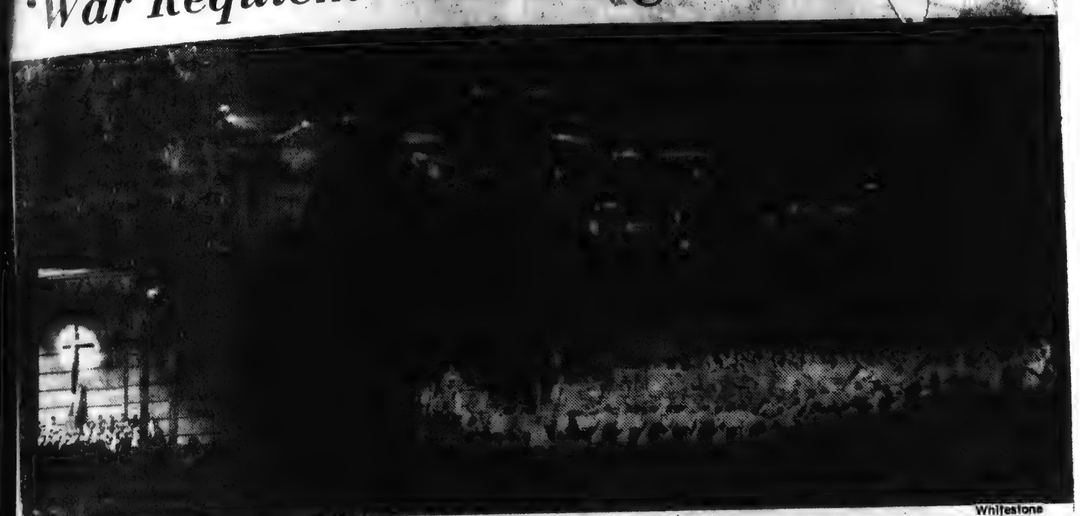
On Sunday afternoon, Charles Munch returned to the Tanglewood podium to conduct one of his patented concerts, including excerpts from Berlioz' "Romeo and Juliet" and Saint-Saens' "Symphony No. 3 in C Minor." Both these selections Dr. Munch has done many times in the past, and no one in the world can give them more sensitive readings.

Soloist Generates Excitment

Soloist for the Sunday afternoon program was pianist Malcolm Frager substituting for the indisposed Nicole Henriot-Schweitzer. Mr. Frager performed Prokofiev's "Piano Concerto No. 2 in G Minor," the same work with which he won the Leventritt Award in 1959. Mr. Frager overcomes the difficulties of this selection with what seems to be effortless ease. With precision and power, he generates a good deal of excitmen (particularly in the cadenza o the opening movement). In short he plays with genuine authority.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JULY 29, 1963

'War Requiem' Has Tanglewood Debut



Whitestone

TELEVISION CAMERA in the right background recorded the Tanglewood performance of Benjamin Britten's "War Requiem" Saturday night. In left background is the Columbus Boychoir, and seated in front of conductor Erich Leinsdorf are soloists Phyllis Curtin, Tom Krause and Nicholas DiVirgilio. Attendance was 10,811.

By JAY C. ROSENFELD

SATURDAY NIGHT the 10,811 people who attended the Tanglewood concert had good reason to mark that day in their diaries with a red letter. The occasion was the American premiere of Benjamin Britten's "War Requiem," which had been originally commissioned for the festival to celebrate the consecration of St. Michael's Cathedral in Coventry, England, on May 30 of last year.

London Records
Benjamin Britten

Erich Leinsdorf was in command of formidable forces: His complete Boston Symphony, divided, as Britten specified, into a full orchestra and one of chamber dimensions; three soloists, soprano Phyllis Curtin, tenor Nicholas DiVirgilio, and baritone Tom Krause; the Chorus Pro Musica of Boston, of which Alfred Nash Patterson is director; and the Columbus Boychoir, of which Donald T. Bryant is director.

* * *

LEINSDORF'S poise and sang-froid coordinated all the elements involved and made the evening one of memorable and awesome magnificence. He unified the complex and diverse participating elements and rendered the Mass crystally transparent.

Britten must have found the commission a challenge he was most happy to undertake. He combined and alternated the Latin verses of the Missa pro Defunctis and the English poems of Wilfred Owen, a World War I victim at the age of 24. Not only was it a musical challenge but a chance he clearly sought to voice his vehement protest to war, much as Beethoven found occasions to express his political protests and opposition to injustice and oppression in "Egmont" and the dedication of the "Eroica."

BRITTEN'S over-all approach was on a majestic scale. He rose to lofty heights where it fulfilled his plans, and, where sheer size and mass would have been still inadequate, he resorted to the antithetical simplicity of quiet voices supported but slightly, if at all, in almost monotone statements of deep faith and indelible truth.

Thus the Mass starts with the Requiem Aeternum stated slowly and solemnly on a single tone, disturbed only by a mournful bell. The orchestra joins the procession with modestly surging idioms which "repeat" the sense of the prayer. It is remarkable here how Britten's lyric line and rhythmic irregularity seem as fitting, more so, in fact, than would have been the methodical addition of ponderously orthodox stone on stone in the construction of an imposing musical edifice.

The Boychoir was placed in the wide north corridor of the Shed, to the left of the stage. The 40 boys wore black gowns with white collars and flowing black ties. With the support only of a baroque organ they chanted with perfect adherence to the variable meter and confusing melodic line.

* * *

BRITTEN USED the tremendously effective device of a final major resolution to achieve a quiet but almost intimidating beatitude in the finale of the Kyrie and again in the Dies Irae and in the final note of the Requiem, sung with the minimum of unaccompanied vocal tone of the choir but for the maximum of effect in a hushed awesome "Amen." The work of the chorus in their most eloquently noble aspirations and their most controlled entreaties was an outstanding feature of an evening in which there were no lacunae. The hastiest resumé would not dare to omit mention of the big Dies Irae chorus, written in seven - four relentlessly determined meter or the equally grandiose one in the "Libera Me."

* * *

MISS CURTIN was a commanding tower of vocal magnificence in her every opportunity, but most conspicuously in the "Lacrimosa" where the easy power and vibrant warmth of her voice dominated the moment. This mastery was constant even when, to Britten's intentions, she ascended scales with inversely diminishing strength.

Phyllis Curtin

The soprano soloist sang only Latin verses and with the collaboration of the full orchestra. The male soloists sang Owen's verses in English with the chamber orchestra. Krause was splendid in his expansive "Be slowly lifted up" and later in the "When I do ask white age," an exceptionally well - placed lament of the soldier bemoaning war. One of DiVirgilio's best moments occurred in the early sequence of the Agnus Dei where an almost unnoticed syncopation serves to express Owen's poem alternating with the chorus' "Lay down their life, but do not hate." Here Owen in the final phrase for a unique departure assigns the soloist a Latin phrase and lets him beg "Dona nobis pacem" on an ascending enlarged octave.

THE MOST boisterous commotion of the evening, approaching mob frenzy, occurs in the chorus of the Libera Me, but it then evaporates into unadorned recitatives for the tenor and baritone soloists, only relieved between phrases by a remarkable device which Britten brought about by using the top three strings of the chamber orchestra in a sustained single sigh of despair starting from a whisper and increasing to a mild wail with the viola voiced higher than the violins.

The scope of Britten's music is enormous, the urgency of his cause timely and undeniable. To the words of both his exalted documents his musical resources are heartfelt and unaffected. He speaks in a contemporary language but never a contrived one, and the simplicity of his message elevates it to the realms of a masterpiece.

The whole evening was recorded for television, necessitating special and extra strong lights (and heat on stage). The American premiere had been deliberately chosen to honor the memory of the late Serge Koussevitzky whose efforts and talents were the first to establish the Boston orchestra at Tanglewood, to organize the Berkshire Music Center, and to give such significant encouragement to Britten when he lived in this country at the beginning of the war.

The Requiem carries the inscription "Aldeburgh, December 20th, 1961" at the bottom of the final page, the same Suffolk Aldeburgh in which Britten placed his 18th century "Peter Grimes," which was the occasion of his initial personal appearance at Tanglewood in 1946.

* * *

YESTERDAY afternoon's concert was conducted by Charles Munch and the program marked the completion of the fourth week and the attainment of the half-way mark in the season. Munch fell back on two of his fellow countrymen of a previous generation, Berlioz and Saint-Saens, to frame the second Prokofieff piano concerto in which Malcolm Frager was making his Tanglewood debut.

The "Scene d'amour" from Berlioz' "Romeo and Juliet" is an immortally beautiful movement. Munch skips the short choral episode which refers to reminiscences of the ball and goes from the serenity of the Capulet garden to the love-scene music. The marvel of Berlioz' imagination becomes more clear when one thinks that it was closer in time to the Beethoven Ninth which had preceded it than to Wagner's Tristan which came 20 years later.

THE SAINT SAENS Third Symphony in C Minor calls for an organ, which was played yesterday by Berj Zamkochian. In the final adagio of the first movement Munch caused the orchestra to sing with poignant fluency. The finale unfolds with the craftsmanship of a man whose achievements warrant greater attention than the musical world seems inclined to grant him. No one knows better than Munch how to stimulate a final stretto when there is a pair of tympani within hearing. The audience of 6,876 displayed their devotion to the previously regular conductor of the Boston orchestra with nearly a degree of delirium.

Part of the remaining four weeks of the Tanglewood schedule will be devoted to some of the symphonies and piano concertos of Prokofieff in observance of the 10th anniversary of his death. Frager was a last-minute replacement for Madame Henriot-Schweitzer.

The concerto is the brash expression of a wunderkind at the age of 22, not much less than the age of yesterday's soloist. Frager plays with the calm confidence of a young master of his instrument. His hands can be bedeviled when the demands of Prokofieff are placed on them. The phantasy of the early pages soon expand into both turmoil and frolic, in which puppets or toy soldiers could well march past. The scherzo is a perpetual motion example and the intermezzo again a ludicrous march. The finale is intended to be tempestuous and Frager left no doubt of his comprehension of the composer's wishes. There are few works which are more consistently noisy.

Banner (e)
BENNINGTON, Vt.
Circ. 5,111
JUL 29 1963

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Music Review

Britten's War Requiem: A Tanglewood Premiere

By LISA TATE

LENOX, Mass. — If there was one man noticeably missing in the crowded heat and enthusiastic tumult at Tanglewood Saturday night, it was Benjamin Britten, contemporary English composer whose War Requiem had just received its first American performance. Everybody else seemed to be there, and I'm sure the performance would have done Britten proud, thanks to Erich Leinsdorf's authority on the podium as he shaped a vast mass of musical forces into a monument of sound.

Composed in 1961, the War Requiem was commissioned for and first performed at the consecration of the new St. Michael's Cathedral in Coventry, England, in May, 1962. Just as the new cathedral now stands in startling juxtaposition to the bombed out roofless shell of the old cathedral, so Britten has chosen to juxtapose the old but not unfamiliar Latin text of the Requiem Mass (Missa pro Defunctis) against the poetry, in English, of Wilfred Owen, a British soldier killed in World War I at the age of 24.

Owen's lines, laden with somber images, are sung by a baritone and a tenor soloist who assume the roles of opposing soldiers. They bespeak the piteous irony, the hopeless futility, the needless sorrow of war, and Britten's music effectively underlines this spirit.

The War Requiem is impressive and intriguing in its overall concept and design. The chorus and soprano soloist carry the text of the mass, with full orchestra assisting.

They alternate with the modern text sung by two male soloists who are accompanied only and sometimes sparesely by a small chamber orchestra made up mostly of first - desk men. The choral passages are tied to the solo passages by clever orchestral transitions which are essential to the unity of the work as a whole — for the juxtaposition referred to is sometimes as awkward as it is startling. In addition, the chorus, or sometimes the soprano solo, come back in brief reprises of lines of the mass between the verses sung by the soloists. A boys choir, placed to one side of the shed, interjected occasional angelic comment into the urgency or despair of the main body of the music.

The most stunning lines on Saturday night came from the soprano soloist, Phyllis Curtin, whose powerful voice emerged in intervals that created magnetic tension against the backdrop of the chorus. This was especially true in her rendering of the "Rex tremendae." Equally effective was her softer, sadder solo, "Lacrymosa," phrases of which were hauntingly echoed in the subsequent tenor solo, "Move him into the sun. . ."

Long and linear were the lines of Nicholas Di Virgilio, tenor, and Tom Krause, baritone. The exact words were often unclear — unless one's eye were glued to the program, which was difficult in the face of a presentation that had as much visual as musical interest. Either their voices failed to project as strongly as they should have, or possibly because the amorphousness of the musical line cut into the stresses of the text.

Throughout, Britten has painted rhythmic and orchestral color by an extensive battery of percussion instruments, with the flavor of war embodied in the tattoo they often beat to the sound of brass fanfare. At points the music swirls upward to terrifying crescendo peaks, gathering in momentum and complexity as it goes, all too vividly protraying the agitations of war, followed then by more peaceful sections that might imply pity, despair, or relief.

Colorful it is, clever beyond a doubt, compelling at many points, the whole constructed by what is obviously a master hand. Yet if you take music itself piece by piece, there are some that lack impact. If this seemed especially true of the recitative lines which form a good portion of the work, it might be a function of the text chosen. Owen's poetry is obscure and not altogether appealing, so that it is too easy to cease listening as the mind searches for its meaning. But it may be partly due, too, to a composer who, though he has done more than most to keep the vocal and operatic tradition alive in this century, seems caught (willingly) between the romantic and contemporary idiom. His musical lines lack the full roundness of the romantic, as they do the sharp angularity of more radical contemporary music. This is baffling to the ear, just as the poetic images bother the mind's eye. But this may be just a question of personal taste.

All this is said, however, on the basis of a first hearing, and I would be willing to wager that this work will continue to live and grow on its listeners, for it comes out of our troubled times, as no other artistic work has, of any dimension, to stir our minds and senses and emotions with painful memories of so-called modern civilized men inflicting death and destruction upon each other, against their will.

Let us not sleep now.

New York Post
D. 372,679 S. 255,557

JUL 29 1963

WORDS and MUSIC

By Harriett Johnson

Leinsdorf Conducts 'War Requiem'

Lenox, Mass.

The bells tolled Saturday night during the American premiere of Benjamin Britten's "War Requiem" here at Tanglewood, and with them in mournful, ironic beauty played or sang the Boston Symphony, the Chorus Pro Musica, the Columbus Boychoir; soprano Phyllis Curtin, tenor Nicholas DiVirgilio, baritone Tom Krause.

Music Director Erich Leinsdorf conducted a performance which was moving in its magnificence not only because of superb coordination of a complex set of forces. The work had had a long and dedicated preparation, sufficient to have infiltrated the hearts and minds as well as the fingers and throats of those who sang, at least, judging by the impact of the result.

Incorporated War Poems

Britten, a Christian pacifist, took not only the traditional Latin of the *Missa Pro Defunctis* for the text, but, far more important to the essence of his work, incorporated with trenchant bitterness and poignancy, excerpts from the war poems of Wilfred Owen, British soldier who was killed in 1918, at the age of 24, one week before the World War I armistice.

The Boychoir, in the role of a remote angelic host, was stationed on risers at the far left of the 6,037 seat Music Shed, accompanied by a small portative organ. The large on-stage chorus, in collaboration with full orchestra, led by the clear beautiful solo voice of Miss Curtin, performed the Latin of the Mass. DiVirgilio and Krause, accompanied by a chamber orchestra of about a dozen, sang Owen's poetry.

'Be Bullied . . . But Do Not Kill'

Owen once wrote in a letter from his hospital bed, words, that like an accusing rapier, sum up the philosophy of his war poems. It sears through them and Britten's music: "Already I have comprehended a light which never will filter into the dogma of any national church: namely, that one of Christ's essential commands was: passivity at any price . . . be bullied, be outraged, be killed; but do not kill."

This terrible prediction infiltrates the burden of sorrow which Britten carries even in the spiritually ecstatic portions of his score, for example, when the chorus of 104 sang "Hosanna in Excelsis" to the bright, military strutting of four trumpets. The music cut while it glowed.

During the hushed "Lacrimosa" and in the setting of lines like "I am the enemy you killed, my friend," the transcendent tension becomes almost unbearable. Britten, however, never compromises his style for popular appeal. To date, this is his most profound work, and, like all great music, the means seem right because what they express bears overpowering conviction.

'All a Poet Can Do Is to Warn'

An audience of 10,811 heard the "Requiem," a record for the season, thus far. Leinsdorf opens his '63-'64 N.Y. series Oct. 23, in Philharmonic Hall with the work, preceded by three performances in Boston. Already the N.Y. event is sold out. We feel he has an obligation, if his schedule permits, to arrange repetitions in N.Y. as well as in the orchestra's home city.

In the preface to the printed score, Britten quotes Owen as follows: "My subject is war, and the pity of war . . . all a poet can do is to warn."

Maybe, with enough warnings, Owen and Britten can do more.

ALBANY, N.Y.
NEWSPAPER CLIPPINGS
NEW YORK SERVICE

GAZETTE
July 29, 1963

Britten's 'War Requiem' Hailed at Lenox Premiere

by D. E. RITZ
Gazette Music Editor

Benjamin Britten's "War Requiem" was given its first performance in America last Saturday at Tanglewood, Lenox, Mass., given by the Boston Symphony Orchestra assisted by soloists, the Chorus Pro Musica and the Columbus Boychoir, all under the direction of Erich Leinsdorf.

* * *

THE MODERN requiem is based equally on the text from the Missa Pro Defunctis and the war poems of Wilfred Owen and its presentation at Tanglewood was given in memory of Serge Koussevitzky.

Soloists were Phyllis Curtin, soprano; Nicholas DiVirgilio, tenor; and Tom Krause, baritone. Krause also sang the baritone solo part of the work at the performance of the "War Requiem" in London on Jan. 9. The premiere of the work was on May 30, 1962, at the restored St. Michael's Cathedral at Coventry, England.

Alfred Nash Patterson is director of the Chorus Pro Musica and Donald Bryant is director of the Columbus Boychoir. The choir was accompanied by a portative organ, played by Daniel Finkham.

The boys choir was placed at the left of the huge shed in a portion adjacent to the stage and this reviewer at least found the unison conducting of the choir director with that of Leinsdorf fantastic as they were at least half city block apart.

* * *

IN ADDITION TO the full orchestra the work calls for a chamber orchestra. This was made up of principal players of the Boston Symphony and included flute and piccolo, oboe and English horn, two clarinets, bassoon, horn, percussion (timpani, side drum, bass drum, cymbal, gong), harp, two violins, viola, cello and double bass. The chamber orchestra occupied the portion of the stage to the left of the director usually occupied by the first violin section.

The large orchestra consists of three flutes and piccolo, two oboes, English horn, three clarinets, E-flat clarinet and bass clarinet, two bassoons and contrabassoon, six horns, four trumpets, three trombones and tuba, piano, organ, timpani, percussion and strings. The percussion includes two side drums, tenor drum, tambourine, triangle, cymbals, castanets, whip, Chinese blocks, gong, bells (C and F-sharp), vibraphone, glockenspiel and antique cymbals.

Without question the work is the most ambitious Britten has undertaken—it is monumental in scope and the finest bit of modern writing we've heard in a long time. Britten has used his huge orchestra to obtain some very delicate as well as some very violent effects.

* * *

THE CONTRAST between the Latin text of the Mass for the soprano solo with full orchestra and chorus effects; and the solo tenor and baritone, accompanied throughout by the small chamber orchestra is amazing, yet throughout there is a unity of purpose that is amazing. The mass is the work of a mature musician and a mature mind. The war poems of Wilfred Owen express the horrors of war in vivid terms:

"What passing-bells for these who die as cattle?"

"Out, there, we've walked quite friendly up to Death:
He's spat at us with bullets and he's coughed shrapnel"

"Shall life renew these bodies? Fill the void veins of life again with youth,
And wash with an immortal water, sex?"

"The world on all the people shove
And howl allegiance to the state,
But they who love the greater love
Lay down their life, they do not hate."

The work reaches its climax in the "Libera Me" achieving complete pandemonium in the orchestral part. The soprano and chorus are magnificent and the tenor and baritone achieve a bone-chilling vocal recitative as the former enemies in battle find no enmity in death.

* * *

FOR THOSE OF us who had heard the Britten operas in Tanglewood performances in other years there was the recognition of a solo vocal style.

We joined the 10,811 member audience of Saturday in enthusiastic reception of a major work, given magnificent peroformance. Leinsdorf proved himself a master of the baton and gave the work with its varied components unity that was remarkable. Ovation after ovation followed the performance.

The Saturday evening attendance was the highest of the season so far. Attendance on Friday night stood at 6,779 with 3,856 attending the open rehearsal on Saturday morning. The Tuesday evening chamber music program drew an audience of 950.

Leinsdorf also conducted the Friday evening performance which featurfed the Bartok "Concerto for Orchestra." Dr. Charles Munch conducted the Sunday program yesterday featuring the Prokofiev "Piano Concerto number 2 in G minor, opus 16" with Malcolm Frager in his Tanglewood debut.

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At Tanglewood
Britten Requiem Moving In Content, Performance

By MARGO MILLER

To the several European countries which have been moved by performances of Benjamin Britten's War Requiem, now add America.

At the first U.S. hearing Saturday evening at Tanglewood, 10,811 persons demonstrated their feelings in an ovation at the close of the concert. Doubtless, all on the Music Shed stages—some 300 instrumentalists, singers and choristers—added private cheers, for it was a fine performance of a masterwork.

Erich Leinsdorf conducted, as he will again for the Boston and New York concerts early this Fall. Television viewers may see the Tanglewood tapes Aug. 13 over Channel 2.

The visual element should only enhance the work, for the war requiem owes in its construction something to the lliturgical drama of medieval England. To each section of the Latin Mass for the Dead, Britten has joined the poems of the English war poet, Wilfred Owen. Each lyric, sung by the tenor or baritone soloists, is a comment on war, each is introduced by a word or phrase from the Mass.

And it is Britten's genius in the music which makes the English sermons and the great Requiem poem, for such it is, of equal importance. Vocal and instrumental colors imbue the texts. Any notion that war is glorious is dispelled by turning sour or fatuous the bugle calls which lead men to death. The tenor of the music, whether in its shimmer, in its compulsive rhythms, its rhetoric in song, is first of horror, then of hope, finally of salvation through faith.

The War Requiem would speak to all men. It spoke first to the dedicators of a war-blitzed and rebuilt St. Michael's Cathedral in Coventry, Eng., then to West Berlin, London and soon east to Venice. The thoughtfulness of Britten's Requiem and music will lead the work elsewhere.

The Berkshire Festival performance was powerful. The splendor of the Latin Mass came through in the voice of Phyllis Curtin's soprano, as majestic in sonority as her deep lavender gown, itself a symbol of mourning. Singing the Owen poems were Nicholas DiVirgilio, tenor, and Tom Krause, the Finnish baritone who participated in an earlier London performance. Of the two, Krause gave the more solid reading, combining richness of voice with great warmth for the text and music.

Leinsdorf conducted the Boston Symphony, which accompanies the Mass, a chamber ensemble of orchestra principals heard with the male soloists, and the Chorus pro Musica. To the left of the stage and under a spot-light cross were ranged the Columbus Boychoir in flowing white cottas and plump black ties, and Daniel Pinkham, playing the portative organ, all under the direction of the choirmaster, Donald Bryant.

These forces were notable for their sensitivity to the music. The cool wispiness of boys was a perfect foil for the robust sound from the admirable Chorus Pro Musica, prepared by Alfred Nash Patterson.

The orchestras' contribution was not the least of the whole, responsive as the good instrument it is, to Leinsdorf's command. So the music built through its many small climaxes to the ultimate promise of paradise. The evening, as 11,000 will testify, was memorable.

THE BOSTON SYMPHONY ORCHESTRA gave three concerts in the fourth week of the Berkshire Festival at Tanglewood, Lenox, Mass. Friday night Erich Leinsdorf conducted Beethoven: Leonore Overture No. 3, Brahms: Symphony No. 3, Bartok: Concerto for Orchestra, and on Saturday night, in memory of Serge Koussevitsky, the first U.S. performance of Benjamin Britten's War Requiem, with the Chorus pro Musica, the Columbus Boychoir, and Phyllis Curtin, soprano; Nicholas DiVirgilio, tenor; Tom Krause, baritone; Daniel Pinkham, portative organ. Sunday afternoon Charles Munch conducted Berlioz: Scene d'amour from "Romeo and Juliet," Prokofiev: Piano Concerto No. 2, with Malcolm Frager as soloist, and Saint-Saens: Symphony No. 3, with Berj Zamkochian as organist.

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Britten's Requiem in U.S. Première

Leinsdorf Guides Tanglewood Forces

By Louis Chapin

Lenox, Mass.

Some 11,000 people, many of whom 24 hours earlier had heard the President of the United States speak in strong terms about peace and war, listened Saturday evening at Tanglewood to new music by an Englishman, deeply concerned with the same subject. The orbits of art and history had never seemed more meaningfully close.

Benjamin Britten's War Requiem was commissioned for celebrations in Coventry in May, 1962, when St. Michael's Cathedral was consecrated again above its war-shattered ruins. He dedicated it to the memory of four friends killed in World War II. The performance at Tanglewood, under Erich Leinsdorf, was the American première of this unique and complex choral-orchestral work, and was in memory of Serge Koussevitzky.

The composer of the War Requiem, always active on behalf of peace, has chosen to set a text interpolating the traditional Missa pro Defunctis with passages from Wilfred Owen's poetry. Owen described his subject as "War, and the pity of War"; he was lost in action seven days before the armistice of 1918.

* * *

Last Saturday's audience heard a work whose extraordinary, limber music seized together these two textual elements, and shook from them not a sanctification but a religious repudiation of war.

For instance, these Latin words are sung, near the beginning: "Exaudi orationem meam, ad te omnis caro veniet." (Thou who hearest the prayer, unto Thee shall all flesh come). Suddenly their choral, bell-accompanied serenity is stung into by the tenor soloist, with words of Owen:

"What passing-bells for those who die as cattle?
Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons.
No mockeries for them from prayers or bells . . ."

Having established his theme with such a near-contradiction as this, Mr. Britten allows Owen to comment comparably during each later section.

By the time of the Sanctus, the opposition to traditional piety seems total. Earth says:

"Mine ancient scars shall not be glorified . . ."

During the closing sections a reconciliation comes to light through this restless juxtaposition, finding springs of love in Jesus' sacrifice. Eventually the tenor and baritone soloists, by now representing soldiers who have met fatally in battle, find that for all of this their official enmity has no meaning, and their restfully weaving voices become part of the rich and serene close.

This is a lucidly assembled work, with a remarkable flow of dramatic continuity. It is blessed by Mr. Britten's nimble and long-proven skill in matching voices, words, and instrumental sounds to each other. While he has never wholly abandoned the orthodoxies either of tonality or of the Church of England, he has his own unorthodox, athletic, and spirited way with each.

The forces he requires for this work are huge, and divided in the score into three main groups. At Tanglewood they were as follows: group one comprised the Boston Symphony, the Chorus pro Musica (Alfred Nash Patterson, director), and Phyllis Curtin, soprano, and dealt with the Latin text and its accompaniment; group two, also concerned with parts of this text, was the Columbus Boychoir (Donald Bryant, director), set in a kind of improvised chapel to the left of the stage and accompanied by Daniel Pinkham's portative organ; group three was a chamber orchestra consisting mainly of Boston Symphony first chair men, accompanying Nicholas DiVirgilio and Tom Krause as tenor and baritone soloists in Wilfred Owen's words.

Mr. Leinsdorf, in coordinating these groups, showed himself the master tactician that he is; but for certain reasons the earlier part of the performance, in particular, was less communicative than it might have been.

Chief among the difficulties was the warm and humid weather, intensified on stage by the bright lighting needed for WGBH television cameras. There was some delay before Mr. Leinsdorf appeared with the soloists; and when he soon gave his uncomfortable-looking chorus their first cue, they gave him back, instead of the haunting pianissimo called for, a rather dull mezzo-piano.

It was not until the pure, poured tone of the boy singers came in from the side, a little later, that the music began to evoke the rebuilding of a cathedral and the deep penitence for war. The Chorus pro Musica rose resonantly to its big challenges as the evening went on, and the soft a cappella conclusions were finely blended.

The orchestra, too, met the diverse needs of the music well, though further experience with it, under less humid conditions, should do more justice to some of the meticulous timbres. The work will be included in next winter's season at Symphony Hall.

Miss Curtin was more than equal to a difficult occasion, and flung herself into the full dramatic range. Her Latin was anything but a dead language. She delivered her sometimes angular and spasmodic lines with keen penetration to what they meant; and the whole effect was gracious to the ear and eye.

Mr. DiVirgilio's usually flexible voice seemed difficult for him to control once in a while; but he made an especially lovely moment out of the high ascending scale, diminuendo, which concludes the Agnus Dei section.

Mr. Krause, making his own American debut on this occasion, got off to a shaky and scoopy start in "Bugles sang." At his later best, his voice showed mellowness and authority, and his slight accent and handsome appearance helped to underline the poignant drama of the two men's final meeting.

* * *

Whether or not we accept the doctrinal statements of Mr. Britten's work, in either its orthodoxies or unorthodoxies, it is bound, as it speaks to us, to encourage individual re-examination. It is a fulfillment of gifted dedication and love. Its conviction can remind us of the Christian forthrightness of St. Paul, telling us to "stand therefore, having your loins girt about with truth, and having on the breastplate of righteousness; and your feet shod with the preparation of the gospel of peace." (Ephesians 6:14, 15).

Mr. Leinsdorf, on the preceding evening's program, gave an impressive tonal finish to Beethoven's Overture to "Leonore" No. 3, Brahms's Third Symphony, and Bartók's Concerto for Orchestra.

But the overpowering achievement of the two days was his putting before a first United States audience, with considerable mastery, a work with a thrusting appeal to the conscience, a fervent Christian discourse set to fervent music.

New Britten Work Stands as a Great Moving Monument

WASHINGTON POST

By Richard L. Snyder

Few works have received such busy comment in music circles as has Benjamin Britten's "War Requiem" Op. 66. There has been anticipatory discussions in this city since before Christmas concerning the hope that Americans would hear this new work and soon.

Last night, Washington Channel 5, WTTG-TV, broadcast the video tape of the American premiere of the work by the Boston Symphony at Tanglewood. It is monumental, moving architecture in sound that is of unquestionable musical significance.

Erich Leinsdorf conducted the performance with an insight and attachment rarely found with new works. He had as his soloists Phyllis Curtin, soprano, Nicholas Di Virgilio, tenor, and Tom Krause, bass.

The Chorus Pro Musica, with director Alfred Nash Peterson, and the Columbus Boy choir under the direction of Donald Bryant joined the Boston Symphony and Chamber Orchestra. Daniel Pinkham was at the portative organ.

The "War Requiem" was written on commission for the festival that served as consecration of the rebuilt Cathedral of St. Michael in Coventry, which was destroyed in World War II. It was performed first there, then in Westminster Abbey, Albert Hall, and in West Berlin.

Britten has created a work that stands alone in its concept of the "Mass for the Dead." The famous works of Mozart, Berlioz and Verdi adhere to the standard text. Brahms, of course, used German translations of the Scriptures for his "German Requiem." Britten has departed from the norm only to interject the Wilfred Owen war poems in the regular sequence of the Latin Mass, thus the name "War Requiem."

And it was an unaccountable stroke of genius that prompted his move.

It is no wonder that Britten, a pacifist, chose the poems of his compassionate countryman. Owen, with an impaired health from childhood, joined the rifle corps early in World War I. After two years of fighting he was wounded and sent home.

On recovery, he returned to the front, received the Military Cross for his gallantry, and a month later was killed in action on Nov. 4, 1918, one week before the Armistice. He was 25 years old.

The "War Requiem" bears an Owen quote on the title page: "My subject is War, and the pity of War. The Poetry is in the pity. All a poet can do today is warn."

As a poet, the young Englishman saw war as a humanistic outrage. The English poet Sassoon, popular during World War I years, said of him: "He pitied others; he did not pity himself."

Britten has dedicated the "Requiem" to four friends who lost their lives in World War II.

So it is then that the combination of Britten and Owen make for a potent, heady mixture concerning war and death. The indisputable link of spirit molds not only the concept of war but the sensitivity with which both men regard the beauty and power of the English language.

Britten has reacted as cogently to the suspensions, dissonances and consonances of the English in Owen's poems as did one other of his great predecessors in English music history, Henry Purcell. Both musicians saw the grace of the English language and found the means with which to set it so as to manifest its beauty and poetic content.

Musically, the "War Requiem" is filled with subtleties of melodic and harmonic consistencies that serve to hold its gigantic shape together. It is extraordinarily complicated both in rhythms and sonorities. It is basically in a contrapuntal style that overlays in blocks of sound. As is to be expected from Britten, the orchestration is masterful.

The large parts of the Mass are taken over by the full orchestra and chorus. As Psalm 98 tells us, ". . . make a loud noise, and rejoice, and sing praise." The combination of the Boston Symphony, Britten and the Pro Musica Chorus held forth in a shimmering "Sanctus", last night. It will long be remembered.

Those portions of tenderness and pleading are given to the soprano who sings in Latin as a regular part of the Mass.

Miss Curtin, on whose shoulders rested the soaring beauty of the score, sang with the fervor and colorful voice that gave credence to the "Lacrimosa" and "Salva me."

The boys' chorus is used for parts of innocence, the chamber orchestra as the intimate instrument for the two men who sing the Owen poetry. Both male soloists gave favorable readings of the score, Krause perhaps more concerned with the poetic content.

There is great power in this Britten work. It is one which must proceed undisturbed. The combines of musical flow and dramatic context do not allow the presence of other thoughts, so great is the projection of craft and imagination from Britten's pen. The glory is that the structure of thought has been seized in such manner as to stand by itself.

MUSIC

Britten 'Requiem' A Singular Score

By ROBERT TAYLOR

TANGLEWOOD, LENOX—In an atmosphere of radiant grandeur, the American premiere of Benjamin Britten's War Requiem took place here Saturday night before an audience of 10,811 who heard the Boston Symphony introduce singular music of this generation, one of the great scores of the 20th Century.

Vast Mosaic

Setting the text of the Latin Mass for the Dead and the poetry of Wilfred Owen, Britten has produced a stained glass statement of awesome ethereal power.

It is a vast mosaic of war's meaning and the futility of war, divided into three sections; a colossal chorus and symphony orchestra who perform the Missa Pro Defunctis; a boy's choir whose remote angelic timbre is reinforced by soprano soloists; and solo tenor and baritone, accompanied by small chamber orchestra, who portray through Owens' poems the personal message, tragic, defiant, human and, ultimately, compassionate.

The forces required by the stupendous construction spilled across the stage of the Music Shed. At far left, under a spotlighted wooden cross, the Columbus Boy Choir flanked a celestial portative organ played by Daniel Pinkham. The stage overflowed with the Chorus Pro Musica.

The chamber orchestra to the left of Erich Leinsdorf, an immensive battery of percussion (including vibraphone, antique cymbals and Chinese blocks and, in front, the soloists, Phyllis Curtin, soprano, Nicholas DiVirgilio, tenor, and Tom Kraus, baritone.

To Koussevitzky

This first American performance was dedicated also to the memory of Serge Koussevitzky, a memorium and a reminder of the many premieres wrought by Mr. Leinsdorf's illustrious predecessor.

Although the soloists as a group were not quite up to the standards of Britten's own handpicked voices (Vishnevskaya Pears, Fischer-Dieskau) they sang exceedingly well, particularly Miss Curtin whose admirably focused soprano has never sounded more flexible or more musically poignant.

The Chorus Pro Musica, too, was in its best estate, in the attacks' dramatic emphasis and terrifyingly complex rhythmic details on the composer's mounting of the Latin phrase. The Columbus Boy Choir attained a haunting, other-worldly tonal luminosity under the patient, skilled direction of Alfred Nash Patterson; Mr. Kraus and Mr. DeVirigilio offered distinguished vocalism in the baritone solos and in their final duet when they are revealed as soldiers from opposing camps.

At Profound Levels

The score, which is both commentary and emotional commitment made manifest, really demands lengthy scholastic analysis. Britten has employed the tremendous range of harmonic devices andorchestra l colors available to the comtemporary composer; but he has not done so selfconsciously. The music is felt at the most profound level of the emotions and intellect, disturbing in its contrast and connotations, inventive and universal.

The Requiem Aeterna with tolling bells and solemn march-like tread; the Day of Judgment punctuated by short, explosive notes; the weird leaping intervals of the soprano; the exultation of the Sanctis; the grimness of the baritones and tenors equivocal statements; and the final section where tensions flow from retribution toward transcendent peace create in 85 minutes a pattern that bears comparison with the classic requiems.

For here at last, out of the anguish and despair of the 20th Century's follies, emerges a musical resolution that both reflects the age and rises to heights of detached inspiration. The Chorus Pro Musica, Columbus Boy Choir and the rest take pride in their participation. The capacity audience sweltering in the heat responded with 10 minutes of applause and shouting. They recognized a score that corresponds in its own idiom to the titanic requiems of the past; Mozart, Verdi, Berlioz and, it is not inappropriate, Bach. Britten's War Requiem is music which you will endure.

Munch Returns

On Sunday afternoon, returning to the Tanglewood podium, Charles Munch received a standing tribute. The former conductor of the Boston Symphony arranged a program built around Prokofiev's Piano Concerto No. 2 in G Minor, Op. 16; and the French music that is Dr. Munch's specialty.

The Scene D' Amour from Romeo and Juliet, Berlioz's Op. 17, received an exquisitely expressive simmering texture full of the fine-grained detail of inner voices. The concerto featured Malcolm Frager, substituting for the ill Nicole Henriot Shweitzer.

The score demands crisp, youthful bravura, delicate appreciation of its adroitly balanced ardor and urbanity. Mr. Frager's approach was transparent, straight forward and eminently musical; and the accompaniment as customary with Dr. Munch a model of tact. The afternoon concluded with Saint-Saens' "Organ" Symphony No. 3, in C. Minor, a bit bombastic perhaps, but raised to excitement and majesty through Dr. Munch's devoted identification with it.

Sunday afternoon attendance was 6,876, bringing the total Tanglewood figure for the week to 29,272.

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The Music Box

Britten's 'War Requiem' To Debut at Tanglewood

Well-Known Composer Looks Back in Anger for Latest Score Due at Lenox July 27

By IRVING KOLODIN

NEW YORK—Devoted though this space is to music and its protagonists, it is relatively rare that a piece of new music serves as subject, for the simple reason that pieces of new music with sufficiently general interest are by no means common. When a composer who has been well-known for 20 years produces one that sums up all he has written before, that is an occasion for the kind of general interest usually lacking.

This is the happy condition just now with the first appearance in American shops of a recording of Benjamin Britten's "War Requiem." Uncommon in conception (it was written to celebrate the reconsecration of the Coventry Cathedral, which was destroyed by air bombings during the Battle of Britain) it is equally uncommon in execution. Rather than striking a note of jubilation and triumph, Britten has prefered to look back (as the current English attitude has it) in anger, and lament the dead of all nations whose lives were destroyed.

General Concordance

Rather than writing merely a "Requiem" on a grand scale, as Verdi did to commemorate his friend, the great Italian poet, or Berlioz did to honor the dead of the Revolution of 1830, Britten set himself to the composition of what he titled a "War Requiem." Its principal distinction from each and every Requiem previously written is that, in addition to the traditional Latin text of the "Missa pro Defunctis," it includes excerpts from the poems of Wilfred Owen. These are inserted at strategic points, sometimes with direct relation to the text that precedes, sometimes with only a general concordance in mood.

It adds potency to the whole that Owen was himself a war victim, and a deeper sense of shock when it is learned that he was a victim not of the last mass slaughter, but of its predecessor. He had many experiences of combat before he was killed in 1918 (aged 25), and the poems utilized by Britten make up a vista of the battlefield and its victims. The two male soloists (tenor and baritone), enemies in battle, are allies in death, as the developing dialog makes plain.

Massive Effects

What Britten has undertaken to do is to blend the massive effects suitable to the impersonal, timeless Requiem with the intimate exchanges appropriate to the individual, earthly poems. This calls not only for three separate groups of performers—a large orchestra and chorus for the Requiem, a chamber orchestra for the poems, and a distant choir of children's voices plus organ for intermediation—but also for graphic music-making on the most compelling level, whether one or the other or all the means are used together (only in the last section). This he has accomplished with triumphant skill and a steady surge of meaning.

The recording conducted by Britten is one of London's finest. Its two discs are unique not only for content but for bringing together Peter Pears of England, Dietrich Fischer-Dieskau of Germany and Galina Vishnevskaya of the U.S.S.R., as the vocal soloists. The implication of their collaboration is self-evident. Altogether, the "War Requiem" is an experience rarely encountered in the musical lore of this time.

For those in the Eastern section of the country, it should be welcome news that the American premiere of Britten's "War Requiem" is scheduled for the Berkshire Festival on July 27 under the direction of Erich Leinsdorf.

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Britten Work Has U.S. Debut at Lenox

By JOHN F. KYES
Gazette Music Critic

LENOX — Benjamin Britten's "War Requiem," composed for the consecration of the rebuilt cathedral at Coventry, England, in 1962 and given several performances in Europe, received its first American presentation Saturday night at Tanglewood. More than 300 musicians took part in what could have been a cumbersome affair, but instead achieved glowing sensitiveness and depth of human appeal.

The huge audience, packing the wide lawns as well as the 6,000-seat music shed, numbered 10,811. This performance was in memory of Serge Koussevitzky.

The virtuoso chorus of 140 mixed voices, made up of the Chorus Pro Musica of Boston and the Tanglewood Choir, was trained by Alfred Nash Patterson. Singing portions of the Latin text of the Mass for the Dead, the role of this chorus varied from murmurings of humanity to dramatic appeals for mercy at the Last Judgment. The many intricate passages were shaped with distinction.

Aspect of Faith

A cool, tranquil aspect of faith was contributed by the faultless Latin phrases of the famous Columbus Boychoir of Princeton, N.J., Donald Bryant, director, and led at this performance by Patterson.

Daniel Pinkham played a portative organ for the boys, who though located at one edge of the shed, a considerable distance from the stage, neatly dovetailed their efforts with the adults.

Erich Leinsdorf, so successful in choral direction at the "Met" for some years, conducted with unobtrusive skill, which elicited long ovations at the evening's end. For this occasion, the Boston Symphony Orchestra was augmented by half a dozen players. The composer supported some of the solos with a small chamber ensemble, including the orchestra's first-desk men.

Phyllis Curtin's eloquent and powerful soprano, singing Latin passages sometimes alone and sometimes against a choral background, lent extra excitement and elevation to the work.

Beautiful Poems

Nicholas DiVirgilio, tenor, and Tom Krause, baritone, sang portions of the beautiful poems of Wilfred Owen, killed in World War I. Owen painted the horrors of war with a touch which varied from utter tenderness to biting sarcasm.

The two soloists were finally revealed to each other as enemies who died in the same battle, one in fact having killed the other. In death they were friends and at peace.

DiVirgilio's pointed, focussed tones were a good foil for Krause's mellow baritone. Both men projected words with astonishing clarity.

This Requiem is memorable for its mingling of a gripping English poem with the familiar Latin texts. The human heart is effectively depicted in its search for religious comfort.

Britten's premieres at Tanglewood have not always been as moderate in approach or as tuneful. The operas "Peter Grimes" in 1946 and "Albert Herring" in 1949 are remembered as intensely modern, while "War Requiem" will linger in the mind as much for its pages of beautiful softness as for its unique scorings and peaks of raging sound.

New York
Journal American
NEW YORK, N.Y.
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JUL 29 1963

'War Requiem' a Masterpiece

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 29.—Beautiful and disturbing, dramatic and poignant, the American premiere of Benjamin Britten's "War Requiem" had a profound effect on an audience of 10,811 people here Saturday night.

They discovered not only that a contemporary composer could write a masterpiece that was engrossing but that Britten has outdone himself in this work. The premiere created a momentous occasion for Tanglewood, for its record is short on premieres.

Commissioned for the consecration of the new Coventry Cathedral, this is no ordinary Mass for the dead. It is an extraordinary work.

●

WHEN BRITTEN CHOSE to intersperse the traditional religious text with contemporary poems by Wilford Owen, he took a bold step.

To create an index of feeling against war, possible only in this century, made necessary the juxtaposition of traditional concepts and contemporary protests. That he achieved this aim gives the "requiem" its unquestionable stature.

In a sense the "requiem" follows the pattern of a tremendous concerto grosso. Its framework consists of a large chorus, soprano solo, and orchestra interrelated to some tenor and baritone solos and chamber orchestra of 12.

A boys choir and chamber organ introduces a further "concertino" element which purposely sounds remote and apart. The procedure might be considered to be as symbolic as it is original.

●

IF PART of its success is this contrast of texts and their sittings, then part is also Britten's ingenious integration of all these elements.

The "requiem" achieves an unusual singleness of mood as well as of purpose. Dedicated to the memory of four friends who died in World War I it expresses a personal impulse which has touched Britten more deeply than almost anything else he has written.

The listener may not be profoundly moved, but he should be profoundly impressed by all he hears.

Britten has achieved a unanimity of feeling with exceptional intensity when the mood of the composer, the performers, and the listeners can blend into a singular experience. Much more is involved in that than discussion allows here.

●

PERHAPS BRITTEN'S sense of drama guides him most surely. It may account for the strange sounds, the unearthly qualities, and the little strokes of genius throughout the core.

Certainly his dramatic understanding has made possible the impact of many minute details evident even at a first hearing, while his imagination is responsible for the strange effects he constantly creates.

Indeed, from the beginning Britten captures the imagination of the listener even as he distributes the setting of the text through the chorus. One other demands special mention: the soprano voice singing "Lacrimosa" near the end of the "Dies Irae."

●

THAT BRITTEN treats his voices primarily as instrumental accentuates the cohesion of the work. It may explain his musical prosody which still remains problematic.

This registers the one disturbing element in the entire work. While it enables him to underline the drama in the beginning of the "Dies Irae" through portamento effects, it may prohibit full emotional utterance.

Whatever else may be said about the "War Requiem," Britten has ahcieved one of the most remarkable examples of musical integration yet heard in this century.

No other premiere he's had quite gripped an audience like this one.

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THE PERFORMANCE reflected the meticulous and probably arduous preparation of Erich Leinsdorf as well as the choir directors, Alfred Nash Patterson for the chorus pro musica and Donald Bryant for the Columbus Boy Choir.

Phyllis Curtin had the ideal voice for the soprano solos. Tomb Krause gave a most understanding interpretation of the baritone recitatives. Nicholas DiVirgilio sang the tenor role competently.

As an angelic chorus, the boy's choir gave an exceptional performance. The musicians cued in most responsively especially in the brasses and percussion.

It became a proud moment for the Boston Symphony and its enterprising conductor,

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IT FELL to Charles Munch to sound the accent on Prokofieff's music which will punctuate the remainder of the festival.

His Sunday afternoon program included Prokofieff's Second Piano Concerto with Malcolm Frager as soloist.

He played it in dazzling fashion as noted in his Lewisohn Stadium appearance Thursday. It fared better on the whole because of a finer orchestral rendition and a bit more lyricism on the pianist's part.

As has been his fashion for years, Mr. Munch dwelt lovingly on the love scene from Berlioz's "Romeo and Juliet" and conducted a lush performance of Saint-Saens' Third Symphony, with Berj Zamkochian at the organ. The audience numbered 6,876 people.

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The Sound of Music

Britten's War Mass Shattering In Debut

By Dan Webster

LENOX — Benjamin Britten's "War Requiem" struck the Tanglewood audience Saturday night with the force of cannon fire and shrapnel. The work received its American premiere with Erich Leinsdorf conducting the Boston Symphony Orchestra, the Chorus Pro Musica, the Columbus Boy Choir and three soloists.

For the nearly 11,000 persons attending, it was a profoundly moving musical experience. The impact is cumulative. The size of the musical forces kindles the emotions while the text of the mass chills them with the sense of the horror of war.

The requiem is an ingenious construction. The composer uses the traditional words of the mass for the dead, but interpolates the bitter, ironic poetry of Wilfred Owen, the British poet killed a week before the Armistice in 1918. These poems are sung by the tenor and baritone accompanied by a chamber orchestra composed of the first desk men of the symphony. The words of the mass are sung by the full chorus and the soprano soloist. The boy choir sings ethereal Latin parts of the mass, accompanied by organ to suggest the purity and innocence of the reward for the soldiers killed in the horror of war.

Much of the impact comes from Britten's skill in orchestral writing. His harmonies are jagged and grinding, his orchestral sound constantly new. It is not innovation for its own sake, but for the sake of the music and the point he makes. The percussion is especially colorful. In the Sanctus, for instance, the chimes and triangle accompany the soprano. There are searing discordant fanfares in the brass, woodwind combinations of striking color, surpassing expressiveness by the chamber orchestra.

If the War Requiem moved the audience, much of the credit must go to the music director, Erich Leinsdorf. The logistics of directing the sprawling chorus ranged behind the augmented orchestra, the boy choir far to the left of the orchestra, the soloists and the chamber orchestra calls for a conductor of the greatest capabilities. Mr. Leinsdorf quickly dispelled the air of nervousness evident at the outset. His conducting was without frills; he prepared each choral and orchestral entrance, insuring accuracy and security throughout. He called up his skills in operatic conducting to weave a bright hard fabric from the many threads of the music. With an eye and ear for detail as well as the overall effect, he enforced high standards of diction, of balance between the chorus and orchestra, and between soloists. His goals were clarity and drama; his achievement outstanding.

His soloists seemed a part of his planning. Bass Tom Krause and tenor Nicholas DiVirgilio sang the Owens poetry while soprano Phyllis Curtin sang the Latin texts of the mass.

The men were unknown quantities to the audience. Both are under 30. Krause is Finnish-born and is now under contract in Hamburg. Di Virgilio is a member of the Metropolitan Opera Studio.

Miss Curtin is better known, having sung at Tanglewood three times previously and at the New York City Opera and at the Met.

All three sang their roles with unusual precision and feeling. The music was uppermost in their performances and there was no striving for applause.

Since this was the American premiere, the soloists could be compared only with those on the performance recorded by Peter Pears, Dietrich Fischer-Dieskau and Galina Vishnevskaya with the composer conducting the London Symphony. And, of course, such a comparison is not fair. Recorded voices can be helped electronically, mistakes erased and pitch corrected through tape splicing.

These soloists were thoroughly adequate for the work, and the tenor, at lest, was brilliant in it. Mr. Di Virgilio has a voice of appealing quality, accuracy and flexibility. His intelligence and sensitivity made his singing a pleasure from the first. His dramatic skill led him to stirring singing of the pathetic "Move Him Into the Sun," of the Dies Irae, and the poem in the Agnus Dei, "One Ever Hangs Where Shelled Roads Part."

Miss Curtin's performance was nearly as outstanding. Where the singer on the recorded version is robust almost to stridancy in the leaping intervals, Miss Curtin introduced a note of poignance and pathos wholly appropriate to the text of the Libera Me. Her voice was pleasing and her accuracy was noteworthy.

Mr. Krause was effective throughout, but less consistent than his colleagues. His voice is rich in the upper and lower range, but seemed weaker in its middle range. His diction, too, was exaggerated. Young, handsome, intelligent, he is, however, a bass to watch. After an uncertain start, he sang with unusual grace and intensity and "After the Blast of Lightning From the East," in the Sanctus and the stunning conclusion of "Strange Meeting" which concludes the mass.

The tenor and bass together in the concluding duet on the words "Let us sleep now," showed themselves to be thoughtful artists.

The chorus, prepared by Alfred Nash Patterson, was precise, expressive and responsive, projecting the Latin clearly. Its staccato precision in the Dies Irae was chilling.

The War Requiem is not a work to be listened to for enjoyment. Its music is intense and its text disturbing. The waves of applause that filled the Music Shed at the conclusion seemed incongruous after such shattering music.

The drama of a premiere and the intensity of the music made the concert Sunday pale by comparison. That concert, directed by Charles Munch, former music director of the orchestra, opened the cycle of music commemorating the 10th anniversary of the death of Sergei Prokofiev.

Dr. Munch opened the observance with the second piano concerto with Malcolm Frager as soloist. Mr. Frager, a young American pianist who gained promimence through winning international competitions, proved himself an incisive pianist with a pronounced lyric gift.

The angularity of the concerto gave him no difficulty and there was no display for display's sake. While the listener marvelled at his dexterity in the scherzo and the intermezzo, it was the lyric opening of the concerto and its solo development in the first movement which stuck in the memory.

Mr. Frager replaced Nicole Henriot Schweitzer as soloist after Mme. Henriot-Schweitzer injured a hand last week.

The orchestra was in top form for the work and provided supple and colorful accompaniment for the soloist.

The other works on the program seemed musty in comparison with the other music of the weekend. The Scene D'Amour from Berlioz' dramatic symphony "Romeo and Juliet" had those lovely long phrases in the low strings shaped as only Dr. Munch can, but it caught the imagination only occasionally.

The concluding Symphony No. 3 by Camille Saint-Saens was much the same: handsomely played, full of the romantic spirit, wonderfully old fashioned and obvious.

Another time, the program would have held up better. Sunday it stood too much in the shade of the brilliant lights and colors and the shattering message of the War Requiem.

NEW YORK, N.Y.
VILLAGE VOICE
W. 18,649

AUG 8 1963

'WAR REQUIEM'

Not since ten summers ago, when Charles Munch conducted an exploration into some spectacular but seldom performed works of Berlioz in honor of that composer's sesquicentennial, had the Berkshire Festival resembled a music festival of more than local importance until 12 days ago, when Erich Leinsdorf conducted the first American performance of Benjamin Britten's "War Requiem."

In the 14 months since its premiere, in Coventry, the fuel of ecstatic reviews of European performances and of the recording under the composers direction had built up a bonfire of publicity and expectation. But another and much more formidable extra-musical aspect of the Tanglewood event was the impact, in actual performance, of the verbale elements of the work. As you may know by now, the Catholic Mass for the Dead, performed in this work by full orchestra, solo soprano, large mixed chorus, and a small boys' choir, is interrupted throughout by excerpts from the searing and poignant anti-war poetry of Wilfred Owen, the British poet who was killed in battle a week before the 1918 aristice. The excerpts from Owen's writings are sung by tenor and baritone soloists, representing soldiers on opposite sides. For almost the length of the work, the poet's words cut into the Latin mass in scathing reply to any attempt at consolation. The initiative toward consolation and a genuinely tragic resignation is finally taken by the two soldiers themselves. Both are dead, and one tells the other, "I am the enemy you killed, my friend." In a sense, slain humanity—its final words enveloped in a gentle, soothing setting of the "In paradisum"—consents to rest in peace.

The musical tension grows quickly enough in the initial "Requiem Aeternam" as the Latin words are almost dissolved in a thickly clouded swirl of intervals on the whole-tone scale, the intervals breaking down into a gruff, strident, entirely tonal orchestral march. Then from nowhere (and from another key) comes the disembodied, flute-like sound of the boys' choir. Distant bells follow and are followed in turn by the noise and blood of battle (in the first tenor solo).

Immense Hypocrisy

And so it continues. The soprano hurls forth the "Liber scriptus" with an almost male force and is answered by the two soldiers singing of their companionship with death and of the immense hypocrisy of "patriotic" war. Following this is a choral "Recordare" so lyrically melodious it almost acts as an opiate. The two soldiers' curses and cries of pity—set to dramatic and wide-ranging recitative—are surrounded by Stravinskyan ostinatos of the reprised "Dies irae" in the chorus and the soprano's "Lacrymosa," a phrase that swoops down and up again and which, as if in reverse procedure to that of Marie's Lullaby in "Wozzeck," gives an atonal shape to a tonal melody.

But from this point on, and until the final conciliation, the composer cuts his musical texture down to unadorned and concentrated description and comment. The reference in the Mass to Abraham leads to Owen's poem about Abraham ignoring the Angel's message and actually killing Isaac out of pride. Ominous drumbeats under this scene give way to the boys' choir in the "Hostias," with the organ traveling up and down on spooky, tonally unhinged chords, all this followed in turn by the full chorus is a swift, quiet setting of the "Quam olim Abrahae" supported by a shuddering tambourine. The "Sanctus" explodes in widely spaced fortissimos from the soprano, accompanied by crescendos on the bells, and the strings tread up and down in unison on the whole-tone scale as the tenor sings Owen's lines beginning, "Near Golgotha strolls many a priest . . ." Then, in the "Libera me," the clang of war is translated into shattering volleys from the soprano, chorus, and orchestra that eventually subside for peace between man and man and between man and God.

Strong Performance

The fact that one can set all this down on the basis of two hearings of one performance must speak in some small way for the strength of that performance. The participants, conducted by Mr. Leinsdorf with no audience-wooing fuss whatsoever, were the Boston Symphony Orchestra in its most finely polished and alert form; soprano Phyllis Curtin, whose voice seems to have doubled in strength since she was last heard in New York; tenor Nicholas DiVirgilio; Tom Krause, a young Finnish baritone with a rich, many voice, an uncommon flair for dramatic utterance, and a welcome regard for the English language; the Chorus Pro Musica from Boston; and the Columbia Boy Choir. Perhaps the ghost of Serge Koussevitsky, who had started the Berkshire Festival in the first place, who had given Mr. Britten's "Peter Grimes" and "Spring Symphony" their American premieres at Tanglewood and to whose memory this concert was dedicated, was also a participant.

—Leighton Kerner

The Boston Sunday Globe—July 21, 1963

Britten's Requiem Saturday at Tanglewood

Bugles Sang of War, The Composer Warns

By MARGO MILLER

Benjamin Britten had long wanted to write a work which would be his statement on the outrage of war. Nearly 20 years passed between the end of World War II and the premiere of the English composer's War Requiem.

BRITTEN

MILLER

This germination period has produced a masterpiece. It is both a highly personal outcry of anguish and a public denunciation of war.

But equally evocative as the Requiem's sentiments is Britten's tribute to his commissioner. The Mass was written for the 1962 consecration of St. Michael's Cathedral in Coventry, Eng. The ancient church had been leveled by a Nazi bombing raid. The construction of the Requiem owes as much to the role of the church in society as to the composer's polemic against war.

Coventry, like many medieval English towns, was a birthplace of theater. The origin was in the liturgy: to explain the Latin Mass to the unlettered, parts of the text and Bible stories were acted out on the altar steps. As these playlets grew too elaborate, and, some thought too secular, they were moved first to the church portals and then into the town streets as pageants. But however ornate the Bible plays became—God sat in a golden throne, the devils lured the damned into a smoking Hell's Mouth—the earthiness and earthliness of the scripts were of and for the people.

Britten had set the town of Chester's Bible play, "Noye's Fludde," as a children's opera in 1958. His War Requiem of 1962 is rooted in the old popular drama, with telling effect.

Owen's Poems

The composer took the Missa Pro Defunctis, and between the traditional sections of the Mass for the Dead, inserted verse by the English war poet, Wilfred Owen. Sometimes a single Latin phrase will introduce an Owen poem. Thus, the "Tuba mirum" section is interrupted by "Bugles Sang." Or the Offertorium, with God's promise to the world, will begin Owen's parable of Abraham, in which youth is sacrificed to pride, a devastating switch on the Bible story.

Owen, perhaps more than Rupert Brooke, best known of the war poets, knew war's futility. Brooke died early on, in 1915. Owen, invalided out, recovered in time to be killed a week before the Armistice. Neither poet was a sentimentalist, but Owen wrote of war in such a way that his lyricism is all the more chilling.

"My subject is War, and the pity of War, the Poetry is in the Pity," Owen commented. These lines appear as a motto on the title page of Britten's score. They conclude, "All a poet can do is to warn." One can now extend this sentence to the composer.

Musical Trinity

Britten's War Requiem was recently recorded by London, and has been issued in a study score by Boosey & Hawkes. Participating, as at the Coventry premiere, are the London Symphony Orchestra and Chorus, the Bach Choir, the Melos Ensemble, and the Highgate School Choir. Peter Pears, the English tenor, and Dietrich Fischer-Dieskau, the German baritone, both in magnificent voice, are matched in their art by the Russian soprano, Galina Vishnevskaya, providing a musical trinity not without its hopeful political implications. The effect of the stereo sound, though not of the monaural version, is spacious, in keeping with the score.

The chorus, boys' choir and soprano, accompanied by the symphony orchestra, sing the Latin Mass. They represent the world's grieving, the innocence of youth, the consolation of faith. Over the chamber ensemble, the tenor and baritone loose the English poems. By turn, the male soloists are observers of and participants in war's horrors.

His Distinct Voice

Seldom far from the surface is some of the most nervous music ever written. Only fools are confident in war. This feverish tone invades the Mass proper as well as the English verse. A giddy tune for trumpet, for example, appears first in the "Dies irae," is later used, sometimes sweetened by woodwinds, when the men sing of war's machines. Its immoral glitter is but one musical component.

Britten writes tonally, for the most part, marshalling all his orchestral and vocal colors to fit the texts. Sometimes the music hugs the English words, as in the lofting tenor phrase for "wailing shells." Or, recalling Verdi, Britten will write a swooping cry for soprano on "Rex tremendae majestatis." There is even a hint of Kurt Weill's sardonic "Army Song" from "The Three-Penny Opera" in the mocking tenor-baritone duet, "Death was never enemy of ours."

Musical borrowings, of course, are few. Page after page is filled with Britten's distinct voice, as he applies musical effects so surely that they evoke as much or more than the texts. If the composer's grand scheme smacks of craft rather than heart, the recording (and the first U.S. performance July 27 at Tanglewood) will dispel any such notion.

However busy the score at first glance seems, the music is indeed spare, it shimmers, its contours are smooth. Themes and figures recur, uniting Latin and English, section and section.

Just as the Latin Mass assures the faithful of salvation, Britten's mood moves from the sudden starts of the man-in-the-trench to an all-encompassing serenity. The humanity and warmth of his outlook are to be heard in the harmonically pure and transparent chord which concludes the War Requiem. It stands, one thinks, for the composer's hope for the world.

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REVIEWER APPLAUDS BRITTEN'S 'REQUIEM' AT TANGLEWOOD

One of the top musical events throughout the country, on the summer schedule, or any season's schedule, for that matter) took place on Saturday evening last, at the Tanglewood Festival, Lenox, Mass. when the American Premier of Benjamin Britten's "War Requiem" was performed with one of its largest assemblages of musicians and choristers before one of its largest audiences of 11,000 ardent listeners. It was a pinnacle seldom reached even by so famed and enviable a body as the Boston Symphony, the Pro Musica, the Columbus Boys' Choir or the soloists, individually or en masse. In total the music, scored to the text of the Misse Pro Defunctis, and Wilfred Owen's poems from out of the first world war, was performed in London on January 9, this year. Not only in its bigness or its premiere performance did it soar. From the moment the unceasingly long line of choristers gathered en masse behind the full orchestra, an air of electric expectancy seemed inescapable. A spot-lighted wooden cross hung over the far-left where the Columbus Boys choir on specially constructed bleachers, sat ready.

The entire stage setting was like a fireworks display waiting for the ignition by the fire of Erich Leinsdorf's uplifted hand — and like that same celestial display, accelerated to indescribable heights and depths of kaleidoscopic emotion; at once, both sad and solemn, and exalting and terrifyingly beautiful. It was commissioned for the Festival to celebrate the Consecration of the restored St. Michael's Coventry Cathedral, on May 30, 1962, introduced to Berlin in November, and performed in London in Westminster Abby in Dec. and Royal Albert Hall in January. It comprises a mass scored for a large orchestra and chorus with soprano solo, boys' choir and chamber orchestra, piano and organ supporting a tenor and baritone solo. In superb voice and with great promise of much to be heard of from each, Tom Krause, baritone, and Nicholas DiVirgilio, tenor, interwove the dialogue between the Mass itself, as set by countless previous composers, and sung in Latin, and the settings of poems in English by the war poet, Wilfred Owen, "so that the eternal, timeless, consolation of the Church is contrasted with the transient passionate appeal of secular man — the soldier that was Owen and the millions like him who suffered the supreme sacrifice." Owen died shortly before the armistice was signed in 1918.

Though dealing with one of earth's gravest problems, needless death in war, the whole in content is not of this world, and the music transcendent and ethereal. To hear it once is not only to love it, and to be stirred and challenged, but to long to hear it again (fortunately it is now available in records) and to long for a very certain, eventual peace, and that, "not as the world giveth."

Phyllis Curtin soprano soared over the solemn undertones of the "Lacrimosa," and brought a lyric beauty and unforgettable, emotional grandeur to the entire. Its beauty was likewise in its strength, and its strength in its unified whole; its power was equally in the hands of the poet, the composer, the entire body of musicians and soloists, and most of all, the conductor, fused as one.

Other week-end highlights featured Malcolmn Frager, rising young gifted pianist who substituted for Mme. Nicole Henriot-Schweitzer, who was ill. Frager, whose appearance last week at Lewissohn Stadium with Prokofiev. Piano concerto brought forth acclaim and highest praise, showed evidence of great facility with a work of tremendously taxing technique, which he overrode as on the crest of great waves. His later appearance, in the 1st Piano Concerto on next Friday night at 8 P. M. is being looked forward to with equal expectancy; Saint-Saens Organ Symphony No. 3, also highlighted Sunday afternoon's program, under Dr. Charles Munch, guest conductor. It was an exultant and stimulating performance, despite great heat. Those who attended the week-end performances had a marvelous opportunity to watch the direction of two diversified but truly great conductors.

This season, off to a good start on July 4th week-end, with Rudolf Serkin, guest pianist and an all Mozart program, gathers momentum for a continuous and very outstanding program, through Aug. 25.

Other pianists include Van Cliburn, Hollander, John Browning, Bolet, and other guest conductors will include Eugene Ormandy, Pierre Montieux, and Richard Burgin. Wednesday of this week features the annual Boston Pops, "Tanglewood on Parade," with Arthur Fiedler.

Many local and former residents have been spotted in the audiences, including Mrs. Helen Beck and party, Donald Northrop of Brookfield, and party. Miss Margaret Panzer and guest, Atty. and Mrs. Abrahom Slavitt and guests, Mrs. Gertrude Cotter Moore, now of Lenox, and others.

(R. E. H.)

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Times (e)
HARTFORD, Conn.
Circ. 126,360

JUL 29 1963

Britten's 'War Requiem' Acclaimed at Tanglewood

By GEORGE W. STOWE
Special to the Hartford Times

Lenox, Mass. — Benjamin Britten's "War Requiem," a work of the utmost poignance and of searing power, was given its American premiere Saturday night at Tanglewood before an audience that filled the Music Shed to capacity and spilled out onto the lawn.

Originally created for the dedication of the new Coventry Cathedral in England and first heard there, this massive composition has, for its theme, the futility and senseless waste of war. Britten has beautifully fused the traditional Latin text with the touching anti-war poetry of Wilfred Owen, a British soldier who lost his life in World War One.

* * *

SATURDAY NIGHT about 300 participants, including a chorus of 140 voices, were lined up at the front of the Shed under the direction of Erich Leinsdorf. The Boston Symphony and the large chorus were at stage center, while the small chamber orchestra was at the conductor's left. The Columbus Boychoir had a separate platform at the left of the main stage where they were led by Donald Bryant.

Even after several hearings (via recording) I am still deeply moved by this setting, which is hardly traditional and, by the same token, is not avant-garde in its means. The Owen poetry is the best to come out of two World Wars, full of intensity and imagination and Britten's contribution is more than worthy of his texts.

* * *

LEINSDORF held his extensive forces together admirably and this was particularly notable in the work of the large chorus, which achieved some beautiful pianissimi when these were required. The Boston Symphony was in top orchestral form all evening.

If the soloists labored under the handicap of clearly enunciating the text for an audience of about 11,000 on the Tanglewood grounds, they performed with authority and warmth. This was particularly true of the tenor, Nicholas DiVirgilio, whose solo in the Agnus Dei was a model of feeling and diction. The baritone, Tom Krause, was also in good voice and made his most telling impression in the Libera Me.

* * *

PHYLLIS CURTIN was the excellent soprano soloist but I missed the electric effect that Galina Vishnevskaya created in the London recording. The Columbus Boychoir was properly ethereal and other-worldly and Daniel Pinkham provided the chamber organ accompaniment for it.

At the end the enthusiasm for this profoundly moving work was unabating and the audience, which included many distinguished musicians, seemed reluctant to leave before it had rendered due respect to the composer, the performers, and, perhaps most of all, to the message embodied in the "War Requiem."

* * *

CHARLES MUNCH returned to Tanglewood on Sunday when he offered a predominantly French program that included the Love Scene from Berlioz' "Romeo and Juliet" and the Saint-Saens' "Organ" Symphony before an audience of some 7,000 persons.

In place of the indisposed Nicole Henriot-Schweitzer, Malcolm Frager appeared in the Prokofiev Piano Concerto No. 2 and acquited himself with aplomb in a work that made considerable virtuosic demands upon him. The massive cadenzas of this work were handled with the professional ease of a veteran performer.

Mr. Munch brought a great deal of warmth and vitality to the Saint-Saens, particularly in the last movement, although the poetic content was overlooked as a result of his vigorous approach. Berj Zamkochian was the organ soloist.

The Evening Star
WASHINGTON, D. C.
D. 258,167 S. 313,112

AUG 5 1963

CRITIC'S VIEW

'Requiem' Telecast Is Poignant, Moving

By IRVING LOWENS
Star Music Critic

Washington's music lovers got a welcome midsummer present last night from WTTG-TV (Channel 5) in the form of a telecast of Benjamin Britten's awe-inspiring "War Requiem," composed for the consecration of the new Cathedral at Coventry, built after the old one had been reduced to rubble by German bombs druing World War II.

The performance was by the Boston Symphony Orchestra playing under the direction of its regular conductor, Erich Leinsdorf, assisted by the Columbus Boys' Choir, the Chorus Pro Musica, soprano Phillis Curtin, tenor Nicholas Di Virgilio, and baritone Tom Krause.

The setting was the Music Shed at Tanglewood, and the concert, which took place there on July 27, was the American premiere of the Britten work.

A Memorial Tribute

Mr. Leinsdorf offered it in momory of the late Serge Koussevitzky, his great predecessor as conductor of the Boston Symphony Orchestra, who established the Berkshire Music Center at Tanglewood, and who was one of the most eloquent champions of the contempcrary composer in modern times.

The Britten "War Requiem" hardly arrives in this country unheralded. Ever since its first performance in the Coventry Cathedral in May of last year, it has roused tremendous enthusiasm among its hearers. Many critics have characterized it as the brilliant (and still comparatively young) English composer's greatest work; others have been bold enough to proclaim it one of the musical masterpieces of the 20th century.

And in truth, even in videotape, Britten's deeply-felt protest against war and its horrors proved to be poignant and moving.

Scoring is Delicate

Despite the fact that the score calls for a tremendous array of performers, the composer marshalls his army in much the same manner as does Berlioz in his Requiem Mass—almost never does he unleash its full, naked power. Rather, the scoring is delicate and transparent, and the effects are secured through suggestion and understatement, not by overwhelming the audience.

The architecture of the "War Requiem" is somewhat unusual. The larger groups—full orchestra, chorus with solo soprano, Boys' choir—perform the sections of the traditional Mass for the Dead in Latin. Interwoven are settings of poems by Wilfred Owen, an Englishman who was killed during World War I one week before the Armistice, sung by tenor, baritone, and the two men in duet accompanied by a chamber orchestra of a dozen instrumentalists.

Britten is wonderfully sensitive to the nuances of the English language, and his violent hatred of war and killing is echoed in some of his most inspired pages. It would be difficult to match his tenor setting of Owen's "Move him into the sun" which concludes the "Dies Irae" anywhere in his own music; it would be difficult to match his painfully lovely "Libera me" (which brings the "War Requiem" to a stunning close), with its interspersed "Let us sleep now," anywhere in the music of our day.

10-Minute Ovation

The performance, an excellent one, called forth a 10-minute ovation from the audience, all of which was faithfully shown on the videotape.

Since an excellent recording of the "War Requiem" has been available for some months now, the telecast brings up the inevitable question: What does the little screen add to the music?

In this case, despite the built-in inferior sound which one accepts as part of the medium, the little screen adds quite a bit. It is a documentary of a particular performance that is being shown, and those who are interested have a wonderful opportunity to study Leinsdorf's detached approach to what is really a highly emotional work, as well as his precise conducting technique.

Furthermore, one does catch something of the unique flavor of Tanglewood.

And the performance—flaws and all — turns out to be a living creation and not a synthetic perfection.

All in all, it was a genuine musical treat.

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Circ. 26,214

JUL 29 1963

Nearly 18,000 At Tanglewood For Two Weekend Concerts

Although Sunday afternoon attendance was cut by the extreme heat, the weather did not prevent the Boston Symphony orchestra from presenting two outstanding concerts at Tanglewood over the weekend. There were close to 11,000 on hand Saturday night, even so, for the American premiere of Benjamin Britten's War Requiem.

For this event the orchestra was joined by a 45 member boy choir and the Chorus Pro Musica of Boston. There was also a chamber orchestra made up of Boston orchestra members and there were three soloists, Phyllis Curtin, Soprano, Nicholas DiVergilio, tenor, and Tom Krause, baritone. Erich Leinsdorf was conductor.

There were many celebrities in the audience for this concert which was presented in memory of Serge Koussevitzky, who was director of the Boston Symphony and of the Berkshire Festival for many years.

Both the Requiem itself and the performance of it were greeted with the greatest enthusiasm cheers mingling with applause.

Sunday afternoon, despite the intense heat, there were 6876 on hand to hear the young pianist Malcolm Frager, who appeared with the orchestra in Prokofiev's Second Piano Concerto. In this concert he was substituting for Nicole Henriot-Schweitzer. He will play at Tanglewood again at his scheduled concert Friday night.

Charles Munch, former conductor of the Boston Symphony, directed the Sunday afternoon program, which also included Scene d'Amour from "Romeo and Juliet" by Berloiz, and Symphony No. 3 with organ by Saint-Saens.

BY ANABEL B. MURPHY

New York World-Telegram
and
The Sun
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JUL 29 1963

Music

Britten 'War Requiem' Hailed at U.S. Premiere

By LOUIS BIANCOLLI

The beauty of Saturday night at Tanglewood was that between 11,000 and 12,000 people came to hear a new work whose twofold aim was to condemn war and glorify peace.

That Benjamin Britten's "War Requiem" is also a masterpiece served both to dramatize the message and to reveal the power of music to cast a spell of noiseless absorption over a widely scattered throng.

All over the Tanglewood grounds, under the huge shed, sprawled out on blankets, leaning against trees, ensconsed on the lawn in self-supplied folding chairs, men and women drank in the music like the promise of a better world.

The ovations for conductor Erich Leinsdorf, the Boston Symphony and a staff of accomplished singers were warm, prolonged and richly deserved. The memory of Serge Koussevitzky, for whom the work was performed, was vivid and pervasive.

Vast Implications

But the news was the "Requiem"—its vast implications of life and death and its intrinsic power as the crowning achievement of England's chief composer and one of the living Big Five of world music.

Many, if not most, of Saturday's multitude, were prepared for a unique experience by reports of triumphs all over England and Europe, beginning with the premiere at Coventry in the restored cathedral, which the Nazis had destroyed.

That they grasped all its complexity—for the score is far from simple—approved all its modernism and strange melange of texts and musical forces would be expecting too much. That can come only with repeated hearings.

But there could be no doubt on one point—all were deeply moved by what was obviously a cry from the heart of a Christian pacifist and humanist, who happens also to be a genius of the very first order. Britten really means it this time.

Whatever one may have thought in the past—that his music, prodigiously skilled, appealed to the intellect rather than the heart, that it was often cold and contrived — no longer applied. Here was the perfect fusion of mind and feeling.

It made one trust him that he had done the right thing to contrast the Latin text of the Mass with poems by the gifted British poet Wilfred Owen, who was killed in the first World War a week before the Armistice.

Magnificent Poems

These are magnificent poems of the horror and waste and pity of war. They affirm the claims of life against untimely death. "All a poet can do is warn," wrote Owen. All a composer can do is magnify that warning. This is what Britten has done.

In passage after passage—for tenor, baritone, soprano, mixed chorus, boys' choir, alone or with orchestra—the theme surged and raged and sank to ghostly stillness. Poetry and music can do no more to save the world.

The highest praise must go to Leinsdorf for his prodigious control and conviction. Soloists Phyllis Curtin, Nicholas Di Virgilio and Tom Krause were excellent, and so were the Chorus Pro Musica and the Columbus Boychoir, whose voices were sweet and remote, like those of angels.

One last word about the audience. Britten could not have imagined such a response. For thousands to make that trip in fiendish weather on clogged highways, with the prospect, for so many of them, of only a seat on the grass, was high tribute to him and the cause he was pleading.

If I were certain that the "War Requiem" would help prevent the next slaughter, I would vote it the greatest music of our time. Even without that certainty, it is very nearly that.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 102,270
JUL 28 1963

Music: Britten 'Requiem' At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — British composer Benjamin Britten's "War Requiem" received a superlative first American performance last night at Tanglewood. Attendance was 10,811.

Erich Leinsdorf conducted The Boston Symphony Orchestra, Chorus Pro Musica of Boston (prepared by Alfred Nash Patterson), and Columbus Boys Choir, Donald Bryant, director.

Soloists were Phyllis Curtin, soprano; Nicholas Di Virgilio, tenor, and Tom Krause, baritone.

The performance was in memory of Serge Koussevitzky.

Dramatic Staging

Staging was unusual and dramatic. The 45-voice boys' choir and portable organ (played by Daniel Pinkham) were stationed in an arch to the left of the stage. Over them hung a huge, illuminated crucifix.

Seating of the orchestra was unprecedented. The row leading back from the concertmaster had first viola, cello, flute, bassoon and timpani.

A chamber orchestra of 12 players, accompanying the soprano solos, was grouped before the conductor.

The text is from the Latin Requiem Mass (sung by chorus and soprano soloist) and poem by Wilfred Owen, British soldier who was killed one week before the World War I Armistice. These are interspersed among the six portions of the Requiem and sung by the two male soloists who perform the roles of soldiers.

Reams have been written about Britten's inspiration and objectives for the Requiem, a work he had "contemplated writing for years." Two quotations say perhaps more than the rest. One is a motto by Owen that appears on the title page:

"My subject is war, and the pity of war. The poetry is the pity. All a poet can do is to warn."

The other is from the program notes: "The eternal, timeless consolation of the church is contrasted with the transient, passionate appeal of secular man, the soldier that was Owen and the millions like him who suffered the supreme sacrifice."

While the textural language is old and new, Britten's musical style remains his own and contemporary. In a way, the men's solos, sung in English, sounded somewhat like intrusions on the religious text, except that they were tempered by consistency of musical atmosphere.

The work begins with deep string sounds, bells tolling, and oratorical statements from the adult choir, "Requiem Aeternam." It bears a slight resemblance to the coronation scene from Moussorgsky's "Boris."

The boy choir was magnificent by tonal contrast and in its own right. It was conducted by Patterson while Leinsdorf continued the stage performance.

The boys came in warmly and richly with quiet revelation of "Te Decet Hymnus" to simple chords in organ and string accompaniment.

Most Ardent

"Kyrie Eleison" was the gentlest, most ardent of petitions as sung by the chorus. They sang the threatening "Dies Irae" with disciplined short notes, brass fanfares and timpani storm in the background. One of the work's most exquisite moments was the "Amen" that closes the "Pie Jesu Domine." It was perfectly balanced, flowing sound.

Di Virgilio was spendid in the tenor solos, in recitative style with elaborate orchestral doings.

His duet with baritone (Out there, we've walked quite friendly up to death) had unbounded vitality. Krause sang with richly modulated tone that had depth and resonance in all parts of his range. A thrilling moment was his hurling out the phrase," May God curse thee, and cut thee from our soul" — followed by a chorus reprise of the menacing "Dies Irae."

Miss Curtin had never been in more splendid voice than during the "Lacrimosa," and negotiating the difficult intervals of "Liber Scriptus."

The Boston Symphony program for this afternoon is love scene from Berljoz' "Romeo and Juliet;" Prokofieff's Second Piano Concerto, with Malcolm Frager as soloist; and Saint-Saens' Third Symphony.

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5TH WEEK JULY 29TH – AUGUST 4TH? 10TH?

TIMES UNION
ALBANY, N. Y.
D. 65,404 S. 116,733

AUG 5 1963

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Town Times
OAKVILLE, Conn.
Weekly Circ. 2,350

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Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 465,653

Tanglewood Concerts

Three conductors will lead the Boston Symphony Orchestra this week at the Berkshire Festival.

This afternoon at 2:30, Pierre Monteux returns to his former orchestra in a program of Beethoven's "King Stephen" Overture and Symphony No. 6, "Pastorale," "The Fountains of Rome" by Respighi, and Hindemith's Nobilissima Visione.

Eugene Ormandy, music director of the Philadelphia Orchestra and a Summer resident of the Berkshires, will conduct Friday at 8 p.m. His program will include Tchaikovsky's Symphony No. 7, a work which the conductor introduced to North America last season with this orchestra. Handel's Royal Fireworks Music, Debussy's "L'Apres-midi d'un Faune" and the Suite from Stravinsky's ballet, "Oiseau de feu" will also be heard.

Erich Leinsdorf will conduct Saturday evening at 8 and Sunday afternoon at 2:30. Saturday's concert will open with Prokofiev's Overture to "War and Peace." Joseph Silverstein, B.S.O. concertmaster, and Samuel Mayes, principal cellist, will be soloists in the Brahms' Concerto. The concert will conclude with the complete music by Mendelssohn for Shakespeare's "A Midsummer Night's Dream. The soloists will be Jeanette Scovotti, soprano; June Genovese, alto; Patricia Peardon, narrator; with the Festival Chorus, prepared by Lorna Cooke deVaron.

Next Sunday's concert lists three works: Beethoven's Symphony No. 3, "Eroica," Prokofiev's Piano Concerto No. 3, with Jorge Bolet as soloist, and the Suite from "Hary Janos" by Kodaly.

Other Tanglewood events for the week will include contemporary chamber music Tuesday by the Juilliard String Quartet, concerts and lectures by Berkshire Music Center musicians daily except Tuesday and Saturday, and the B.S.O. Open Rehearsal Saturday morning.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (e)
HAVERHILL, Mass.
Circ. 12,291

AUG 1 1963

THE TROY RECORD
TROY, N. Y.
D. 7,496

AUG 3 1963

Munch, Monteux At Tanglewood

Charles Munch will make his final appearance today at 8 p.m. as guest conductor at this summer's Berkshire Festival in Tanglewood. Doctor Munch's program will include the Symphony in D minor by Franck; Debussey's La Mer, and Ravel's Daphnis et Chloe, Suite No. 2.

Tomorrow at 2:30 p.m. Pierre Monteux will guest conduct the Boston Symphony Orchestra in performances of Beethoven's Overture to "King Stephen" and Symphony No. 6 ("Pastorale"); the Fountains of Rome by Respighi, and Hindemith's Nobillissima Visione.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 46,382

AUG 2 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Circ. 126,360

AUG 3 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087

AUG 3 1963

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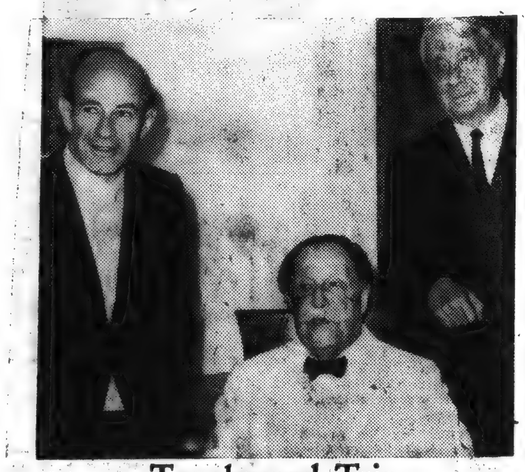
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 194,870

AUG 3 1963



Tanglewood Trio

Boston Symphony Orchestra conductors, present and past, are Erich Leinsdorf who led last night's program at Berkshire Festival, Pierre Monteux (center) who will direct Sunday's concert, and Charles Munch appearing tonight.

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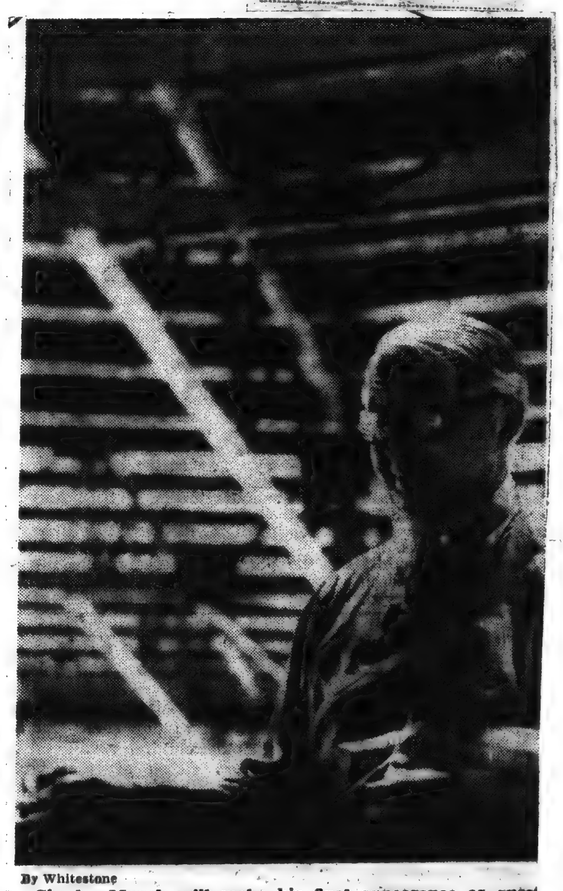
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 194,917

JUL 31 1963



By Whitestone

Charles Munch will make his final appearance as guest conductor of the Boston Symphony at Tanglewood on Aug. 3

New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
AUG 5 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
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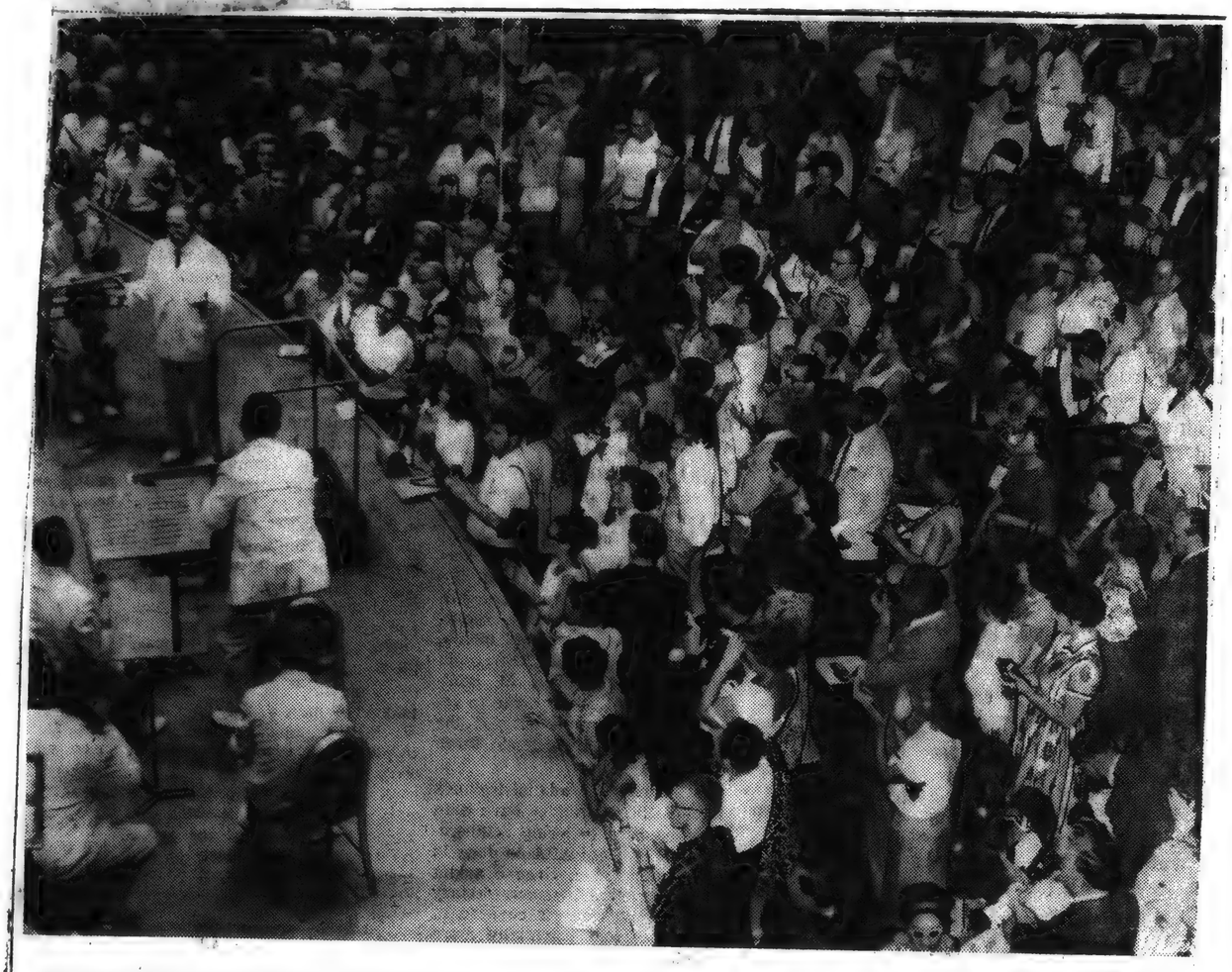

88-YEAR-OLD PIERRE MONTEUX brings the Boston Symphony Orchestra to its feet to acknowledge the ovation of the audience of 9,205 Sunday, as Tanglewood completed its most popular week of the season. A total audience of 43,335 attended six scheduled concerts the past week, including 12,431 at the "Pops." Whitestone

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 32,267
JUL 25 1963

Malcolm Frager Piano Soloist in Prokoviev Work at Tanglewood

Music director Erich Leinsdorf, who will conduct the festival program on Friday, August 2 at 8 p.m., has invited two former music directors of the Boston Symphony Orchestra to be guest conductors this week. Charles Munch will conduct Saturday's concert, August 3 and Pierre Monteux will direct the orchestra on Sunday afternoon, August 4 at 2:30.

Mr. Leinsdorf will have as his guest on Friday, August 2, Malcolm Frager, who will perform Prokofiev's Piano Concerto No. 1. Mr. Leinsdorf also will conduct performances of Schubert's Rosamunde Overture and Mahler's Symphony No. 1.

The twenty-eight-year-old pianist began his piano studies in his native St. Louis at the age of four and gave his first public recital in 1941. When he was ten, Frager appeared with the St. Louis Symphony Orchestra under Vladimir Golschmann. Following his New York recital debut, in 1952, he won a number of first prizes in musical competitions. The most coveted of these came within one year—the Edgar M. Leventritt International Competition in 1959 and the Concours Reine Elisabeth, Brussels in 1960.

Following the Leventritt Award, Mr. Frager has been engaged by the leading orchestras in this country and during the past two years he has toured extensively in Europe. His invitation to perform in the Soviet Union was a highlight of the young artist's concerts abroad as he is a magna cum laude graduate in Russian from Columbia University.

On Saturday evening at 8 in the Music Shed, Dr. Munch will begin his concert with the Symphony in D minor by Franck. He will conduct La Mer by Debussy and Ravel's Daphnis et Chloe, Suite No. 2.

Pierre Monteux will begin his concert on Sunday afternoon, August 4 at 2:30 with two works by Beethoven—the Overture to "King Stephen" and the Symphony No. 6, "Pastorale." The closing portion of Mr. Monteux' concert will include Respighi's Fountains of Rome and Nobilissima Visione by Hindemith.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,730
AUG 1 1963

Former Conductors Tanglewood Guests

Leinsdorf To Lead Friday Night's Program

Malcolm Frager Will Be His Guest Pianist.—Charles Munch Will Conduct Saturday's Concert and Pierre Monteux Will Direct Boston Symphony Sunday Afternoon.

Three conductors will make appearances during the fifth week of the Boston Symphony Orchestra's Berkshire Festival at Tanglewood in Lenox.

Music Director Erich Leinsdorf, who will conduct the festival program on Friday at 8:00 p. m., has invited two former music directors of the Boston Symphony to be guest conductors this week. Charles Munch will conduct Saturday's concert at 8:00 and Pierre Monteux will direct the orchestra on Sunday afternoon at 2:30.

Mr. Leinsdorf will have as his guest on Friday Malcolm Frager, who will perform Prokofiev's Piano Concerto No. 1. This will mark the first occasion the Prokofiev Piano Concerto Number 1 has been heard at the Berkshire Festival. Mr. Leinsdorf also will conduct performances of Schubert's Rosamunde Overture and Gustav Mahler's Symphony No. 1.

On Saturday morning at 10:30 there will be an open rehearsal of the Boston Symphony for the benefit of the orchestra's pension fund. That evening at 8:00 in the Music Shed, Dr. Munch will begin his concert with the Symphony in D minor by Franck. He will conduct La Mer by Debussy and Ravel's Daphnis et Chloe, Suite No. 2, on this program, his final appearance at Tanglewood this summer.

Pierre Monteux will begin his con-

Tanglewood Turn to page 10

Mr. Frager made his ... glewood last Sunday afternoon when he replaced Madame Henriot-Schweitzer, the announced pianist.

POUGHKEEPSIE JOURNAL
Saturday, August 3, 1963

Berkshire Festival Program Scheduled

Erich Leinsdorf, music director of the Boston Symphony orchestra, has invited his colleague, Eugene Ormandy, music director of the Philadelphia orchestra, to conduct next Friday night's Berkshire Festival concert, 8 o'clock, at Tanglewood, Lenox, Mass. A number of soloists, including Jorge Bolet, June Genovese, Samuel Mayes, Jeanette Scovotti and Joseph Silverstein, will be heard at Tanglewood this week. Miss Patricia Peardon, Stratford, Conn., will appear at the festival to be the narrator in the performance of the music from Mendelssohn's "A Midsummer Night's Dream," 8 o'clock, next Saturday night.

Mr. Ormandy will begin his cert with two works which have not been heard previously at Tanglewood. The "Fireworks" by Handel-Harty, will be the first work on Friday's program, after which the Symphony No. 7 by Tchaikovsky, which Mr. Ormandy premiered in North America with this orchestra last season, will be presented. After the intermission Mr. Ormandy will conduct Debussy's "L'Apres-midi d'un Faune" and the Suite from Stravinsky's ballet, "L'Oiseau de feu."

Next Saturday morning, 10:30 o'clock, there will be an open rehearsal of the Boston Symphony orchestra for the benefit of the orchestra's pension fund, and that night Mr. Leinsdorf will conduct the Boston Symphony orchestra program in the Music shed. This concert will begin with Prokofiev's Overture to "War and Peace." Mr. Leinsdorf has invited two members of the orchestra, Mr. Silverstein, concertmaster, and Mr. Mayes, principal cellist, to be soloists in a performance of Brahms' Concerto for Violin and Cello. The final portion of next Saturday's concert will be devoted to the complete music from Mendelssohn's "A Midsummer Night's Dream." The soloists wil include Miss Scovotti, soprano, and Miss Genovese, alto, with Miss Peardon as narrator.

Mr. Leinsdorf also will conduct the Aug. 11 Berkshire Festival program which will begin with Beethoven's Symphony No. 3 ("Eroica"). Two works new to Tanglewood will be included in the afternoon concert. Mr. Bolet will be Mr. Leinsdorf's guest for a performance with the Boston Symphony orchestra of Prokofiev's Piano Concerto No. 3. For the closing portion of the concert, Mr. Leinsdorf will conduct the Suite from "Hary Janos" by Kodaly.

For Tuesday night's chamber music concert, 8 o'clock, the Juilliard String quartet will return to Tanglewood for the second of three concerts of 20th century chamber music. The program for this concert to be conducted in the theater includes Stravinsky's Three Pieces for Quartet; Webern's Five Pieces for Quartet, Opus 5; the String Quartet No. 2 by Carter, and the String Quartet No. 4 by Bartok.

Next Thursday night, 8 o'clock there will be a chamber music concert by members of the Berkshire Music center's chamber music department. This program will be given in the Chamber Music hall at Tanglewood. A second program of chamber music will be given on Sunday morning, Aug. 11, at 10 o'clock in the Chamber Music hall.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
AUG 5 1963

88-YEAR-OLD PIERRE MONTEUX brings the Boston Sym... ovation of the audience of 9,205 Sunday, as Tanglewood complete... audience of 43,335 attended six scheduled concerts the pa...

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15 Bridge St., Great Bar...
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29¾x49; 28x51; 27½x51¼; 24x...
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Corrugated — Green and Ye...

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POUGHKEEPSIE JOURNAL
Saturday, August 3, 1963

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 32,267
JUL 25 1963

Malcolm Frager Piano Soloist in Prokoviev Work at Tanglewood

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Mr. Leinsdorf will have as his guest on Friday, August 2, Malcolm Frager, who will perform Prokofiev's Piano Concerto No. 1. Mr. Leinsdorf also will conduct performances of Schubert's Rosamunde Overture and Mahler's Symphony No. 1.

The twenty-eight-year-old pianist began his piano studies in his native St. Louis at the age of four and gave his first public recital in 1941. When he was ten, Frager appeared with the St. Louis Symphony Orchestra under Vladimir Golschmann. Following his New York recital debut, in 1952, he won a number of first prizes in musical competitions. The most coveted of these came within one year—the Edgar M. Leventritt International Competition in 1959 and the Concours Reine Elisabeth, Brussels in 1960.

Following the Leventritt Award, Mr. Frager has been engaged by the leading orchestras in this country and during the past two years he has toured extensively in Europe. His invitation to perform in the Soviet Union was a highlight of the young artist's concerts abroad as he is a magna eum laude graduate in Russian from Columbia University.

On Saturday evening at 8 in the Music Shed, Dr. Munch will begin his concert with the Symphony in D minor by Franck. He will conduct La Mer by Debussy and Ravel's Daphnis et Chloe, Suite No. 2.

Pierre Monteux will begin his concert on Sunday afternoon, August 4 at 2:30 with two works by Beethoven—the Overture to "King Stephen" and the Symphony No. 6, "Pastorale." The closing portion of Mr. Monteux' concert will include Respighi's Fountains of Rome and Nobilissima Visione by Hindemith.

...cert on Sunday afternoon with two works by Beethoven—the Overture to "King Stephen" and the Symphony No. 6, "Pastorale." The closing portion of Mr. Monteux' concert will include Respighi's Fountains of Rome and Nobilissima Visione by Hindemith.

The young American pianist, Malcolm Frager, recently returned from concerts abroad, including extensive playing in the Soviet Union where he received great acclaim.

The 28-year-old pianist began his studies in his native St. Louis at the age of four and gave his first public recital in 1941. When he was 10 Frager appeared with the St. Louis Symphony Orchestra under Vladimir Golschmann.

Following his New York recital debut, in 1952, he won a number of first prizes in musical competitions. The most coveted of these came within one year—the Edgar M. Leventritt International Competition in 1959 and the Concours Reine Elisabeth, Brussels, in 1960. These have been described by musical people as the two most difficult of musical competitions, and Frager was the first instrumentalist to win.

As a winner of the Leventritt Award, Frager joins a group of pianists including Van Cliburn (1954 winner) and John Browning (1955 winner) who will be performing later this season at Tanglewood.

Following the Leventritt Award, Frager has been engaged by the leading orchestras in this country and during the past two years he has toured extensively in Europe. His invitation to perform in the Soviet Union was a highlight of the young artist's concerts abroad, as he is a magna cum laude graduate in Russian from Columbia University.

Mr. Frager made his debut at Tanglewood last Sunday afternoon when he replaced Madame Henriot-Schweitzer, the announced pianist.

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BENNINGTON, Vt.
Circ. 5,111

Charles Munch To End Festival Visit Tonight

LENOX, Mass. — This evening at 8 p.m. Charles Munch will make his final appearance as guest conductor at this summer's Berkshire Festival at Tanglewood here. Dr. Munch's program will include the Symphony in D minor by Franck; Debussy's La Mer; and Ravel's Daphnis et Chloe, Suite No. 2

Sunday afternoon Pierre Monteux will guest conduct the Boston Symphony Orchestra in performances of Beethoven's Overture to "King Stephen" and Symphony No. 6 ("Pastorale"); the Fountains of Rome by Respighi; and Hindemith's Nobilissima Visione.

For Tuesday evening's chamber music concert at 8 p.m., the Juilliard String Quartet will return to Tanglewood for the second of their three concerts. The program for this concert to be held in the Theatre includes Stravinsky's Three pieces for Quartet; Webern's Five Pieces for Quartet, Opus 5; the String Quartet No. 2 by Carter and the String Quartet No. 4 by Bartok. The three concerts by the Juilliard String Quartet are presented in cooperation with the Fromm Music Foundation and proceeds benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

Next week there will be six events at Tanglewood available to the Friends of the Berkshire Music Center.

A concert by the Fromm Fellows will be given Monday evening at 8 in the Theatre.

Wednesday there will be two events for the Friends. That afternoon at 4 p.m. in the Chamber Music Hall there will be a Composers' Forum and in the evening Erich Leinsdorf will conduct the Berkshire Music Center Orchestra. Preceding this concert at 7 p.m. Henry Portnoi of the Boston Symphony Orchestra will give a discussion of the music to be performed at the Berkshire Music Center Orchestra concert. Portnoi's lecture, arranged especially for teen-agers and containing musical examples from the evening concert, will be held in the Theatre.

Thursday evening at 8:00 p.m. there will be a chamber music concert by the members of the Music Center's chamber music department. This program will be given in the Chamber Music Hall at Tanglewood.

The regular Seminar in Contemporary Music will be held in the Theatre on Friday at 3:15 p.m. Alfred Nash Patterson and Lorna Cooke deVaron of the Music Center's Choral Music Department will be hosts

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HUDSON REGISTER STAR
Wednesday, July 31, 1963

CAPITAL CITY NEWS BUREAU
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YONKERS HERALD STATESMAN
Wednesday, July 31, 1963

NEWARK EVENING NEWS
NEWARK, N.J.
JUL 28 1963

HUDSON, N.Y.
REGISTER STAR
D. 8,659

JUL 31 1963

The Record
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CAPITAL CITY NEWS BUREAU
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MILLERTON NEWS REPUBLICAN
Thursday, July 25, 1963

Soloist for Tanglewood

Malcolm Frager

The young American pianist Malcolm Frager will make his debut with Erich Leinsdorf and the Boston Symphony Orchestra at the Berkshire Festival, Lenox, Mass., concert on August 2. He will be heard in a performance of Prokofiev's Piano Concerto No. 1. Recently Frager returned from concerts abroad including extensive playing in the Soviet Union where he received great acclaim.

The twenty-eight year old pianist began his piano studies in his native St. Louis at the age of four and gave his first public recital in 1941. When he was ten, Frager appeared with the St. Louis Symphony Orchestra under Vladimir Golschmann. Following his New York recital debut, in 1952 he won a number of first prizes in musical competitions. The most coveted of these came within one year--the Edgar M. Leventritt Internation Competition in 1959 and the Concours Reine Elisabeth, Brussels in 1960. These have been described by musical people as the two most difficult of musical competitions, and Frager was the first instrumentalist to win both. As a winner of the Leventritt Award, Frager joins a group of pianists including Van Cliburn (1954 winner) and John Browning (1955 winner) who will be performing later this season at Tanglewood.

Following the Leventritt Award, Frager has been engaged by the leading orchestras in this country and during the past two years he has toured extensively in Europe. His invitation to perform in the Soviet Union was a highlight of the young artist's concerts abroad as he is a magna cum laude graduate in Russian from Columbia University.

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ALBANY TIMES UNION
Sunday, July 28, 1963

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NEW YORK POST
Tuesday, July 30, 1963

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HUDSON REGISTER STAR
Monday, July 29, 1963

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POUGHKEEPSIE JOURNAL
Sunday, July 28, 1963

POUGHKEEPSIE, N.Y.
JOURNAL
D. 30,907 S. 32,324
JUL 28 1963

Schenectady Gazette
SCHENECTADY, N. Y.
D. 46,382
JUL 31 1963

TIMES UNION
ALBANY, N. Y.
D. 65,404 S. 116,733
JUL 28 1963

New York World-Telegram and The Sun
D. 463,241 SAT. 175,139
JUL 27 1963

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Sunday Register
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JUL 28 1963

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JUL 30 1963

4 Conductors to Appear At Tanglewood This Week

Four conductors will be making appearances this week, the fifth week of the Boston Symphony Orchestra's Berkshire Festival at Tanglewood, Lenox.

Arthur Fiedler will conduct the Boston Pops Orchestra in the annual benefit program for the Berkshire Music Center tomorrow evening at 8.

Music Director Erich Leinsdorf, who will conduct the Festival program Friday at 2 has invited two former music directors of the Boston Symphony Orchestra to be guest conductors this weekend. Charles Munch will conduct Saturday's concert and Pierre Monteux will direct the orchestra on Sunday afternoon at 2.30.

Friday Guest

Mr. Leinsdorf will have as his guest on Friday, Malcolm Frager, who will perform Prokofiev's Piano Concerto No. 1. This will be Mr. Frager's Tanglewood debut, and it will also mark the first occasion the Profkofiev Piano Concerto No. 1 has been heard at the Berkshire Festival. Mr. Leinsdorf also will conduct performances of Schubert's Rosamunde Overture and Gustav Mahler's Symphony No. 1.

Saturday morning at 10.30 there will be an open rehearsal of the Boston Symphony Orchestra for the benefit of the orchestra's pension fund. That evening at 8 in the Music Shed Dr. Munch will begin his concert with the Symphony in D minor by Franck. Dr. Munch will conduct La Mer by Debussy and Ravel's Daphnis et Chloe, Suite No. 2 on this program; his final appearance at Tanglewood this summer.

Pierre Monteux will begin his concert Sunday afternoon at 2.30 with two works by Beethoven — the Overture to "King Stephen" and the Symphony No. 6, "Pastorale." The closing portion of Mr. Monteux' concert will include Respighi's "Fountains of Rome" and "Nobilissima Visone" by Hindemith.

Fiedler Wednesday

Tomorrow evening Arthur Fiedler returns to Tanglewood for his annual concert by the Boston Pops Orchestra for the benefit of the Berkshire Music Center, the summer center for the advanced study of music operated by the Boston Symphony Orchestra at its summer home. Leonard Pennario will be Mr. Fiedler's guest for this benefit concert. He will be heard in performances of Rachmaninoff's Piano Concerto No. 1 and Litolff's Scherzo from the Concert Symphonique, No. 4, Op. 102. Mr. Fiedler has included Berlioz' "Rakoczy March" and Copland's "An Outdoor Overture" in the first half of Wednesday's concert. Following the intermission he will conduct the Suite from "Gayne" by Khachuturian; the Litolff Scherzo with Mr. Pennario as soloist; Wine, Women, and Song Waltzes by Strauss; Selections from Richard Rodgers' "No Strings"; and the Theme from "Lawrence of Arabia" by Jarre. The Tanglewood grounds will be open at 6 p.m., and patrons are invited to bring picnics or purchase box suppers at the Tanglewood cafeteria.

This evening at 8 a chamber music concert will be devoted to a sonata recital by Henryk Szeryng, violinist. The program will consist of Bach's Sonata No. 3 in E and the Partitat No. 2 with Chaconne, for violin alone; Beethoven's Sonata Opus 30, No. 2; the Sonata Breve by the Mexican composer Manuel Ponce; and Debussy's Sonata. Mr. Szeryng has been at Tanglewood for a few days to conduct seminars for the string players of the Berkshire Music Center.

Reviews

NewEnglandNewsclipAgency,Inc.
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Circ. 44,419

The Sound of Music

Memorable Mahler

By Peter M. Knapp

LENOX — A supreme test of the conductor's art is to pull a lengthy and rambling score together into a unified, balanced whole. This is what Erich Leinsdorf achieved last night in his reading of Mahler's Symphony No. 1 in D Major at Tanglewood's Berkshire Music Festival.

It helps, of course, to have such a superb orchestra as the Boston Symphony responding to every gesture, nod and [illegible]. In all, Mr. Leinsdorf and the orchestra created a memorable performance which drew applause and bravos lasting several minutes.

The Mahler work may not be the greatest symphony in the literature, nor even the Austrian composer's best work. Nevertheless it has some notable strong points — an abundance of melody, brilliant orchestration, even some sly humor. At the other end of the scale, its vast size (although hardly comparable with some of his massive later works), and its tendency to meander, particularly in the last movement, make it a formidable score for all but the most skilled musicians.

Mahler made his mark with this symphony. Perhaps with the misguided zeal of the inexperienced, he gave bombastic verbal interpretations of the last movement, which, for example, is termed "the sudden outbreak of a profoundly wounded heart."

Because the music is rich with extra-musical connotations, however, the listener can draw many interpretations from it.

The first movement is like a pastorale, lyical and quiet with hints of bird calls and hunting horns. (Last night, the off-stage horns were placed out in nearby woods, with associate conductor Richard Burgin giving the cues.) Mr. Leinsdorf gave the movement a leisurely-paced but tightly-controlling reading, and the orchestra responded with a gorgeous luster of sound.

The second movement, scherzo-like and robust, found the horns playing exceptionally well. The third is a funeral march, alternately playful and tragic, full of surprises and contrasts and employing Slavic harmonies. The balance of the orchestra's sectional work was especially noteworthy.

And in the final movement, Mr. Leinsdorf managed to sustain the entire piece — a real triumph since probably half of the movement could be cut without losing much musical interest. After a lovely arching melody, Mahler lets a bombastic coda-like section bring the movement nearly to a halt, then starts up again with quotations from the first movement.

Also gaining the cheers of the 6,047 listeners was a performance of Prokofiev's Piano Concerto No. 1, with the young American pianist Malcolm Frager as soloist. Written when Prokofiev was about 20, the score is a clear indication of things that were to come. Astringent harmonies, melodic unusual line, a viciously difficult part for the piano.

Mr. Frager managed the virtuoso aspects of the music admirably, playing even the most fiendish passages with power and style. In the middle andante section, he added a ringing tone to a shimmering Prokofiev melody, the only section in which the composer allows himself (and the soloist) to be lyrical.

Otherwise, the piece is a bold and rushing work, with a kind of musical chase between orchestra and soloist in which Mr. Frager's impressive technique enabled him to master the scampering runs and great leaps with realtive assurance. This is the second Prokofiev piano concerto, incidentally, that Mr. Frager has done this season at Tanglewood. Last Sunday he performed the second concerto with Mr. Leinsdorf and the symphony.

The opening work on the program, Schubert's overture to "Rosamunde", was edgy tone in the strings. The cause might unfortunately marred by a roughness and have been the evening mists which settled around the Berkshires. And the Tanglewood stage is not one to disguise the least sharpness in tone.

ERICH LEINSDORF

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AUG 3 1963

Music Review

BSO at Its Finest

By JAY C. ROSENFELD

ERICH LEINSDORF allowed the Boston Symphony Orchestra to appear in its finest garb last night at Tanglewood when he directed the Mahler first symphony. An audience of 6,047 set riveted to their chairs in the hypnotic third movement when he drew the last gasp of pathos from the artists of his ensemble.

This famous movement, after a procession started in the tympani, gives the muted double bass the melancholy old French nursery rhyme, "Frere Jacques, dormez-vous?" In this case to the excellent Boston orchestra principal, Georges Moleux. Leindorf held his men in control and restraint with remarkable command, making extra-spacious pauses and effectively dimmed tonal production in every section.

Mahler later plagiarizes from his own "Songs of a Wayfaring Apprentice" of the preceding year to use the sensitive "die zwei blauen Augen." He resorts to another song of the same source, "giving Newt Morgenuber's feld," to enhance the wealth of thematic material scattered throughout the whole symphony.

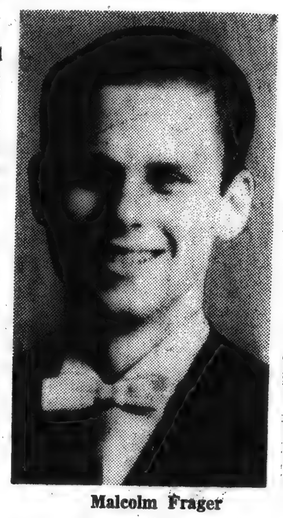
* * *

MAHLER requires a hugh orchestra, and Leinsdorf justified extra source of tone and delineated every nuance his remarkable players were capable of.

The orchestra has been qually as sensational in the opening Schubert overture to "Rosamunde." This is its way was not dissimilar to the slow sections of the Mahler, and Leinsdorf early displayed his manibulation of his forces when he so prepared the entrance of the flutes in the introduction that one tone quality blended as by elision into the other.

The whole program was of three works written by composers while each was in his twenties. The Schubert overture and the Mahler sumphony were written when each man was about 27.

The Prokofieff first concerto, on which Malcolm Frager was again soloist, was of that composer's 20th year. This is a witty piece at best, and "smarty" at worst. But it has life and vitality, the exact vehicles which Fraher rides with the most confident and nonchalant bravado. He gives it a recklessly audacious performance.



Malcolm Frager

Prokofieff gives the orchestra substantial material and not mere accompaniment and much of the volatile brilliance of the soloist gets included in the general exuberance. It is played without pause, and no one involved is ever given an instant's repose, no more than is the audience when the excitement such prformance generates gts in thir veins.

* * *

THIS CONCERT was the start of the fifth week and the beginning of the last half of the Berkshire Festival. Leinsdorf in the initial four weeks had restricted himself to the classics, by and large. With the Bartok concerto last week and the Mahler last night, he has displayed the breadth of his own capacities and the magnificence of the orchestra.

A routine question, "How's Tanglewood this year" is often answered in terms of attendance as though one considred it in terms of sales by General Motors or some other large corporation. The proper answer, of course, to such a question should be:: "Ya shuda heard them last night."

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FRAGER EXCELS IN CONCERT AT TANGLEWOOD

Noted Pianist Plays First Concerto by Prokofiev Before 6047

By R. C. HAMMERICH

LENOX — Malcolm Frager played Prokofiev's First Piano Concerto Friday night at Tanglewood as if it were easy. He did the same with Prokofiev's Second Piano Concerto last Saturday, Both are extremely difficult finger-busters—giant, crashing, spectacular pieces full of brilliant orchestral and pianistic contrasts and colors.

Written at Age 20

Typical of Prokofiev's later work, the First Concerto was written when he was 20, a student. The piano part calls for glittering, bell-like cascades of notes as well as giant chords and piercing single notes like rifle shots.

It is largely percussive. Sometimes Frager lifted himself off the seat as he brought his hands down thunderously for the big chords.

The concerto is a one-movement piece, full of melodies in the midst of the fireworks—especially in the middle, fairly quiet section—and it ends with a nice fat climax. There was no delay between the climax and the roar of the listeners—6047 of them.

Leinsdorf Conducts

Following intermission, Erich Leinsdorf led the orchestra in a performance of Mahler's First Symphony that was deliberate, as it should be, and contemplative.

It has been said that Mahler's music should be listened to with chin in hand, like "The Thinker," and there is more than a little truth in this notion.

The music is cumulative. Its material is stretched out. Its points are not made quickly and easily. The listener absorbs its message slowly and leisurely.

Friday night, the effort worth it. Leinsdorf set a pace that was slow, but appropriate, and he was able to bring out the finely drawn lines that weave all through the symphony without damaging the depth and breadth of Mahler's full sonorities.

Impressive Performance

It was an impressive performance.

The program opened with Schubert's Overture to "Rosamunde," a delightfully melodic piece written for a play that lasted two performances.

For all of Schubert's wonderful melodies, the piece has fully orchestrated climaxes that sound like Beethoven. It provided a fitting beginning, neither too light nor too heavy, for Prokofiev's drama and Mahler's mystical thoughtfulness.

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Music:

Boston Symphony At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — The fifth and most varied weekend of the Berkshire Music Festival opened last night at Tanglewood with Erich Leinsdorf conducting the Boston Symphony Orchestra in two romantic scores by Schubert and Mahler.

Soloist was Malcolm Frager in Prokofieff's Piano Concerto No. 1 in d flat major, Opus 10. The young winner of the 1960 Queen Elizabeth of Belgium competition made a sensational Tanglewood debut last Sunday in Prokofieff's second piano concerto.

While last night's performance was not as integrated, the results were still auspicious.

Friday is generallq considered the weekend's "off" night. Last night's audience number of 6,047 was an impressive figure considering the program itself, and weather that threatened periodically thoughout the day. As on previous Friday nights, one felt that Leinsdorf was performing for a hand-picked audience. The program bore this out — Schubert's "Rosamunde" overture and Mahler's Symphony in d major.

Usually, "Rosamunde" is more of a light frolic than an engrossing vehicle. It travels the length, if not the breadth, of engaging, unimpeded melody.

Poise and Feeling

Last night it opened with precise, well-filled chords. Melodies had warmth, particularly in violins, oboe and flute. The slow introduction had poise and feeling. From that point on was the elan of a Rossini overture, but substance was greater. It moved through regulated episodes to a bright climax. The only blemish was a shaky moment in horns.

Following up the big hit he made at last Sunday afternoon's concert (when he played with the orchestra conducted by Charles Munch), Frager confirmed that he's one of the brightest stars on the piano horizon.

Most conspicuous among his assets is a productive effort to get to the core of his scores. We are basing this, in part, on a recital we heard Frager give last winter. Like Prokofieff's second piano concerto (played last Sunday) the first is open warfare with exorbitant technical problems. The first concerto is the lesser of the two, but dazzling effect is of paramount importance in both. Slow portions seem more like physical respites than essential material.

Musicianship

Frager is blessed with an inherent and true sense of musicianship. He also has a virtuosic technique, even by present day high standards. At the age of 28, he has attained remarkable heights in both areas — digital and intellectual.

Hammered octaves of the introduction got the concerto off to what proved, in the main, a scintillating performance. Difficult keyboard skirmishes that followed were clear, clean and dexterous.

However, there was not always a perfect match between tempos of the solo instrument and orchestra. In spots they were pretty loosely joined. The discrepancies stemmed from impetuosity of the soloist.

Although played as one movement, the equivalent of a slow, second part was clearly bounded and disclosed lyrical qualities that shied from sentimentality, but remained expressive. One could gather the soloists mastery of the work when he played some of the most stringent and athletic passages with eyes on the conductor.

Compared to Mahler's later symphonies (interminable, massive, philosophical dissertations) the First Symphony is hardly a work that arouses a cross-section audience to a frenzy. Mahler is an honored trade-name that no one buys much.

Compact Succession

Last night's performance of Mahler's First was a compact succession of four movements produced from a titanic mold, although the audience could not resist applauding after the first movement.

Mahler insisted that he did not draw pictures with this music. But to ignore the verbal resumes the work's been given is like hearing heavy drama in darkness. Furthermore, the imagination is naturally stirred by the loan of a theme from Lehar's "Merry Widow" in the first movement, mockery of the old French canon, "Frere Jacques" in the satirical third movement.

Leinsdorf and the orchestra couldn't have made the structure of the first movement clearer if they'd displayed it on a drawing board. The tone picture of nature was beautifully sketched by strings singing against oboe and bassoons, with clarinets and trumpets chiming in the distance. The two main tunes in low strings and horns led to involved matter that came to a brisk close.

Tomorrow night, Munch conducts the Boston Symphony for the last time in this festival. The program: Franck's Symphony in d minor; Debussy's "La Met" and the second "Daphnis and Chloe" suite by Ravel.

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Music Review

Tanglewood: Pianist And Three Conductors

By MARGO MILLER

An exciting young pianist and three Boston Symphony conductors provided the musical fare this week-end at the Berkshire Festival. Malcolm Frager was the new face on the Music Shed stage. But we should go back a week to begin his Tanglewood tale.

He made his Lenox debut last Sunday in the Second Prokofiev Concerto, a work which won Frager acclaim in Moscow, following his winning of the 1959 Leventritt Award in New York and the 1960 Queen Elisabeth of Belgium Competition.

Frager, with the usual prodigy's tally of lessons at four years of age, recital at six, concertizing at ten, is possessed of a formidable technique. The cadenzas in the Second Prokafiev are skirmishes to deafen most ears. He made the pianistic line plain, never letting simple energy flood into frenzy. That performance was under Charles Munch's direction. This past Friday night, Frager and Erich Leinsdorf turned to the Prokofiev Concerto No. 1, a work in one mover ent in which the soloist strung the notes of all those scale passages like brilliants upon a string. Both concertos, which, incidentally, begin a Prokofiev cycle, show Frager as a musician who plans parts to reveal a whole. He's one to watch, one to hear.

The familiar faces at Tanglewood represent the Orchestra's conductors back as far as 1919, omitting the late Serge Koussevitzky. Pierre Monteux was a spry figure yesterday. At 88, he resembles in contour, flowing mustache and the economy of locomotion the Little King of O. Soglow's drawings. His Beethoven's "Pastorale" Symphony was sunny, and Monteux's preference for seating the second violins to his right created a supple dialogue among the high strings. Perhaps drama was lacking; other readings make more of the storm section to emphasize the following calm. Monteux's countryside was well combed, no weeds, or no false moves, for that matter.

Charles Munch chose as his symphonic offering on Saturday Franck's overripe plum in D minor. It's a work he did many times in his 13 seasons as B.S.O. conductor, and as an orchestra vehicle it never fails to please. One thinks of the gossomer Munch spins in the second movement, or the resonance of the Boston's plucked strings, of of the fury which the conductor's growls and whipping baton pulls from the players.

Erich Leinsdorf is the "new boy," close to completing his first season. His symphony, the Mahler First, is in a sense new to this orchestra's repertoire. Some listeners find it as garrulous as an old aunt; this reviewer would add if with pleasure to Leinsdorf's best music-making.

All the plaintive little tunes were burnished until they glowed like Tiffany glass. The balance of the orchestra was perfectly managed to illumine the colors. Leinsdorf's well-known attention to detail was applied without making parts isolated from the whole. For a symphony which can move ponderously, the Mahler of the week-end was as trim and agile as the conductor and quite as festive as his maroon jacket.

THE BOSTON SYMPHONY ORCHESTRA played three concerts in the fifth week of the Berkshire Festival at Tanglewood, Lenox, Mass. Friday evening Erich Leinsdorf conducted Schubert: Overture to "Rosamunde," Prokofiev: Piano Concerto No. 1 in D flat major, Op. 10, with Malcolm Frager as soloist, Mahler: Symphony No. 1 in D major. Saturday evening Charles Munch conducted Franck: Symphony in D minor, Debussy: "La Mer," Ravel: "Daphnis et Chloe," Suite No. 2. Sunday afternoon Pierre Monteux conducted Beethoven: Overture to "King Stephen" and Symphony No. 6 in F major, "Pastorale," Op. 68, Respighi: "Fountains of Rome," Hindemith: "Nobilissima Visione," Concert Suite from the Ballet, "Saint Francis."

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MAHLER'S FIRST AT TANGLEWOOD

Leinsdorf Conducts Boston —Frager Heard Also

By ROSS PARMENTER
Special to The New York Times

LENOX, Mass, Aug 2—Mahler's songful and expansive First Symphony formed the chief substance of tonight's Berkshire Festival concert.

It takes 52 minutes to play and the audience of 6,047 made the experience last an hour, for its cheering applause continued for 8 minutes.

The enthusiasm was deserved. Not only was the Boston Symphony wonderfully responsive to Erich Leinsdorf's wishes, but it also sounded gorgeous in its richness of color. The conductor himself, however, was the chief element in the success.

What was apparent from the first subdued notes was Mr. Leinsdorf's absolute confidence in the worth of the symphony. Some have criticized its themes as almost too simple in their folklike quality. But clearly Mr Leinsdorf was not of this persuasion.

One could tell that he was going to let the symphony unfold in its own good time, that he knew just how it was to develop, and that at the end every careful detail would seem part of an impressive whole. And so it was.

Underlying Tension

This authority also provided an underlying tension that held even through the passages of relatively relaxed melody. The result was an absorbing experience. The lyrical sections never closed, and the details were so clearly etched that the gathering together of all the strands in the closing pages gave a sense of uplifting culmination.

Malcolm Frager was the soloist of the evening. The young American pianist was heard here last week playing Prokofieff's Concerto No. 2. Tonight he played the composer's Concerto No. 1. He made it an exhilarating experience, for he surmounted all its difficulties as if they were as easy as the shooting up and falling of fireworks.

The 19-minute concerto never goes very deep, but it has an attractively lyrical middle section, which Mr. Frager played with a poetry that contrasted with the exuberant virtuosity of the rest of the work. The accompaniment that Mr. Leinsdorf led was happily in character with the pianist's approach.

An unforced, texturally clear and agreeable performance of Schubert's Overture to "Rosamunde" opened the program.

The New York Times
D. 681,612 S. 1,304,447
AUG 3 1963

MAHLER'S FIRST AT TANGLEWOOD

Leinsdorf Conducts Boston —Frager Heard Also

By ROSS PARMENTER
Special to The New York Times

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GRACE NOTES REVIEWED

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Friday b[illegible] I. K.

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As for the music itself, the first statement of the Allegro theme in the Franck Sympho-ny was truly electrifying and such subtleties as the pizzicato section of the second move-ment were fully realized. *La Mer* bubbled and swirled along pleasantly and provided Con-certmaster Joseph Silverstein a number of lyrical solo violin passages. The Ravel Suite was most notable for its extended flute solo exquisitely played by Doriot Anthony Dwyer and the raucous, crashing climax to the "danse generale."

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No distractions were appar-ent in the reading of Respighi's *Fountains of Rome*. All the programmatic aspects of the score were realized in full. The same may be said of *Nobilis-sima Visione*, the concert suite from Hindemith's ballet, *Saint Francis*. The tempos, especi-ally in the final passacaglia, permitted an unhurried unfold-ment of the musical material.

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MUSIC MOUNTAIN
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The program was opened with that perennial favorite, Hayden's Quartet in E Flat Ma-jor, Opus 33, No. 2, *The Joke*, the second of the Russian quar-tets, in which the composer, a pioneer of his generation, began to employ the principle of the-matic development as the main stylistic feature of his work. The performance of the melo-dic third movement was partic-ularly beautiful, and the *Finale*, that delightful rondo, whose surprise ending is responsi-ble for the nickname of the work, was executed with ex-quisit grace and humor.

It was most appropriate that the work of an innovator of earlier days be followed by that of a more recent one. An-ton Webern, pupil of Arnold Schoenberg, devoted himself to the development of Schoen-berg's revolutionary atonal style, employing the twelve-tone system. In an exciting per-formance of Webern's Five Movement for Quartet, Opus 5, the great range of expression of the instruments was made evident by the effective execu-tion of often startling dynam-ics and the use of harmonics. Above all sensitive treatment of poignant melodic line con-veyed to the listener a feeling of the unity of the work.

A contrast to the Webern was Hugo Wolf's *Italian Serenade*, which certainly proved that the composer's ability was by no means exclusively confined to the many songs, for which he is chiefly known. The Serenade is a short, imaginative piece of great charm, of Mediterranean rhythms, rich harmonies, unex-pected modulations and a "wrong note" type of humor, which came through exceed-ingly well.

The program reached a mag-nificent conclusion in the Schubert Quartet in D. Minor, the theme of whose second movement is adapted from the composer's setting of Claudius's *Death and the Maiden*.

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Three Conductors Feature Busy Tanglewood Weekend

For the fifth weekend of the eight-week Berkshire Fes-tival at Tanglewood, Erich Leinsdorf, director of the Bos-ton Symphony Orchestra, in-vited former leaders Charles Munch and Pierre Monteux to share the podium on Saturday and Sunday, respectively.

A master of precision and dynamics, Leinsdorf directed Friday evening's program with unswerving attention to structural clarity and color changes. Two first perform-ances were heard, a delightful Overture to his short-lived opera "Rosamunde," by Schu-bert, unearthed by George Grove and Arthur Sullivan in 1896, in a forgotten cupboard in Vienna; and Prokofiev's first Piano Concerto in D flat major. Malcolm Frager was again soloist, relaxed and al-most nonchalant in manner, but alert nonetheless with at-tention directed toward the orchestra and Leinsdorf, ra-ther than the audience. It is a gay concerto, not as technical-ly demanding as the second, full of wit and charm, the in-troduction sounding like an overture to a musical comedy, another portion like a tech-nique exercise, the ending in true Prokofiev style, rapid glissandos and full orchestra. Clever rhythmic variations suggested meter changes, al-though the whole was in com-mon time.

If only half of the 6047 lis-teners left the concert hum-ming the minor refrain of "Freres Jacques" incorporated into the third movement of Mahler's expansive first Sym-phony in D major, the absorp-tion was still almost total among them, so fascinating was the theme's introduction by the first double-bass, picked up by the horns, taken in slightly gayer mood by the oboe and then strings quietly swaying, broken by the crash-ing cymbals and strings in high register.

But Saturday evening's per-formance was, to many, the highlight of the weekend with Charles Munch outdoing himself in his impassioned conducting of Cesar Franck's transcendental Symphony in D minor, Debussy's "La Mer," in which the composer uses the cellos with such marvel-ous effect, particularly in the last two graphic movements. So vivid were the coloration and nuances conjured from his musicians by that Merlin of French impressionists, Dr. Munch, that one actually smelled the sea and the wet wind. Of course it may have been the damp night, but one is certain other forces were at work.

Sparing himself not a whit humming during much of the program, cajoling and coax-ing, Dr. Munch brought the climactically leaden evening to a soaring close with Ra-vel's "Daphnis and Chloe. Ballet, Suite No. 2, the audi-ence of 10,038 jumping to its feet, cheering and shouting "bravos."

In different mood, style and reception was Sunday's pro-gram with the venerable Pierre Monteux and his im-peccable conducting. The or-chestra and audience stood in respect to this indominitable artist who, amazingly still without score, led the virtuo-so symphony in a program beginning with a first per-formance (at Tanglewood) of Beethoven's provocative Over-ture to "King Stephen," Op. 117, followed by his "Pas-torale" Symphony No. 6. The verdant surrounding, the warm afternoon, Mr. Monteux' sparse gestures, and the re-laxed undercurrent prevalent in the music, combined to produce a certain soporific at-titude, which almost approved the slower-than Munch tempo of the bird-call at the conclu-sion of the second movement, utterly enchanting anyway, with the birds who inhabit the outside of the shed continuing their song long after the mu-sic had stopped.

The people who left after the pictorial exposition of Respighi's "Fountains of Rome" missed the final "No-bilissima Visione," a concert suite from Hindemith's ballet "St. Francis," meditative, pro-found, and nobly built by the composer, the closing Passa-caglia impressively cumula-tive. Mr. Monteux, it is noted always raised his musicians to their feet before he him-self acknowledged the ap-plause of a highly respectful and appreciative audience who numbered 9205.

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Journal
LAKEVILLE, Conn.
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GRACE NOTES REVIEWED

Tanglewood
Friday by P. I. R.

Erich Leinsdorf, the first of three conductors to direct the Boston Symphony Orchestra at Tanglewood this weekend, Friday opened the program evening with Schubert's Overture to *Rosamunde*. Undoubtedly this was an example of perfect blending of conductor, orchestra and works chosen for the occasion. The charm and delicate tone of the 'Overture' contrasted strongly with the vigorous opening of Beethoven's Piano Concerto No. 1. Mr. Leinsdorf conducted with power, beautiful control and solid integration of the sudden changes of atmosphere. The soloist in this one-movement concerto was Malcolm Frager, who played the complex and difficult piece with brilliant ease.

The second half of the program was devoted to one lengthy work, Mahler's Symphony in D. Major No 1. The expressive and sensitive gestures of the Maestro suggested the poetical mood of the symphony to which Mahler, in his early days as composer, gave lyrical titles hoping that listeners would more readily understand the emotional content of his composition. The trumpets off-stage were startlingly effective and added another dimension to the low rumblings which grew in intensity in the opening movement. One felt that if Mahler had quietly slipped into the Shed, the performance, which received a tremendous ovation would have met with his approval.

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The whole evening was a natural. Dr. Munch "owns" this music to a greater extent than any living conductor. Throughout the performance, he led the huge complement of musicians without score, yet with complete authority and absolute dedication. And such familiar mannerisms as the intricately divided beat, lightning fast cues, and the long white baton pointed heavenward provided a welcome change from Mr. Leinsdorf's rather dry conducting style.

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CAPITAL CITY NEWS BUREAU
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Albany Knickerbocker News
Monday, August 5, 1963

The Aisle Seat

Leinsdorf Gives Masterful Presentation of Mahler Symphony

By TED STRONGIN

Lenox, Mass. — One of the outstanding elements in the conducting of Erich Leinsdorf is a sense of plan. When the new Boston Symphony leader undertakes a huge piece such as Mahler's First Symphony, as he did Friday night at Tanglewood, his orderliness as a musical thinker is very apparent.

The feeling is that every moment has been sketched, blueprinted, experimented with and rehearsed in his head, mapped out in every kind of detail—and only then transferred to orchestra and transformed into real sound.

★ ★ ★

THE MAHLER First is a huge work. Including about 8 minutes of tumultuous applause, it lasted a full hour.

It's tunes, taken by themselves are near to banal. At the very least, they don't appear to be complex enough as a basis for music of such scope.

But the Mahler First as a whole or in parts actually is not banal at all. Its beauties depend upon a complex web of relationships, not just on tunes alone. The symphony depends upon interaction between many elements: Colors and textures both sustained and sudden; lush sounds and clinging ones; quick, clear ones that freshen the air.

★ ★ ★

EACH IS scored with extreme virtuosity and exactness by the composer. No matter how familiar his tunes or fragments seem, all are dressed so subtly that they delight the ear, at least as Leinsdorf does them.

Mahler's First has solid structure in the old-fashioned German sense. But even in this early symphony of the composer's, you can hear why the pointillist school—the school of 20th Century Austrian music brought to perfection by Anton van Webern—took as one of its propelling elements, extremely pinpointed and precise scoring such as Mahler's.

Leinsdorf emphasizes these qualities of historical importance. But he also gives us the symphony's own beauties, continuing ones current today. And still—just as earlier in the Tanglewood season during the Mozart and Haydn concerts—Leinsdorf invests everything he does with a transparency, an airiness, that allows the music to speak for itself. He doesn't ram it down your throat. It's there for you to take or reject. You may have to work a bit to get at it—in contrast with more romantic conductors—but your own efforts make you enjoy it even more.

★ ★ ★

LEINSDORF ALSO offered the Schubert "Rosamunde" overture, one of the portions of the delicate incidental music Schubert wrote for a play.

And with Malcolm Frager, pianist, the conductor offered Prokofiev's first piano concerto.

Frager was perfect: Masterful, musical, playing in the best tradition of virtuoso brilliance but also with sense and intelligence. Leinsdorf was right up with him in support.

The weakest part of the Prokofiev is the work itself. It is noisy and clattery, that's fine. But its materials are rather shallow and it doesn't have the concentrated pungency of the composer's later works.

SOUVENIR — Malcolm Frager is proud of this picture of his sell-out concert in Leningrad last spring. He also played Friday at Tanglewood.

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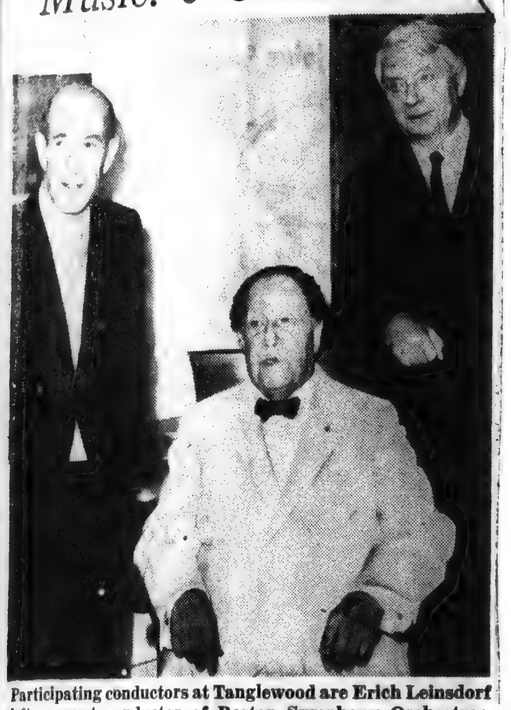
Music: 3 Conductors



Participating conductors at Tanglewood are Erich Leinsdorf left, present conductor of Boston Symphony Orchestra; Pierre Monteux, who conducted group from 1919 to 1924, and Charles Munch, the conductor from 1949 to 1962.

Leinsdorf, Munch and Monteux Lead Boston Symphony at Tanglewood

By ROSS PARMENTER

Special to The New York Times

LENOX, Mass., Aug. 4 — The Boston Symphony's present conductor and its two living former conductors took turns leading the 82-year-old orchestra at Tanglewood this weekend.

Erich Leinsdorf, who succeeded Charles Munch last fall, conducted on Friday. Mr. Munch, who became the orchestra's musical director in 1949, was the leader on Saturday. And this afternoon's program was conducted by Pierre Monteaux, who was born six years before the orchestra and whose tenure as its head (1919-24) came before the Berkshire Festival was even dreamed of.

Each man's concert bore the stamp of his particular personality, and each brought his individual gifts to the performance he led. All won ovations from the audience.

•

Whatever the individual listener's preference, Mr. Munch's concert was by all odds the stormiest.

Mr. Leinsdorf's program (which was reviewed earlier) was crowned by an unhurried and confidently controlled unfoldment of Mahler's First Symphony.

But there was nothing leisurely about Mr. Munch's program. In fact, it could almost be said he whipped through it.

It consisted of the Franck Symphony and two impressionist works with which he has been closely associated, Debussy's "La Mer" and Ravel's "Daphnis et Chloë" Suite No. 2.

Often when Mr. Munch brings his particularly fiery temperament to the works he leads, the effects are electrifying. The audience is carried away, and Saturday night's audience seemed to be, too. But to this listener, Mr. Munch, who was conducting his fourth and final concert of this summer's festival, was not at his best.

The Franck tended to seem more frantic than soaring, and the Debussy had so little delicacy of tone coloring in its more subtle moments that it hardly evoked the sea at all, except when the waves were roaring.

The Ravel went better, and the general dance at the end was rousing, though the daybreak of the first section seemed more like the rising of a red sun over the desert than the serene dawning it generally is.

Serenity, on the other hand, was one of the keynotes of Mr. Monteux's program. This is not to say it was all blandness, for there was plenty of vigor. Where needed, there were moments of dramatic tension.

And there was a wealth of orchestral color. But the overall feeling was that of a benediction from a great conductor who has spent an uncommonly long life in music.

Probably it was no accident that he chose to end with "Nobilissima Visione," the concert suite Hindemith drew from his ballet about St. Francis. The work is a dignified and poignant evocation of the saint's feeling for life and all its creatures. And beyond the girders of the Shed, there were birds sounding and sunlight to match the blessings of the sun that Hindemith was praising in his music.

•

Nature played a prominent part in Mr. Monteux's other selections, too. His symphony was the Beethoven "Pastoral," and he also led Resphigi's "Fountains of Rome." The opening work was Beethoven's "King Stephen" Overture, the program was the conductor's one concert of the festival. May he be back for many more.

The three concerts of the weekend drew 25,290 listeners. The total attendance for the week, the festival's fifth, was 43,335, the record so far this summer.

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MUNCH CONDUCTS FINAL IN SERIES AT TANGLEWOOD

10,038 in Audience Show Warm Affection at Lenox Concert

By R. C. HAMMERICH

LENOX—Charles Munch of Alsace and points west led the Boston Symphony Orchestra at Tanglewood Saturday night in a program of music he has a special feeling for—Franck's D Minor Symphony, DeBussy's "La Mer" and Ravel's "Daphnis et Chloe" ballet suite.

Affinity for French

His Franck was devout, his Debussy poetic and his Ravel crystalline.

His audience of 10,038 had foreknowledge of his affinity for French music, and when he came out for his fourth and final appearance at Tanglewood this season, the prolonged applause held up the concert for a few moments.

Debussy's "La Mer" ("The Sea") was especially satisfying in a program that was on the highest of planes from start to finish.

The delicacy of detail Munch brought forth from the full forces of the orchestra during "La Mer" was a revelation.

Debussy's ocean is the one seen from the shore rather than from the rolling deck of a ship. There is no engulfing immensity nor overwhelming power, nor seasickness.

Patterns of Lacy Foam

It is all atmosphere, and although he made no attempt to portray graphic aspects of the sea, it is possible to conjure pictures of the wind and the waves and patterns of lacy foam on the wet beach.

"La Mer" is a masterpiece of imagination, and so is Ravel's "Daphnis Et Chloe." their sounds are similar.

The Franck symphony opened the program. It was given, for the most part, a fairly straight interpretation with no eccentricities.

The music itself has its own contrasts, the first movement a reflection of Franck's saintly classicism, the second his human warmth and the third his romantic command of a big orchestra.

Monteux Returns

This afternoon Pierre Monteux, 88, returns to Tanglewood for another visit among his old friends.

He will conduct a program of Beethoven, Respighi and Hindemith, but he has more than a casual connection with one of the pieces Munch conducted Saturday.

He conducted the first performance in 1912 of Ravel's Et Chloe" ballet. Both he and Ravel more 37

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Music: Munch Conducts At Tanglewood

By RAYMOND MORIN

Telegram Music Critic

LENOX — For his last Tanglewood appearance of this summer, Charles Munch conducted the Boston Symphony Orchestra last night in three scores upon which his reputation has thrived. They are Cesar Franck's Symphony in D Minor; Debussy's three symphonic sketches, "Lexlamer;" Ravel's second "Daphnis and Chloe" suite. These, Munch's popularity and a beautiful evening accounted for an audience of 10,038.

It is splitting boundaries to disown Belgian-born Franck as a composer of French inspiration and influence. Combined with Debussy and Ravel, last night's program covered some 20 years at the turn of the century when French music went from formality to brilliant frivolity.

At His Happiest

Munch was at his happiest last night — certainly bore little relationship to the conductor of two Bach programs earlier in the festival. The broad, sweeping lines of the first and final movements of the Franck symphony were methodically worked out. The slow movement was a pastel of beautiful colors.

These Gothic materials were the paving stones one crossed to view Debussy's tinctured sea and Ravel's rivulets, nymphs and tumultuous dances.

The Franck's thoughtful, foreboding opening phrase led to a moving performance. High points were reached and receded from with stealth. Powerful strokes of the bows brought powerful responses from brasses. The first movement's big moments soared, and rhythm had almost compulsive power.

Slight Imperfections

The introduction to the second movement had slight imperfections in plucked strings. But one could ask for no more beautiful performance of the famous English horn solo than given by Louis Speyer, or the harp accompaniment of Bernard Zighere and Olivia Luetcke.

Finale got off to a roughly toned start — then worried along by Munch beyond accustomed pace. The work ended in a blaze of glory — huge brass and timpani sounds, with strings adding a new dimension of brilliance.

Pierre Monteux

Gently critical, painstaking public rehearsal was held yesterday morning by the grand old man of the baton, Pierre Monteux. The audience of 4,414 rose, along with the orchestra, as the short, rotund, laughing-eyed 88-year-old made his way to the fenced-off podium in short steps.

No conductor receives more genuine adulation from musicians and public.

The program rehearsed was the one to be played this afternoon — Beethoven, Respighi, Hindemith. Some were surprised to hear such a strange Beethoven overture — "King Stephen." Their confusion was justified because Monteux reversed the order of the program (without announcement) and began with Hindemith's, "Nobilissima Visione."

Sometimes Confusing

Probably much more could be detected from Monteux' rehearsal then will seep through today's concert.

Having reached the twilight of his illustrious career, it is only natural that Monteux sometimes renders frugal or even confusing service to his orchestra. Yesterday, for example, he finished

the Beethoven overture two chords before the men. Some of the players continued and it was an awkward moment. What else to do but treat it like a joke?

Remains Fastidious

Monteux still gives a lucid and detailed exposition of his scores. He remains fastidious in matters of balance, has wisdom in setting tempos, and frequently delivers a lavish number of cues. He also neglects some and chaos might result in a less expert, trained, astute orchestra. With it all, Monteux remains the conductor's conductor — the musician's musician. He is still the unchallenged champion of direct, simple, unencumbered, poised conducting.

He gets as big a response from the orchestra with an almost imperceptible gesture as some melodramatic young batonists who act like graduates of physical culture schools.

Always Impressed

Monteux has always impressed and been motivated by his dedication to music. Any outward showmanship was the incidental result.

In fact, his is podium showmanship in its highest form.

This afternoon, Monteux conducts the Beethoven overture, Hindemith also Respighi's "Fountains of Rome" and Beethoven's Sixth, "Pastorale" Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
WORCESTER, Mass.
Circ. 93,580
AUG 5 1963

Tanglewood Week's Events Drew 43,335

By JOHN F. KYES
Gazette Music Critic

LENOX — Attendance for paid events at Tanglewood makes interesting reading. During the week just completed, the audiences were: Tuesday, chamber music, 1,200; Friday, evening concert, 6,047; Saturday, open rehearsal, 4,414, and concert, 10,038; Sunday concert, 9,205; total, 30,904. Add the Boston Pops concert of Wednesday, a one-time affair, with 12,431, and the whole week drew 43,335 paid customers. This did not include several programs given by or for students, and financed in part by gifts from Friends of the Berkshire Music Center.

Sunday's concert was the only one scheduled this season to be conducted by Pierre Monteux, beloved conductor at Boston from 1919 to 1924. With his age soaring into the high eighties, he still makes the slow trip from wings to podium, with a helping hand at the steps. He usually conducts without score, and his directives are calm and effective.

Lacking in Variety

The program contained much beauty but not as much variety as one could wish, and it lacked a climax. Hindemith's "Nobilissima Visione," a concert suite from the ballet, "Saint Francis," was placed at the end of the concert, where its lovely but somewhat elusive ideas found the audience less attentive. In the middle of the suite, martial episodes created a diversion but the "Mistress Poverty" music and "Hymn to the Sun" did not seem to get across.

Beethoven's unfamiliar Overture to "King Stephen," never before played here, was an admirable demonstration of cooperation between the venerable conductor and his able forces. The Boston Symphony Orchestra sang no less appealingly in the full-voiced portions than in the delicate bits of softly voiced filigree.

Beethoven's Symphony No. 6 ("Pastoral") was a completely agreeable presentation. Monteux did not try to cheapen the serenity of the famous outdoor scenes by any oddities of treatment. Yet he avoided monotony to a happy extent, even in portions of the symphony which often are cited as overlong.

The different ends served by slow and fast triplets were emphasized in the second and third movements, where in one case nature was the central figure, and in the other case, jolly country folk had their fun, then ran from the threat of a sudden summer shower.

Respighi's symphonic poem, "Fountains of Rome," was delightful. The four movements of this music, played without pause, moved from dawn to sunset in the course of visiting four famous fountains.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
AUG 5 1963

Music Review

Tanglewood Concerts

By JAY C. ROSENFELD

THE FIFTH weekend of the Berkshire Festival at Tanglewood ended with a brace of concerts in which two venerated past musical directors of the Boston Symphony Orchestra shared the podium. Charles Munch, making his fourth and last appearance of the season Saturday night, and Pierre Monteux, his first of three yesterday afternoon, were accorded ovations at the close of their respective programs which were happy combinations of appreciation and veneration.

* * *

SATURDAY NIGHT Munch played a program of his own French favorites and works in which he has been heard many, many times in this famous Shed. Yesterday Monteux, too, played a familiar program, but one a little more difficult to corral within one category: Beethoven, Hindemith and Respighi.

As the "gladsome and thankful feelings after the storm" arrived in the finale of the Beethoven Pastorale, a cool, soothing breeze wafted through the sides of the concert hall to put the intensely, favorably-prejudiced and tremendous audience in to physical euphoria as well as mental contentment. Monteux, an ageless 88, had not been completely on the wave length with the orchestra at the outset and felt obliged at times to apply a checkrein to a steed eager for direction. The result was an uneasy precision, unusual for Monteux.

At "brookside" things resolved to normal fluency and nothing impeded the further progress of the elements as depicted in Beethoven's sequence.

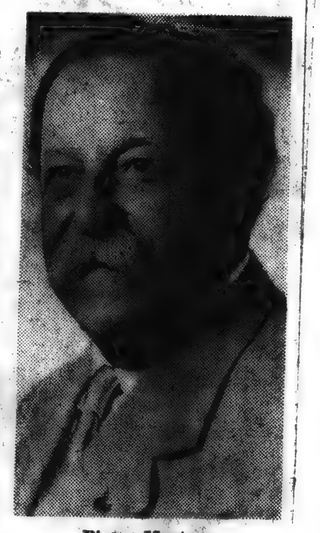
* * *

MONTEUX CAME up to the 20th century to choose the last half of his program, although neither the Respighi's "Fountains of Rome" nor Hindemith's "Nobilissima Visione" are any longer too controversial. Respighi is a tone-painter. He utilizes an enormous orchestra and gives everyone opportunities of a moment in the spotlight, especially the reeds in the fountain of "Valle Giulia." No one is neglected in his perambulations around Rome. In the last one, at the fountains of the "Villa Medici;" there is a solo for the principal violin which concertmaster Joseph Silverstein played with notable beauty of tone.

The Hindemith "Nobilissima Visione," a suite derived from music originally written for ballet, is ponderous and charmless. There is rhythmic ingenuity and orchestral exploration, but some of its unfailing effect is due mainly to massive tonal climaxes. It served to inflame the audience into standing, cheering demands for recall after recall for the conductor.

* * *

IT WOULD take a keener observer than we to ascertain which conductor's triumph excelled the other's. In fact, it's a question there is no point in deciding. Munch Saturday night aroused the same type of response. In his case there may have been the ingredient of a season's farewell, but we would like to envisage and hope for a succession of "farewells" in Munch's case as, we have read, the great Diva Adelina Patti in another era enjoyed.



Pierre Monteux

Three conductors in three days were quite a constellation for the Boston Symphony to serve. They did it not only in their unsurpassable best but faithfully to each man. Comparisons are neither necessary nor profitable. There were undoubtedly factions in every audience which considered one man preferable. From another viewpoint, it would be difficult for any conductor of international recognition, as were all three of this past weekend, to find an instrument upon which they could play with greater sensitivity.

* * *

THE MAHLER first on Friday evening for Leinsdorf, Franck Saturday and the Beethoven Pastorale yesterday were three symphonies which all three men undoubtedly have "in their fingers" and which could have been interchanged and allotted in any of several ways. Each man, however, is an individual in his art, and we don't think our degree of epicureanism would have prompted us to reject or disdain any serving of such pieces de resistance by any one of the three chefs (d'orchestre).

Audiences of slightly above 10,000 in one case and only slightly less in the other came to hear the programs. Guests as a rule do not have sufficient time to rehearse new works and so fall back on those tried and true. If a glance at the programs in advance sometimes arouses a bit of the contempt familiarity is supposed to engender, actual attendance in the presence of such music-making dispels all previous attitudes and allows everyone to enjoy anew the experiences of immortal music superlatively performed.

* * *

MUNCH FOR the second half of his program played the Debussy "La Mer" and Ravel second suite from "Daphnis et Chloe," thus adhering to the same formula Monteux used yesterday afternoon: A diaphanous, large symphony to start and, to end, two shorter descriptive works of more involved types of writing.

Counting the "Pops" concert with Arthur Fiedler on Wednesday evening, this has been not only a record attendance week but a unique one in the parade of conductors.

New England Newsclip Agency, Inc.
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Telegram (m)
WORCESTER, Mass.
Circ. 59,451
AUG 5 1963

Music: Pierre Monteux At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Audience admiration nd affection for 88-year-old ierre Monteux and expert playng by the Boston Symphony Orhestra made a success of yesterday afternoon's Tanglewood conert — last of the Berkshire Muic Festival's fifth week.

There was an audience of 9,205, including last Wednesday night's attendance for the Boston Pops Orchestra, the week's total was 13,335.

This was Monteux' only Tanglewood appearance this summer. It was an unfortunate choice of program: Beethoven's "King Stephen" Overture, Opus 117, and Symphony No. 6 in F Major, "Pastorale," Opus 68; Respighi's Symphonic Poem, "Fountains of Rome;" Hindemith's Concert Suite "Novilissima Visione" for the Ballet, Saint Francis."

Penned 'Tongue In Cheek'

The Beethoven overture was not only new to Tanglewood but little-known anywhere. The past few seasons' hue and cry at Tanglewood has been for more unfamiliar but good music — old and contemporary.

Beethoven's "King Stephen" is old (1811), unfamiliar and not a very good piece. The composer obviously wrote it "tongue in cheek," the occasion being the opening of a new theater in Budapest, in which he probably wasn't much interested. Yesterday's performance gave a clear view of its materials, which aren't much.

Sprightly Hungarian folk tunes gamboled about pleasantly, if not aimlessly. But the only true Beethoven trademarks were heavy chordal pronouncements that rescue the work from purely "amusement" music.

Jarring Rhythms

Although Monteux achieved a serious mien, deliberately jarring rhythms (which sound like bad playing but are difficult to do) and occasional traces of classic opera served their purposes. Beethoven wrote several other works that would have been better novelties (or curiosities) if that's what the program needed.

The "Pastorale" symphony was the program's redeeming force. The opening was disarmingly carefree, something of a relief after the overture's trifles. Each phrase was sensitively sculptured — rich sound, firmly applied punctuations and marvelous contrasts of dynamics. Best of all, the movement's pictorial impression of country scenery was vividly portrayed.

Delicate, fragile work by strings and woodwinds appeared in the second movement ("Scene By The Brookside"), notably strings, bassoon, flute, oboe and clarinet — all of which have exposed solos.

Bright Tonal Hues

The happy-go-lucky opening of the third section ("Gathering of Country Folk") led to fast-moving moods. Highlights were Ralph Gomberg's oboe solo, penetrating horn calls, and brilliant playing by basses in the storm sequence. The gladsome final movement had bright tonal hues and vitality of spirit, without hasty tempos.

Even the orchestra's skillfull playing couldn't completely ward off occasionally stark moments of the Respighi and Hindemith works. Therefore, the post-intermission program was rather sticky with pastoral scenes and bucolic murmurings.

Three of the four "fountains" are quiet, contemplative visions. There's no argument that the sounds are splendid to behold. But only the "Triton Fountain" has much more than sentiment, sorrow and warblings.

Hindemith's "Nobilissima" doesn't need visual allegory to make its point. But the fact remains that the composer w gu the mystical subject and choreography by Leonide Massine. This vagueness prevails in all but the march sequence and passacaglia, or last movement.

Liturgical Archaism

In the introduction, for example, one is to imagine Saint Francis sunk in deep meditation. Subsequent scenes depict a wedding feast of dry bread and water, brutal treatment of a traveler by a troop of medieval soldiers, etc.

The suite makes no attempt to create order of this jigsaw puzzle, but presents a series of montages that must stand solely on their musical merit.

Yesterday's performance did achieve an impression of liturgical archaism. But the rousing passacaglia was anticlimactic in the over-all experience of yesterday's concert, prolonged as applause may have been.

The Boston Symphony resumes the festival Friday night. Eugene Ormandy of the Philadelphia Orchestra will be guest conductor. The program: Handel-Harty's "Fireworks;" Tchaikovsky's recently uncovered Seventh Symphony; Debussy's "Afternoon of a Faun," and Stravinsky's "Firebird Suite."

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214
AUG 5 1963

Beethoven Mellowed:

9,000 Hear Monteux Lead Boston Symphony At Lenox

Pierre Monteax was welcomed with great affection at Tanglewood in Lenox Sunday afternoon by an audience of more than 9000 that came to hear him lead the Boston Symphony orchestra. The 88-year-old conductor gave a mellow interpretation of Beethoven's Pastorale symphony in a program that also included the overture to "King Stephen" by Beethoven, Respighi's colorful "Fountains of Rome", and "Nobilissima Visione" from "Saint Francis" by Hindemith.

Monteux was the third conductor to appear at the Berkshire Festival over the weekend. Friday night Erich Leinsdorf, new director of the Boston Symphony, conducted a concert in which Malcom Frager, brilliant young pianist, played Prokofiev's First Piano Concerto. This is a smashing piece and it was hailed by an audience of some 6000. The program also included theoverture to "Rosamunde" by Schubert, and Mahler's dreamy First Symphony.

A crowd of more than 10,000 was on hand Saturday night to hear Charles Munch conduct his last concert as guest this season. The program was meant for him: Franck's D Minor symphony, "La Mer" by Debussy, and "Daphnis et Chloe" by Ravel.

Next weekend, Leinsdorf will conduct on Saturday and Sunday and Eugene Ormany will be guest conductor Friday night. The Saturday night program is partieularly interesting, with Silverstein and Mayes playing the Brahms Concerto for violin and cello, and a narrator appearing with vocalists Scovotti and Genovese in excerpts from Mendelssohn's Midsummer Night's Dream. The War and Peace Overture of Prokofiev will open the program.

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Patriot-Ledger
QUINCY, Mass.
Circ. 44,419
AUG 6 196

The Sound of

Monteux Welcome

By Peter M. Kn

LENOX — For a few hours, the Boston Symphony
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Monteux's "Pastorale"
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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 44,419
AUG

The Sound of Music

Monteux, Munch Welcomed Home

By Peter M. Knapp

LENOX — For a few hours last weekend, the Boston Symphony again belonged to two of its former conductors, 88-year-old Pierre Monteux and 71-year-old Charles Munch.

Sunday, Mr. Monteux was on hand for his only Tanglewood concert this year, with 9,205 enjoying a sunny afternoon and an agreeable program.

It is a wonder that a man of Mr. Monteux's age is able to conduct a full-length program at all; even more surprising, he has kept a great store of conducting skills intact. His beat is still meticulous. His left hand is prompt to give cues and to shape nuances of phrasing.

Orchestra and conductor reached their peak in an admirable performance of Beethoven's "Pastorale' 'Symphony, No. 6. Mr. Monteux's reading was a paragon of clarity. The score was allowed to speak for itself; the lines were clean, the details drawn out.

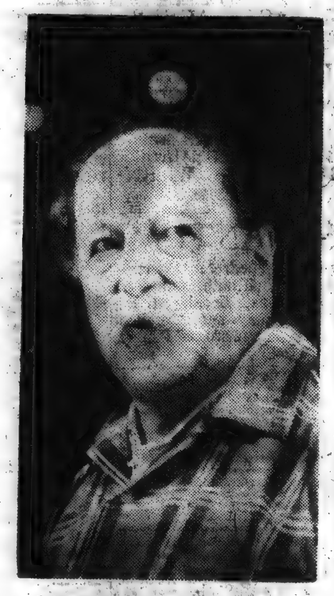
Monteux's "Pastorale" was neither overwhelming nor emotional. It was objective, impeccable and vastly satisfying. Some of the finest moments came in the second movement, the "scene by the brookside," with some Tanglewood birds adding occasional chirps to the calm and meditative music.

There seemed little the orchestra or conductor could do after intermission to approach this peak. Yet the symphonic poem, "Fountains of Rome" by Ottorino Respighi, was also beautifully played. The difference is that the vivid and difficult tone poem has not the profundities of the Beethoven score. Here, the orchestra displayed a lovely, shimmering tone, while in the Beethoven rendition, content had come above all else.

For his closing number, Mr. Monteux chose a relatively modern work, the concert suite, "Nobilissima Visione" from the ballet "St. Francis" by Paul Hindemith. Not often heard, the suite is a solid, if sometimes heavy, work constructed by a craftsman. The suite is taken from the ballet, first performed in London in 1938, which attempted to translate "the moving simplicities and mentality of the strange world of St. Francis into the highly formalized language of ballet."

If the programmatic content of the suite is rather difficult to follow, the score is less impenetrable, even at first listening. There are some fine dark melodies running over bold modal harmonies, a gay then somber march, and a large-scaled Passacaglia, a set of variations on a recurrent bass theme.

Opening the program was another seldom-heard work, Beethoven's Overture to "King Stephen," a pleasant, if sometimes banal, minor opus.



PIERRE MONTEUX

Saturday night, Mr. Munch held the podium for a program of the French music that is his forte. The weather was co-operative: a great full moon hung over Tanglewood, making an ideal setting for the post-intermission impressionistic tone poems on the program.

Debussy's "La Mer" and Ravel's "Daphnis et Chloe" Ballet Suite No. 2 received enthusiastic applause from the audience of 10,038. And who can play them better than Mr. Munch and the Boston Symphony?

The Debussy is one of the conductor's obvious favorites, and he drew a lush sound from his musicians in this masterpiece of tone painting.

Debussy shunned the ocean while composing "La Mer," remarking that it so fascinated him as to dull his creative powers. The rolling Berkshires, too, are not exactly at land's end, but few in Saturday's audience could miss in the shifting tonal colors and rhythms of the Debussy piece evocations of wind-whipped spume and crash of surf.

Ravel's "Daphnis et Chloe" was composed only a few years after "La Mer," and, in style, is blood-brother to the Debussy work. It is an applause-drawing work for any orchestra of virtuoso skill. The swift and rhythmic "danse generale" which closes the suite is guaranteed, with a decent performance, to rescue even a mediocre program. Fortunately, the orchestra needed no rescuing, and the Ravel was an added treat with a vigorous yet sensitive reading.

An orchestra is an instrument of assorted tools, all of which are absolutely necessary. Yet too often the men at the back of the stage—the percussionists—are missed when praise is passed out to this or that section. Strings, woodwinds and horns seem to get the most praise.

But, without the precise performance of the Boston Symphony's five percussionists, "Daphnis et Chloe" would have been colorless. The prodigious flute solo in the "Pantomime" by Doriot Anthony Dwyer also should not go unmentioned.

Mr. Munch opened the program with Cesar Franck's Symphony In D Minor which received a warm treatment from the orchestra.

Occasionally, the conductor seemed out of touch with his orchestra, his gestures often irrelevant, his beat difficult to follow. One had the impression—not so much evident in the works that followed—that the musicians were not following the conductor, but were playing as Mr. Munch had schooled them in his 13 years as music director of the symphony, giving him exactly what they knew he wanted.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
AUG 5 1963

At Tanglewood

Leinsdorf, Monteux, Munch Conduct Weekend Concerts

FRANK N. PATTERSON

The fifth week of music at Tanglewood which, as usual, skirted doubtful weather, brought to the podium three world famous conductors who, incidentally, have been or are directors of the equally famous Boston Symphony.

Monteux and Munch

Pierre Monteux, conductor of the BSO from 1919-1924, has also been since then conductor of the San Francisco and the Concertgebouw before he took his present position as director of the London Symphony. His program last night was, as one might expect, most varied with Hindemith's "Nobilissima Visione" concert suite, "The Fountains of Rome" by Respighi, the "Pastorale" as well as Beethoven's but rarely heard overture to "King Stephen."

Charles Munch, who was of course director of BSO from 1949 to 1962, conducted on Saturday night, a typical, but still amazingly exciting concert of French works which included the Franck Symphony, Debussy's "La Mer" and Ravel's "Daphnis and Chloe" suite.

Eric Leinsdorf, present director of the BSO, included Friday night Mahler's First Symphony, Schubert's "Rosamunde" Overture and, as some diversion, which indeed it is little more, Prokofiev's Piano Concerto No. 1. Frager was was again the brilliant soloist he was in last week's Prokofiev's Concerto No 2 with Munch conducting.

Overture Opening

This has been the fifth Tanglewood concert Leinsdorf opened with an overture, and glancing at the season's program, there are at least two more planned in this engaging fashion.

The "Rosamunde" overture, which remained unknown until 1868 when found by George Grove and Arthur Sullivan, is perhaps Sullivan's finest contribution to music — helping Grove. Mr. Leinsdorf's version of the work was pleasantly relaxed and shining. Had it not been for Mr. Frager's daring performance of Prokofiev's froth of a concerto, for Mr. Leinsdorf's brilliantly planned and clear as crystal performance of Mahler, it would have been plainly the brightest work of the program.

Saturday Concert

Saturday's concert took the audience on a nostalgic tour of French music a la Munch. While little mileage might be expected from Franck's saccharine sweet symphony, there was a catalyst in the brilliant moonlight and Munch's successful intensity that more than gave the work a chance. There was in the Debussy, however, certainly no sensation of old Munch et "La Mer," though the work was so charged with expansion of sound that at moments it threatened to wildly fly apart, it was pulled back in the nick of time by the Maestro for another try at the sound barrier.

If this, or the Ravel for that matter, were felt to be carried a wee bit beyond a standard of musical refinement or good taste, one might agree, but not before he had loudly acclaimed the new experience in sound the performance created.

Sunday Music

While Mr. Leinsdorf carried his difficult burden in Mahler with grace and Mr. Munch his dull Franck with spirit, Mr. Monteux carried the bird-calling "Pastorale" with no less than elan. However, fine performance notwithstanding, should a pictorial view be a proper view of the "Pastorale" Symphony, one might tend to feel Beethoven's woodland excursions were a trifle shallow. If on the other hand a musical view is preferred one may likely find the work still is a soporific bore.

The overture to "King Stephen" that preceded it was also an academic and clumsy affair that does nothing for Beethoven's reputation unless it be to make him seem more human. However, the Respighi and Hindemith which closed the program were more than return for one's money. The orchestra performed both with restraint that was at once convincing and expressive.

Pierre Monteux

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Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Circ. 45,001
AUG 10 1963

Last Sunday at the Berkshire Festival the beloved dean of conductors, Pierre Monteux, served as guest director for the program that included Beethoven's Overture to "King Stephen" and the Symphony No. 6 ("Pastorale"); the Fountains of Rome by Raspighi, and Hindemith's Nobilissima Visione.

Mr. Monteux who forever transmits to his audience that he is the most unassuming of conductors continued along this line from start to finish. To hear his reading of the Pastorale was to experience the full intention of the composer to simplify matters, say pretty things and intermingle all of this on a note of purity and ease of style. Accepted as the most entrancing of Beethoven's works the Symphony proved to be this right down to the final note. The remainder of the program proved interesting though somewhat lagging in pace.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302
AUG 4 1963

Monteux Has Become One of World's Leading Conductors

At 88, His Stature Is Virtually Unassailable Throughout Realm of Music

By R. C. HAMMERICH

LENOX—When Pierre Monteux was 37, he conducted the first performance of Ravel's "Daphnis at Chloe" ballet in Paris. It was June 8, 1912, and the composer, also, was 37.

Ravel is in the history books with an aura of bygone times about him. Much of his music, such as "Daphnis," has become standard concert fare. It was played Saturday at Tanglewood under the baton of Dr. Charles Munch.

Monteux, in the meantime, has become not only a name in the history books, but also one of the world's most beloved conductors.

High Quality

This afternoon he will lead the Boston Symphony Orchestra in a program of Beethoven, Respighi and Hindemith. His 88th birthday was April 4.

His stature in the musical world is virtually unassailable because he was already at the top when most of today's leading musicians were kiddies, and he has not allowed the quality of his music to diminish.

As further measure of Monteux' musical position, take the case of Stravinsky, who is 81 and still going strong. When Stravinsky was hardly more than a sprout, he startled the musical world with "Petrushka" and "The Rite of Spring." The world's first performance of the former was conducted by Monteux in 1911 and of the latter by Monteux in 1913.

Almost Routine

It appears that they will turn out to be Stravinsky's greatest work. Certainly they have been enormously influential. Music hasn't been the same since they appeared, and Monteux was there to add his contribution to their shape during rehearsals for the first performances.

His appearance today at Tanglewood, however, seems almost routine. His connection with the Boston Symphony Orchestra goes back to 1919 when he began five years as its musical director.

Since then he has made many guest appearances on the podiums at Boston's Symphony Hall and Tanglewood's Shed, including his 80th and 85th birthdays. His 90th birthday is exactly 20 months from today. We hope the orchestra is saving the date for him.

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Times (e)
HARTFORD, Conn.
Circ. 126,360
AUG 5 1963

Pierre Monteux Conducts Program at Tanglewood

By GEORGE W. STOWE
Special to the Hartford Times

Lenox, Mass. — Pierre Monteux, as ageless and vibrant as ever, made his only Tanglewood appearance Sunday afternoon in a program that was largely familiar in content.

At 88 Mr. Monteux continues to exert a mesmerizing effect on the members of the orchestra, who invariably respond to his ministrations with a warmth and vigor that is surprising when one considers that this organization plays the year around.

* * *

EVEN Beethoven's "King Stephen" Overture, surely one of his least inspired works in this category sounded almost fresh in the reading under Monteux Sunday afternoon. There is probably good reason for the dearth of performances it receives; there are precious few conductors who can make it "sound."

And the beloved "Pastoral" Symphony of Beethoven seldom has the inner glow and the unhurried grace that the French conductor elicits in a performance with the Boston orchestra. The "serene impressions" of the first movement were as beautifully realized as the "gladsome and thankful feelings" that followed the storm.

* * *

THE OVATION that followed was a tribute not only to a revered conductor but to a musical artisan who can impart life and vitality to a hackneyed repertory item. The rapport between the conductor and players was unmistakable.

If the choice of Respighi's "Fountainsof Rome," as unabashed an example of program music as one can find, did not please the classical purists, it did prove once again Mr. Monteux' recreative powers. For once I had the feeling that the best of Respighi came through in this reading.

HINDEMITH'S "Nobilissima Visione," a concert suite extracted from his ballet score for "St. Francis," has proven a great deal more durable than the ballet itself. It has become one of the French conductor's favorite works and has appeared several times on his programs here.

Sunday afternoon this harmonically interesting and dynamically arresting score was given a reading that was full of rugged strength and clarity of line.

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6TH WEEK. AUGUST 5TH – 11TH.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,006,983 S. 3,147,219

JUL 10 1963

From Brooklyn To Tanglewood

The Brooklyn Academy of Music will sponsor its seventh annual "Sunday at Tanglewood" excursion to the Berkshires Aug. 11. The attraction will be the Boston Symphony Orchestra, Erich Leinsdorf conducting.

The Berkshire Music Barn in Lenox, Mass., will open its season Saturday with folk singer Pete Seeger on the stage. The barn

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 501,625 S. 760,395

JUL 15 1963

Tanglewood Concert Set

The Brooklyn Academy of Music will sponsor its seventh annual "Sunday at Tanglewood" excursion on Aug. 11.

The excursion ticket includes round trip transportation, a picnic lunch on the Tanglewood grounds, a reserved seat inside the Music Shed for the afternoon concert by the Boston Symphony Orchestra, and a "supper snack" for the return trip.

Erich Leinsdorf, music director of the Bostonians, will be on the podium for the program.

NewEnglandNewsclipAgency, Inc.
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News (e)
FRAMINGHAM, Mass.
Circ. 14,205

JUL 31 1963

JORGE BOLET, pianist, will play the Prokofiev Piano Concerto No. 3 with Erich Leinsdorm and the Boston Symphony Orchestra at the Berkshire Festival Concert Sunday, Aug. 11, at 2:30. This will be the third of four Prokofiev piano concertos to be performed at Tanglewood this summer.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEW YORK POST
Tuesday, August 6, 1963

The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 604,828 S. 1,000,980

AUG 4 1963

New York Post
D. 372,679 S. 255,557

AUG 6 1963

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News
WEST HARTFORD, Conn.
Weekly Circ. 7,335

1963

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Ridgefield Press
RIDGEFIELD, Conn.
Weekly Circ. 2,528

AUG 8 1963

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Wilton Bulletin
WILTON, Conn.
Weekly Circ. 2,304

AUG 7 1963

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,500

JUL 31 1963

Ormandy To Lead Tanglewood Concert

Eugene Ormandy, Philadelphia Orchestra music director, will conduct a concert at Tanglewood, Lenox, on Aug. 9. The 8 p.m. concert will include Handel-Harty's "Fireworks," Tchaikovsky's Symphony No. 7, Debussy's "Apres-midi d'un Faune" and the suite from Stravinsky's "Firebird" ballet.

Miss Patrici Peardon, from the Stratford, Conn., Shakespeare Festival, will narrate the Aug. 10 performance of music from Mendelssohn's "A Midsummer Night's Dream." Erich Leinsdorf will lead the Boston Symphony, with soprano Jeanette Scovotti, alto June Genovese and the festival chorus. The program that evening will also include Prokofiev's "War and Peace" Overture and Brahm's Concerto for Violin and Cello, Joseph Silverstein and Samuel Mayes soloists.

On Aug. 11, Mr. Leinsdorf will lead the orchestra in two works new to Tanglewood, Prokofiev's Piano Concerto No. 3, Jorge Bolet soloist, and Kodaly's suite from "Hary Janos."

The Julliard String Quartet will return to Tanglewood Aug. 6 for its second concert of modern chamber music. The program will include Stravinsky's Three Pieces for Quartet, Webern's Five Pieces for Quartet, Carter's String Quartet No. 2 and Bartok's String Quartet No. 4.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Friday, August 9, 1963

Soloist

Jorge Bolet, Cuban-born pianist, who has appeared in Albany as guest soloist with the Albany Civic Music Association, will be heard in the Prokofiev Piano Concerto, No. 3, with the Boston Symphony Orchestra, under the direction of Erich Leinsdorf, at Tanglewood Sunday at 2:30 p. m.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Ridgefield Press
RIDGEFIELD, Conn.
Weekly Circ. 2,528

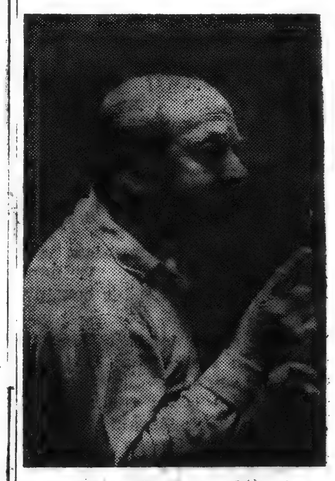
JUL 31 1963

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Wilton Bulletin
WILTON, Conn.
Weekly Circ. 2,304

JUL 31 1963

Sound of Music



EUGENE ORMANDY, Music Director of the Philadelphia Orchestra, will make the first of two appearances as guest conductor of the Boston Symphony Orchestra at Tanglewood Friday (Aug. 9). Mr. Ormandy will also conduct the Berkshire Festival concert of Aug. 17.

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Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
AUG 10 1963

By Koby

Samuel Mayes, principal cellist of the Boston Symphony, will join Joseph Silverstein, concertmaster, in a performance of the Brahms Concerto for violin and cello at Tanglewood tonight.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
FRAMINGHAM, Mass.
Circ. 14,205

EUGENE ORMANDY, music director of the Philadelphia Orchestra, will make the first of two appearances as guest conductor of the Boston Symphony Orchestra at Tanglewood Friday, Aug. 9. Mr. Ormandy will also conduct the Berkshire Festival concert of Aug. 17.

NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
NEW YORK
SERVICE
UNION STAR
AUG 3, 1963

Samuel Mayes, principal cellist of the Boston Symphony Orchestra, will be heard with Joseph Silverstein, concertmaster, and the orchestra in Brahms' "Concerto for Violin and Cello" at the Berkshire Music Festival, Tanglewood, Lenox, Mass., Saturday, Aug. 10, at 8 p.m. Erich Leinsdorf will conduct.

N.E.
Sunday Republican
SPRINGFIELD, Mass
Aug 4 63

NEWARK EVENING NEWS
NEWARK, N.J.
AUG 4 - 1963
Newark Sunday News
NEWARK, N. J.
S. 390,780
AUG 4 1963
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (e)
HAVERHILL, Mass.
Circ. 12,291
AUG 6 1963
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
AUG 8 1963

Shakespeare Will Augment BSO Concert

As a portion of Saturday evening's Berkshire Festival concert at Tanglewood, Erich Leinsdorf will conduct the Boston Symphony Orchestra in a performance of the music from Mendelssohn's "A Midsummer Night's Dream." For the first Tanglewood performance of this music Mr. Leinsdorf will conduct the orchestra and the Festival Chorus prepared by Lorna Cooke deVaron of the Berkshire Music Center's Choral Department. Soloists will be Jeanette Scovotti, soprano, and June Genovese, alto.

Read Play

Last winter, in preparing the Mendelssohn music for performance in Boston, Mr. Leinsdorf reread Shakespeare's play and found it so enhanced his enjoyment of the music that he included excerpts from the play to be read as part of the Symphony Hall performance and will include them in the Berkshire Festival concert with the excerpts to be spoken by the actress Patricia Peardon.

Miss Peardon will appear at Tanglewood through the courtesy of the American Shakespeare Festival at Stratford, Conn. where she is appearing in this summer's performances as Katherine in "Henry V" and as Luciana in "Comedy of Errors."

In conjunction with the Tanglewood performance RCA Victor has released as their Red Seal best buy for August the Boston Symphony Orchestra recording, with Erich Leinsdorf conducting, of Mendelssohn's music to "A Midsummer Night's Dream" with soloists, chorus, and narrator.

Saturday' Boston Symphony Orchestra concert at Tanglewood will also include Prokofieff's Overture to "War and Peace" and Brahms Concerto for Violin and Cello with Joseph Silverstein and Samuel Mayes as soloists.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (e)
HAVERHILL, Mass.
Circ. 12,291
JUL 31 1963

AT TANGLEWOOD — Jorge Bolet, pianist, will play the Prokofiev Piano Concerto No. 3 with Erich Leinsdorf and the Boston Symphony Orchestra at the Berkshire Festival Concert Sunday, August 11 at 2:30, the third of four Prokofiev piano concertos to be performed at Tanglewood this summer.

Juilliard String Quartet To Present 20th Century Music At Tanglewood

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, has invited his colleague Eugene Ormandy, Music Director of the Philadelphia Orchestra, to conduct Friday's Berkshire Festival concert at Tanglewood, Lenox, August 6 at 8.

A large number of soloists including Jorge Bolet, June Genovese, Samuel Mayes, Jeannette Scovotti and Joseph Silverstein will be heard at Tanglewood next week. Miss Patricia Peardon will come to the Berkshire Festival from the Stratford, Connecticut Shakespeare Festival to be the narrator in the performance of the music from Mendelssohn's "A Midsummer Night's Dream" Saturday evening, August 10.

Mr. Ormany will begin his concert with two works which have not been heard previously at Tanglewood. The "Fireworks" by Handel-Harty will be the first work on Friday's program, August 9 and this will be followed by the Symphony No. 7 by Tchaikovsky which Mr. Ormandy premiered in North America with this orchestra last season. After the intermission Mr. Ormandy will conduct Debussy's "L'Apres-midi d'un Faune" and the Suite from Stravinsky's ballet "L'Oiseau de feu."

For Tuesday evening's chamber music concert August 6 at 8 the Juilliard String Quartet will return to Tanglewood for the second of their three concert of 20th chamber music.

The program for this concert to be held in the Theatre includes Stravinsky's Three Pieces for Quartet; Webern's Five Pieces for Quartet, Opus 5; the String Quartet No. 2 by Carter and the String Quartet No. 4 by Bartok. The three concerts by the Juilliard String Quartet are presented in cooperation with the Fromm Music Foundation and proceeds benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

Next week there will be six events at Tanglewood available to the Friends of the Berkshire Music Center. A concert by the Fromm Fellows will be given on Monday evening August 5 at 8 in the Theatre, and on Wednesday there will be two events for the Friends. That afternoon at 4:00 in the Chamber Music Hall there will be a Composers' Forum and in the evening Erich Leinsdorf will conduct the Berkshire Music Center Orchestra. Preceding this concert at 7:00 p. m. Henry Portnoi of the Boston Symphony Orchestra will give a discussion of the music to be performed at the Berkshire Music Center Orchestra concert. Mr. Portnoi's lecture, arranged especially for teen-agers and containing musical examples from the evening concert will be held in the Theatre. All members of the Friends are invited to the lecture.

Thursday evening August 8 at 8:00 there will be a chamber music concert by the members of the Music Center's chamber music department. This program will be given in the Chamber Music Hall at Tanglewood.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Sunday, August 4, 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Courant
HARTFORD, Conn.
Circ. 161,020
AUG 4 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885
AUG 8 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,730
AUG 8 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,439
AUG 4 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
AUG 3 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
AUG 6 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (e)
HAVERHILL, Mass.
Circ. 12,291
AUG 8 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Town Times
OAKVILLE, Conn.
Weekly Circ. 2,350
AUG 8 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
AUG 6 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 32,267
AUG 1 1963

DAILY PRESS
ATLANTIC CITY, N.J.
AUG 4 - 1963

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 30,907 S. 32,324
AUG 3 1963

TIMES UNION
ALBANY, N. Y.
D. 65,404 S. 116,733
AUG 4 1963

BERGEN RECORD
HACKENSACK, N. J.
AUG 6 - 1963

W E D CLIPPING SERVICE
CALDWELL, N. J.
CApital 6-4044

ORMANDY WILL BE CONDUCTOR

Philadelphia Director To Be At Tanglewood

Lenox, Mass. — Erich Leinsdorf, music director of the Boston Symphony Orchestra, has invited his colleague Eugene Ormandy, music director of the Philadelphia Orchestra to conduct next Friday's Berkshire Festival concert at Tanglewood. Soloists including Jorge Bolet, June Genovese, Samuel Mayes, Jeannette Scovotti, and Joseph Silverstein will be heard at Tanglewood this week. Miss Patricia Peardon will come to the Berkshire Festival from the Stratford (Conn.) Shakespeare Festival to narrate the performance of the music from Mendelssohn's "A Midsummer Night's Dream" on Saturday at 8 P. M.

Ormandy will begin his concert with two works which have not been heard previously at Tanglewood. The "Fireworks" by Handel-Harty will be the first, followed by the Symphony No. 7 by Tchaikovsky.

Saturday at 10:30 A. M. there will be an open rehearsal of the Boston Symphony Orchestra for the benefit of the Orchestra's pension fund, and that night Erich Leinsdorf will conduct the Boston Symphony Orchestra program in the Music Shed. This concert will begin with Prokofiev's Overture to "War and Peace".

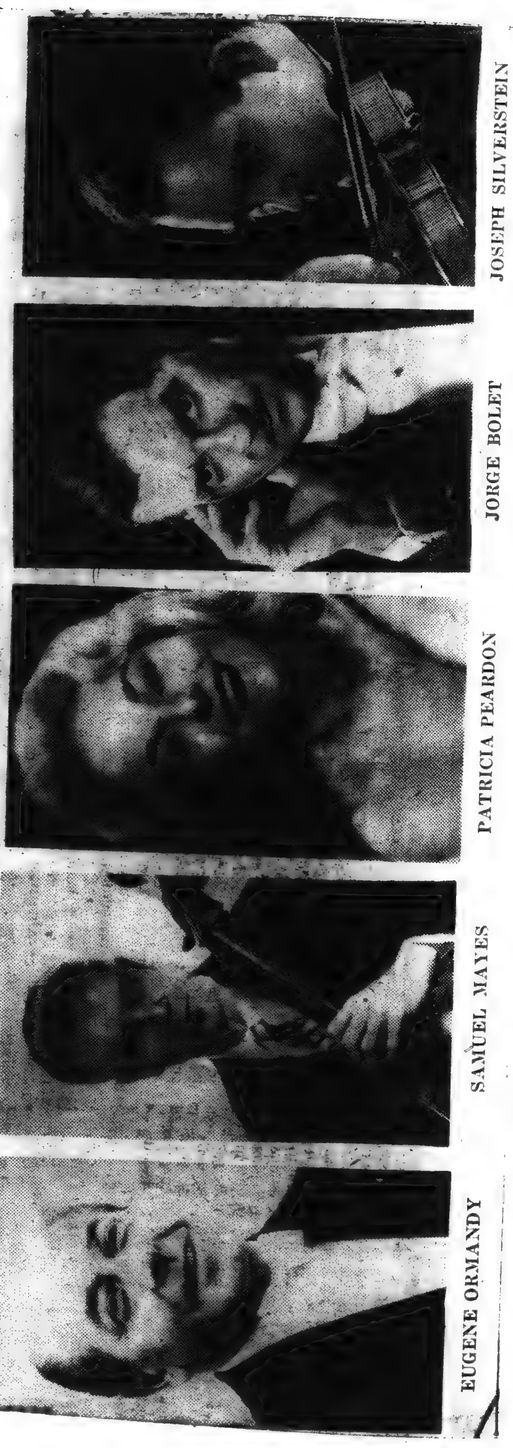
Soloists will include Jeanette Scovotti, soprano; June Genovese, alto; and Patricia Peardon as narrator. The Festival Chorus has been prepared for this concert by Lorna Cooke deVaron of the Berkshire Music Center's Choral Faculty.

Leinsdorf will also conduct Sunday's Berkshire Festival program which will begin with Beethoven's Symphony No. 3 ("Eroica") and include two works new to Tanglewood.

Jorge Bolet will be Leinsdorf's guest for a performance with the Boston Symphony Orchestra of Prokofiev's Piano Concerto No. 3. For the closing portion of the concert, Leinsdorf will conduct the Suite from "Hary Janos" bwy Kodaly.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302
AUG 4 1963

Principals in Tanglewood Spotlight This Week



JOSEPH SILVERSTEIN
JORGE BOLET
PATRICIA PEARDON
SAMUEL MAYES
EUGENE ORMANDY

REVIEWS

News (e)
NEWBURYPORT, Mass.
Circ. 6,767

At Tanglewood

Eugene Ormandy Conducts BSO in Brilliant Concert

FRANK N. PATTERSON

If Eugene Ormandy's brush with the Boston Orchestra last year was not remembered as one that generated fire, the first of his two appearances to be made here this season fanned a glowing impression.

The Handel-Harty Fireworks as well as Tchaikovsky's Symphony No. 7, which Ormandy premiered in America last year with his Philadelphia Orchestra, were examples of a fine conductor with fine performers playing fairly good music, but the Debussy "L'Apres-midi d'un Faune" and Stravinsky's "Firebird" that followed was the most brilliant performance by both conductor and orchestra (and pretty darn good music too) that this listener has heard from the BSO in many a moon.

Life-size Sympathetic

The Debussy one has been most accustomed to expect with Munch is a broad, sweeping and somewhat distorted affair that approaches orgiastic porportions; with Ormandy, however, the music was more life-size and sympathetic. There were aspects of dignity and confidence, that with the delicacy of performance did nothing but inspire both ear and idea.

The Stravinsky "Firebird" which has, in the hands of Bernstein, Munch or Koussevitsky had an air of menace in even its dulcet tones, was, on this hearing, music that would warm a contralto.

This is indeed a new orchestra and surely Mr. Ormandy was Friday most aware of its potential.

Saturday Concert

Mendelssohn's Overture and Incidental Music to "A Midsummer Night's Dream" was Saturday, with Leinsdorf conducting, almost pageantry. There were Misses Scovotti and Genovese, soprano and mezzo-soprano soloists, plus women's voices of the Festival Chorus and to top it off a speaker named Patricia Peardon from Stratford Shakespearean Festival to recite with restrained motion passages from the play. Mr. Leinsdorf himself selected the passages to be spoken that, with a discreet marriage of electronic tube and voice, were amplified to the audience without being in the least obnoxious.

That the piece is engaging is an understatement. It will likely be performed long after the much tooted Violin Concerto is gathering dust and there was no one; audience, orchestra, chorus, soloist or conductor who didn't seem to thoroughly enjoy it. Miss Peardon's gown, by the way, a green thing with ruffles, streamers and gold applique, was one used by K. Hepburn in a Shakespearean production some years ago.

Prokofiev Works

The Bach-Mozart Concerts had hardly finished at Tanglewood in July when Prokofiev peeked over the edge of the musical scene in a modest quartet Concert that was completely devoted to the composer's works. Prokofiev has appeared in full view on the programs four times since then and will, before the season winds up, appear five times more. Mr. Leinsdorf definitely likes Prokofiev. He was represented this weekend in opening work of Saturday's concert — as Leinsdorf has been prone to do) in the form of an overture, but this overture to Tolstoy's "War and Peace" is definitely not an extraordinary work by any means.

The third Piano Concerto, however, shows like the first and second heard earlier this season, that one can write music that requires thumping a piano in the midriff, banging it in the ribs while attacking it below Middle C and it will still percussively evict some very fine and very refreshing music. Jorge Bolet, the piano soloist, streamed through the work Sunday with ease and clarity, that sang as lyrically as lyricist Prokofiev might have wished and probably as grotesquely as he might have liked as well. One cannot help recall Prokofiev's words to an American paper some years ago: "Music cannot help having a political basis — an idea the bourgeoisie are slow to comprehend. There can be no music without ideology." Well, perhaps the concerto appears a boiling manefesto to some, but not, I'm sure, to all.

Kodaly "Hary Janos" Suite, by the way, is not far in spirit from Prokofiev's Lt. Kije, though it is indeed more gentle. The delightful intermezzo went along with such zip and bazazz that the listeners broke into applause and started to go home. Leinsdorf shrugged his shoulders and finished the last section of the work anyway, while the embarrassed audience attempted a nonchalant scramble back to their seats.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,084
AUG 10 1963

Ormandy at Tanglewood

By JAY C. ROSENFELD

EUGENE ORMANDY conducted the Boston Symphony Orchestra at Tanglewood last night for the first of two guest appearances he is scheduled to make this season at the Berkshire Festival.

Except for the Hamilton Harty arrangement of the Handel "Fireworks" music, he stayed within the confines of the generation preceeding World War I, choosing Tchaikovsky's 7th Symphony before intermission, and, for the second half, Debussy's "Prelude a l'Apres-Midi d'un Faune" and Stravinsky's first ballet suite from "l' Oiseau de Feu."

* * *

TCHAIKOSKY went to work on a new symphony directly after he return to Russia from New York in 1896, but he was dissatisfied with it as he proceeded and told his brother Modest that he had destroyed it and was starting afresh on another tack, which became the sixth, the "Pathetique." Ormandy dug up the discarded fragments, and with the assistance of competent hands, had it ready to give it a world premier last year with his own Philadelphia orchestra.

A fluent, facile musician such as Tchaikovsky could probably do a piece of music as swiftly as, legend has it, Bryan, unprepared, could deliver a speech, but last night's symphony is not completely satisfying. The first movement has appealing themes but either the composer threw too much material into the hopper or Ormandy heaped it on too fully. The succeeding three movements are banal and bombastic.

* * *

IN THE LAST half Ormandy coupled two works which were among the treasures which the great Diaghileff collected during the two decades which enveloped the first world war period. It was an era of glamour and real achievements never before or after surpassed and one in which the great choreographers, Fokine and Nijinsky, every composer of merit, and such artists as Leon Bakst, Derain and Picasso contributed their special talents.

Surprisingly enough, Nijinsky pulled the "Faune" Prelude, written in 1892, before the "Pathetique," as a matter of fact, up into the Diaghileff era and devised a choreographic interpretation which was the talk of the world at the time.

* * *

LAST NIGHT Ormandy kept Doriot Dwyer on the track by signalling every turn of the first four bar route which the flute traverses along and then, at the end, rewarded her by beckoning her to the front to share the applause the work evoked. Debussy had set out to write not only a prelude, but also an interlude and a final paraphrase on Mallarme's eclogue to the "Faune," but he never went beyond the single movement.

Stravinsky's "Firebird" first revealed his full stature by his vivid coloring, brilliant orchestration and harmonic and rhythmic variety. The orchestra has rarely such screeching as demanded of them last n

* * *

WE WOULD have be happier had the program been reversed and sent us home with the tone of the famous orchestra in our ears that they produced in the Handel. Here Ormandy allowed them to play and abetted them with a dash of high spirits and zest. In the "Siciliano" the muted strings were exquisitely balanced. Whether such a sized string section was best for this nature of music might be questioned, although Handel in his day had assembled huge orchestras which exceeded even those of Berlioz in a following century.

An audience of 7,067 found no reason to withhold their expression of total enthusiasm over everything Ormandy did.

Herald Tribune
D. 359,813 S. 428,011
AUG 10 1963

Eugene Ormandy's Baton: A Reunion After 24 Years

By William Bender

LENOX, Mass.

The music offered last night by Eugene Ormandy at Tanglewood was the sort of program he had become familiar for over the years. But there was something new in the bargain—a shiny baton in his right hand.

Yes, after 24 years of conducting without a baton Mr. Ormandy has had a change of heart. That's quite something for one of the most noted baton-less maestros of our day.

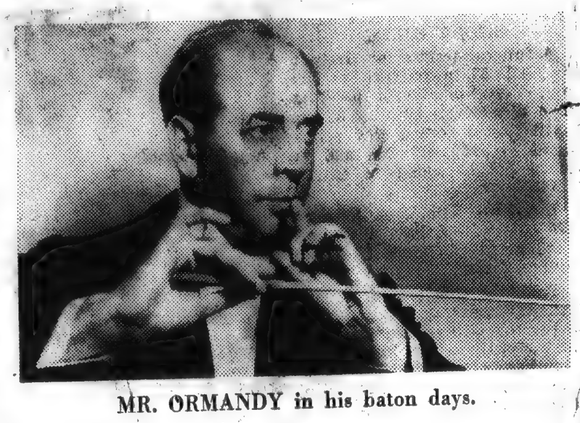
But he wielded the stick in a program of Handel, Tchaikovsky, Debussy and Stravinsky as though he had always used one. In truth, he did use a baton until a shoulder operation for bursitis in 1939. He got a sudden urge to use the baton again while on a two-month European tour this summer.

"I like it and so do the audiences," he explained.

That certainly went for last night's audience at the Berkshire Festival. They watched and applauded with enthusiasm for Handel's "Royal Fireworks" suite, Debussy's "Prelude to the Afternoon of a Faun," Stravinsky's "Firebird" suite, and the Seventh Symphony of Tchaikovsky that was reconstructed from sketches and other of the composer's works by Semyon Bogatyryev, a professor at the Moscow Conservatory.

Mr. Ormandy has always been an expressive man on the podium, but the baton seems to give him new dimensions. Formerly, one was conscious of his shoulders and rather tight body movements. Now the arms seem to reach out further, and the conductor leans back more.

Mr. Ormandy, guest conductor at the festival under



MR. ORMANDY in his baton days.

Erich Leinsdorf, musical director of the Boston Symphony, has a near-by summer home in the Berkshires and clearly feels close to the festival. For example, he rehearsed the young instrumentalists at the music school here, and then led them in a concert in the shed July 24. But this was his first public concert of the season, and he will be back for another Aug. 17.

In a day of baroque fever, Mr. Ormandy still clings to big, overdone, essentially romantic interpretations of the music of Bach and Handel. The "Royal Fireworks" suite tonight was a case in point.

Handel wrote it for a big ensemble, about as big as the 100 piece Boston Symphony, but he scored it mostly for winds.

Tonight's performances had the full weight of the superb Boston Symphony string section behind it. It was marvelous, and if you like your Handel that way the performance was all one could ask. But it wasn't for those who prefer authenticity.

The Tchaikovsky symphony, which was performed for the first time in Moscow in 1957 and introduced by Mr. Ormandy and the Philadelphia Orchestra in February of 1962, is still an unfamiliar work to many, but it is typical of the music Mr. Ormandy loves to get his teeth into.

At its best the writing is typical of the composer's ballet scores, rather than his other symphonies. It is unusual in the brevity and compactness of its thematic material and the splendidness of some of the development of that material.

The performance was expert and indeed it was remarkable how the Boston Symphony strings were able to simulate some of the fat tone the conductor obtains with his own orchestra.

The Debussy and Stravinsky works received beautifully [illegible], lush readings. The "Faun" was not as mysterious and ethereal as it can be under other conductors but it was full of color. The woodwinds and the chimes at the end were much too loud, though this may have the fault of the low-hanging accoustical panels over the stage which bring up the sound of the rear sections.

Mr. Leinsdorf will take over the podium tomorrow night and Sunday afternoon.

TIMES UNION
ALBANY, N. Y.
D. 65,404 S. 116,733
AUG 12 1963

'New' Tchaikovsky Work Offered

By EDGAR S. VAN OLINDA

EUGENE ORMANDY, conductor of the Philadelphia Orchestra, was immensely pleased with the audience reaction to his performance and moved by the response of the musicians in the Music Shed at Tanglewood Friday night. The principal reason for his rapport with the orchestra and audience was his inclusion on the program of Tchaikovsky's almost unknown Seventh Symphony.

Some are inclined to downgrade this posthumous work, satiated as they have been with the Fourth, Fifth and Sixth symphonies. They lose sight of the fact that the Seventh is reconstructed from the sketches, unorchestrated at the time of his death, and brought to fruition by the distinguished musician, Semyon Bogatyryev, in 1956.

Introduced in America by Mr. Ormany last February, this magnificent work should have a prominent place on the programs of the major symphony orchestras. The second movement, marked "Andante," proves that Tchaikowsky had not run out of the beautiful melodies that are inherent in his preceding six symphonies.

Mr. Ormandy also conducted a beautiful performance of the "Royal Fireworks Suite" by Handel; the sensuous "Afternoon of a Fawn," by Debussy, in which the members of the woodwind section were singled out at its conclusion for personal accolades, and the brilliant "Firebird Suite" by Stravinski, which engaged the virtuoso qualities of the Boston musicians.

Saturday evening, Erich Leinsdorf returned to the podium to present a program of great variety, beginning with Prokofiev's overture to "War and Peace." The second work was the Brahms Concerto for violin and cello, in which Joseph Silverstein, concertmaster, and Samuel Mays, first cellist of the orchestra, displayed the artistry of two of the finest soloists of the orchestra. They gave an immaculate reading of the tuneful score. The highlight of the evening was the performance of the incidental music of Mendelssohn's "Midsummer Night's Dream."

The fine incidental soloists were Jeanette Scovotti, soprano; and mezzo-soprano; June Genovese, who had already established their artistry and vocal ability earlier in the season. Patricia Peardon, from the Stratford, Conn. Shakespearean repertory company, was the excellent narrator. Assisting the orchestra and soloists, was the Tanglewood Festival chorus, led by Lorna Cook de Varon.

Sunday afternoon's concert included the "Eroica" Symphony by Beethoven; the first Tanglewood performance of a suite from the comic opera," Hary Janos" by Kodaly, impeccably played by the orchestra. The guest soloist was Jorge Bolet in the piano concerto, No. 3 by Prokofiev.

Prokofiev could not have asked for any finer protagonists than Mr. Leinsdorf Mr. Bolet and Malcom Prager. Mr. Prager's stunning performance displayed the Russian composer's tremendous affinity for pianistic pyrotechnics.

The New York Times
D. 681,612 S. 1,304,447
AUG 10 1963

Music: Visit by Ormandy

Philadelphia Conductor Leads Boston at Tanglewood in 2 Works New There

By RAYMOND ERICSON

LENOX, Mass., Aug. 9—It is scarcely a new experience, but the fascination in hearing a virtuoso conductor put his imprint on the sound of an orchestra made tonight's concert at the Berkshire Festival at Tanglewood particularly worthwhile.

Eugene Ormandy, conductor of the Philadelphia Orchestra, was making his third annual appearance before the Boston Symphony in the festival. His program offered two works new to these concerts, but they were of such a nature as to leave the listener with the effect of having heard a completely orthodox sequence of works.

●

The novelties that were not novel were the Handel-Harty suite from the "Royal Fireworks" music and Tchaikovsky's Symphony No. 7. The suite is an old friend—an old-fashioned friend — to most concertgoers, with its kind of blustering, hearty — (no pun intended) — transcription of four brilliant Handel pieces.

The Tchaikovsky symphony, which Mr. Ormandy introduced in this country in 1962, was reconstructed by a Soviet composer from sketches for a score that Tchaikovsky had intended for a symphony but had abandoned as such.

It is an engaging work to listen to because it really sounds like Tchaikovsky without enough of the melodic inspiration that makes his fourth, fifth and sixth symphonies so durable. Listening to it is a little like looking through a distorted glass at the genuine article. It never quite comes clearly into focus. Yet, in its way, it is as good as many of the symphonies composed by Tchaikovsky's successors in his native land.

Still, it was Mr. Ormandy's treatment of this music and the results that he obtained from the Boston Symphony that gave a fillip to the evening. From the opening measures of the Handel suite, his touch was evident.

The bright clarity of the orchestra was gone, and in its place were the rich, deep sonorities so characteristic of the Philadelphians. The texture was even somewhat thick, and the melodies had a gluey cohesion.

Mr. Ormandy was in his element in the remainder of the program, which included Debussy's "Prelude to the Afternoon of a Faun" and Stravinsky's "Firebird" suite. The first had a glossy sheen, the second a barbaric color that emphasized its relation to "The Rite of Spring." The effect was stunning.

Given Mr. Ormandy's gift for creating brilliant sound effects and the Boston Symphony's superb discipline and responsiveness to the conductor, the concert had no difficulty in pleasing the audience of 7,000 that turned out. It made the people outside the shed ignore the light shower that descended during the second half of the program.

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Christian Science Monitor (e)
BOSTON, Mass.
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Two Maestros at Tanglewood

Ormandy, Leinsdorf on Podium

By Louis Chapin
Lenox, Mass.

Tanglewood audiences are [illegible] a lot of Prokofieff this summer, including seven symphonies and four out of the five piano concertos. It happens to be an anniversary year; but the reason that Erich Leinsdorf gives first is the most convincing: "I admire him greatly."

There was an admirable thrust of size and power in Mr. Leinsdorf's reading of the Russian composer's Overture to "War and Peace," opening the Saturday evening Boston Symphony concert. Derived from Tolstoy's novel, the opera occupied Prokofiev during more than 10 years. The music we heard was not only strong, but sober and compact, equal to prefacing a colossal work.

* * *

On this program its sobriety served to preface Brahms's Concerto in A minor for Violin and Cello, in which two principals of the orchestra—Joseph Silverstein and Samuel Mayes—figured with distinction as soloists.

Whether or not the double concerto found Brahms in his most fluent vein as a composer, there is an abundance of feeling spread through it, whose communication must be shared with keen understanding by the two soloists, not to mention the conductor. The relative rarity of its performance is not surprising.

Walter Niemann, a biographer of Brahms, points out the need for "two players of consummate technic and sure mastery, so thoroughly accustomed to playing together as can hardly happen, except with members of the same family."

Messrs. Silverstein and Mayes have not long been associated as leading members of this orchestral family, but, it was clear, long enough to meet Niemann's specifications. At first, Mr. Mayes seemed to grab somewhat at the music's expressiveness, and allowed touches of roughness to show in his bowing and intonation.

Mr. Silverstein, when he entered, played more on the cool side. As the collaboration progressed, its effect on both men, and therefore on the music, was altogether good. Mr. Leinsdorf, as we could well expect, brought the orchestra into it with thorough effectiveness.

A special delight was the swung synchronization of the soloists' entrances together, though their unanimity was just as strong when melody passed from one to the other. Brahms, in this mellow work, surely took the meaning of "concerto" back to an earlier and fuller dimension.

* * *

He also took it very seriously, and the change to the bright, transparent precisions of Mendelssohn's "Midsummer Night's Dream" music was pleasantly refreshing. Mr. Leinsdorf's version is more complete than most others, and includes not only choral and solo parts but also narrated passages, largely belonging to Puck. When these are spoken with such charm and fragrance as Patricia Peardon brought to the performance—matched to the eye by her flowing blond hair and full-skirted green dress—they make the whole into an exquisite unity.

Jeanette Scovotti and June Genovese, soprano and mezzo-soprano soloists, were placed behind the orchestra, which position related their occasional entrances properly to the chorus, trained by Lorna Cooke de Varon. Mr. Leinsdorf brought it all into impeccable focus, and Puck's promise was quite fulfilled:

Hand in hand, with faery grace,
Will we sing and bless this place.

* * *

The Friday evening concert had been conducted by one of Mr. Leinsdorf's guests for the season. Eugene Ormandy drew opulent music from the orchestra, whether on behalf of Handel's Royal Fireworks Music, Debussy's "Prélude à l'Après-midi d'un Faune," Stravinsky's "Firebird" Suite," or the piece of particular interest: Tchaikovsky's Symphony No. 7, in E flat.

This work, given its American première by Mr. Ormandy and the Philadelphia Orchestra last year, was put together from mostly half-completed fragments by the Soviet musicologist Semyon Bogatyrev. Its first two movements contain appealing and certainly Tchaikovskian melodies, as effective as many others from the same pen.

But there is an important difference, especially when this loving work of reconstruction is compared with the composer's Sixth Symphony. The melodies in the "Seventh" (quotation marks seem to insist) are not driven with rhythmic dynamism of the kind that gives dramatic stride to the "Pathétique."

* * *

No one can say Mr. Ormandy didn't do his best; but the richness never quite came to life. In the last two movements, the music's interest dwindled to almost nothing, except for some delicate writing for oboe, harp, and strings during the third.

The evening brought many more familiar colors from the impressionism of Debussy and Stravinsky, and closely kin to them was the warm velvet of the Siciliana in Handel's suite. The work as a whole lacked some of the same springiness that we missed in the Tchaikovsky, and it was well away, stylistically, from the baroque period.

But its slow movement was obviously close to Mr. Ormandy's heart and to his skills. For that reason, it made lovely listening.

BOSTON RECORD AMERICAN, WED., AUG. 14, 1963

ELLIOT NORTON WRITES:

Berkshire Festival Hit Under Leader Leinsdorf

Tanglewood is having an excellent season. Under the guidance of Erich Leinsdorf, the new music director, the Berkshire Festival is presenting great programs for great crowds at Lenox. On the last weekend, they brought in an actress, two fine singers and a chorus for one spectacular show with the Boston Symphony Orchestra. An audience of perhaps 11,000 people sat in the Music Shed or on the lawn outside to acclaim them in Mendelssohn's "A Midsummer Night's Dream."

From the American Shakespeare Festival Theater at Stratford, Ct., they borrowed Patricia Peardon, a pretty comedienne with a nice light style. She served as a narrator, speaking Shakespeare's lines to Mendelssohn's music, with the orchestra, and with Jeanette Scovotti and June Genovese as soloists.

Elliot Norton

Speaking lines of Puck, of Theseus, of the fairy princess Titania, Miss Peardon began a little harshly, perhaps from nervousness. But she settled into the mood of the piece and contributed her share to an enchanted evening.

Although the score gives the soloists and the chorus only limited opportunities to sing, they were in good voice when needed.

PLAY FAULTLESSLY

Miss Scovotti, who got some of her early training at the Festival when Boris Goldovsky ran the opera school there, and has since gone up to the Metropolitan Opera Co., sang particularly well, her voice true and sweet and unforced, the tones produced perfectly in the huge auditorium, which is roofed but not walled.

In the "Dream," as in the other works of the weekend, the orchestra seemed extraordinary.

For the layman, watching and listening at concerts of Friday and Saturday evening, at a Saturday rehearsal and a program of Sunday afternoon, the Boston Symphony Orchestra remains one of the wonders of the world of the performing arts.

Not only in the "Dream" but in all the other variegated works, gay or solemn, which they undertook, they played faultlessly.

Under the direction of Eugene Ormandy, leader of the Philadelphia Orchestra (which is not bad, either!) they gave an admirable concert Friday evening.

With their own man, Leinsdorf, they were even more impressive on Saturday and Sunday.

CONDUCTS SANS MUSIC

Individually, they are fine musicians, hand-picked from the best in the world. Their separate choirs, as for instance, the violins, are ranked very high. As a team of 104 men and women, they blend all their art into an ensemble which produces pure beauty of a rare kind.

Erich Leinsdorf, whom they obviously respect and admire, conducts them as a musician who is also a showman.

Very slender and erect, meticulously dressed, he is modest in mien as he walks on the stage. But on the podium, he becomes a commander.

Like Ormandy, he conducts without music. Out of an incredible memory, he leads his musicians and the soloists at an unfaltering pace through the most sensitive and intricate symphonies.

He even disdains the baton which most of his contemporaries use to set the beat: his hands are enough.

NO WASTED MOTION

The hands of this former pianist are long and strong and eloquent. His body is eloquent, too. When he begins a piece like the "Dream," he stands ramrod straight, head high, arms at his side.

When he raises his hands, he has the absolute attention of the orchestra. As the music requires, he moves his arms, hands, his shoulders. At times, he seems to vibrate with the music, as though his body were a human sounding board.

Although he is in motion much of the time, coaching, coaxing and commanding, he seems never to make a move which is not meaningful. Every gesture is significant and to each the great orchestra responds instantly and with faultless precision.

Watching Erich Leinsdorf and his musicians in the magnificent Tanglewood setting is a great

Patriot-Ledger (e)
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The Sound of Music

Mendelssohn, The Bard Collaborate In 'Dream'

By Dan Webster

LENOX — Shakespeare's fantasy, "A Midsummer Night's Dream," struck a chord in Felix Mendelssohn at both ends of his career. When only 17, he set down the overture to his incidental music to the play. It was nearly 18 years later that he was commissioned to complete the project.

His complete music with its 13 scenes is rarely performed today, but five sections are often chosen for concerts.

Erich Leinsdorf and the Boston Symphony Orchestra performed a nearly complete version of the work Saturday with the addition of choral selections, vocal solos and a narrator. It was Mr. Leinsdorf's arrangement of the music with poetry, the same version heard in Symphony Hall last season, but for the first time at Tanglewood.

The music strikes the listener in several ways. First, one marvels that Mendelssohn at 17 could start a project with such virtuosity and depth and could complete it 18 years later without apparent loss of continuity or excellence.

Next, one has to marvel at the music itself, shimmery, infused with the breath of woodland mystery and fairy enchantment, yet substantial in content and tightly organized.

Mr. Leinsdorf's arrangement at first glance would seem to be a case of putting a hat on a horse: an unneeded ornamentation detrimental to the music. It is not the case, however, because of his devotion to the spirit of the music.

He has chosen verses which sketch the fairy activity of the last three acts of the play, but do not labor the listener. And, as spoken by Patricia Peardon, the verses shimmered with the best of the music. Miss Peardon, dressed in a green gown and with her blond hair gathered loosely, seemed to have emerged from the Berkshire woods for the moment. Her diction permitted the nearly 11,000 persons in the music shed to share in every word.

The actress was joined in this woodland revery by Jeanette Scovotti, soprano; June Genovese, mezzo, and the festival chorus prepared by Lorna Cooke de Varon. The two soloists, standing in back of the orchestra, had less effect, probably because of their location. They sang with precision and spirit, matching their voices in the graceful counterpoint and emerging from the choral background nicely. The chorus of women had caught the spirit of the music neatly to deepen the air of enchantment in the music shed.

This music seems to have been taken to heart by the orchestra. It was in this work that the luster of the string sections and the grace of the winds and brasses were most apparent. If sections could be noted for unusual qualities, it would be the scherzo, the nocturne and the overture, but one would be hard pressed to fault any of it.

Its success was made more striking because extra-musical events weakened the musically impressive performance of the Brahms Double Concerto for violin and cello just before.

Joseph Silverstein and Samuel Mayes were soloists in the demanding work. It has been suggested that this final composition of Brahms is seldom heard because of the difficulty in finding two soloists with the technical gifts to play it and with the spirit of ensemble to give it real life. The Tanglewood soloists have those qualities to spare. Both are gifted and they have played together in the orchestra and in the Nova Arte String Quartet.

JEANETTE SCOVOTTI

It was disappointing then that the concerto could not emerge as the glowing monument that it is. The fault lay partly with the audience. Latecomers streamed into the hall after the first movement to flag the momentum the orchestra and soloists had gathered. The need for tuning broke the spell between the slow movement and the rondo.

The soloists were in top form, however. Mr. Mayes' cello tone is large and dark with no rough edges. His vigor in the first and third movements, the technical security, the singing quality in the slow movement all were notable parts of the performance. His partner, Mr. Silverstein, the orchestra's concertmaster, played with an ample, warm sound, an awareness of phrase and ensemble.

The slow movement, with its suggestions of the pale North Sea skies and somber airs, was most successful. The orchestra was dark-hued and surged and ebbed strongly under Mr. Leinsdorf's direction. The final movement was taken at breakneck speed, but without apparent strain.

The concert opened with Prokofiev's Overture to "War and Peace" to continue the commemoration of the 10th anniversary of the composer's death. The overture is concise but without the inspiration of the earlier Prokofiev. His return to favor in Russia, combined with his patriotic feelings in writing music for this opera, did not inspire an orginal piece of music here.

The orchestra's brass players met the challenge of the music readily, and Mr. Leinsdorf saw to it that the audience heard the layered themes and rhythms. It sounded hollow, however, not the Prokofiev the orchestra honors.

Sunday Telegram
WORCESTER, Mass.
Circ. 102,270
AUG 11 1963

Music: Prokofieff Featured At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Last night's Berkshire Festival program at Tanglewood started with a heavy concentration of Prokofieff works played by the Boston Symphony Orchestra to observe the 10th anniversary of the Russian composer's death.

To open last night's program, attended by 10,926 persons, Erich Leinsdorf conducted Prokofieff's "War and Peace" overture, Opus 91, from the opera after Leo Tolstoy. Also performed were Brahm's Concerto in A Minor for Violin and Cello, Opus 102, with soloists Joseph Silverstein and Samuel Mayes of the orchestra and overture and incidental music by Mendelssohn to "A Midsummer Night's Dream." Soloists were Jeanette Scovotti, soprano and June Genovese, mezzo-soprano. The festival chorus was prepared by Lorna Cooke de Varon. Patricia Peardon narrated passages from Shakespeare's play, as selected by Leinsdorf to give more vivid dramatic continuity to the performance.

The Brahms

Most satisfying of this rich and entertaining material was the scholarly and objective playing of the Brahms concerto by Silverstein and Mayes.

The work has something for everyone except those who are not satisfied with anything less than a constant flow of pyrotechnics. The three movements travel a course of heroism, expressiveness and dazzle, with time out in the finale for a moment of quiet reflection.

The standard of performance was not set by the orchestral introduction, bravura as the gold sweeps of bow may have sounded. It later developed, at some unfortunately critical points, that excessive ensemble sound obliterated solo work.

Cello Brilliance

The gem really began to gleam with the cadenza-like passages in cello that followed the introduction and were played with Mayes' customary brilliance. There was an immediate confirmation of excellence in Silverstein's violin solo.

In frequently repeated phrases, both soloists achieved an admirable symmetry of style, yet were not lacking in individuality. They never took Brahms to mean a competition between instruments.

Having let his soloists set their pace, Leinsdorf occupied himself with molding balances. In this he was not entirely successful. All things came out best in the slow movement with its glowing solos.

Both soloists achieved impressive results with the vigorous rhythms and rugged technical demands of the finale. The truest test of craftsmanship, however, was in the fragile, chorale-like interlude which had as much luster as the most brilliant sections.

Prokofieff

Prokofieff's opera, "War and Peace," went repeatedly to the composer's dissecting room, for over 10 years. It changed format from eight scenes to 10, and finally wound up with 13. The overture stands on its own and the composer's patriotic fervor is purely incidental.

The overture received a sonorous initiation in brasses and excellent intonation that gave credence to Prokoffief's sometimes grating harmonies. There was little of the irony that one encounters so frequently in Prokofieff. It is rather amazing how plausible now seem the angular melodies and harmonic murkiness that were still a source of consternation even at the time of the composer's death in 1953.

Leinsdorf kept melodic features in the foreground, and the final climax, modest as it is, was reached with stealth.

Festival Success

Leinsdorf's jovial mood at yesterday morning's public rehearsal (attended by 5,196 persons) may reflect the consensus that the festival thus far is having almost unprecedented success.

During the past several years, the hue and cry has been for new music at Tanglewood. It reached something of a climax last summer when the Metropolitan press was sparsely represented at this festival.

This afternoon, Leinsdorf will conduct the Boston Symphony in Beethoven's Symphony No. 3 in E Flat Major, "Eroica," Opus 55, and the suite from Kodaly's comic opera, "Hary Janos." Jorge Bolet is soloist in Prokofieff's Piano Concerto No. 3, Opus 26.

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Times (e)
HARTFORD, Conn.
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Leinsdorf Conducts Tanglewood Concert

By GEORGE W. STOWE
Special to the Hartford Times

Lenox, Mass.—Cooperative weather conditions and a program of Mendelssohn, Brahms, and Prokofiev combined to draw almost 11,000 persons to Tanglewood Saturday night for a concert by the Boston Symphony under Erich Leinsdorf.

For many the magnum opus was undoubtedly the Overture and Incidental Music to "A Midsummer Night's Dream," Mendelssohn's perennially fresh and piquant score to Shakespeare's comedy. It still strains the imagination to realize that the composer wrote the effervescent Overture at the age of seventeen.

* * *

MR. LEINSDORF had edited the score for this performance and had selected passages from the Shakespearean text to be spoken by the narrator, who, in this instance, was Miss Patricia Peardon from the Stratford Theater in Connecticut. Needless to say, Miss Peardon brought considerable style and authority to the lines and made a lovely appearance onstage in a flowing gown and long blonde hair.

If the Boston orchestra seemed a little large and outsize for the delicate effects that the composer intended, Mr. Leinsdorf kept the performance clean and articulate. Jeanette Scovetti and June Genovese were the first-rate soprano soloists and the Festival Chorus under Lorna Cooke de Varon also participated Saturday night.

* * *

JOSEPH SILVERSTEIN and Samuel Mayes, the concertmaster and principal cellist of the orchestra, were the soloists for Brahms Double Concerto and their exuberant performance and superbly matched skills drew a prolonged ovation at the end of this lengthy work. The Bostonians were in top form under Leinsworf, giving a sonority and plasticity to the orchestral accompaniment that was ideal.

For his opening work the conductor chose Prokofiev's Overture to "War and Peace," another premiere for Tanglewood and an example of the composer's most lyrical style. All things considered, this was one of Mr. Leinsdorf's most gratifying programs.

16—Holyoke (Mass.) Transcript-Telegram, Monday, Aug. 12, 1963

27,000 Throng Tanglewood Over Weekend

It was another big weekend at Tanglewood in Lenox, with a total of more than 27,000 people attending the three concerts Friday and Saturday evenings and Sunday afternoon. As usual the biggest attendance, 10,926, was on Saturday night, but Tanglewood can easily take care of that many in good weather.

The Saturday concert was a very special one, the result of director Erich Leinsdorf's effort to give full treatment to Mendelssohn's "Midsummer Night's Dream." In addition to the Boston Symphony orchestra's basic part in this presentation, Patricia Peardon of the American Shakespeare Festival narrated lines from the Shakespeare play. Jeanette Scovotti, soprano, and June Genovese, mezzo-soprano also performed, with the feminine part of the festival chorus, 43 voices. It was a memoriable performance.

The program also included Brahms Concerto for Violin and Cello, with Joseph Silverstein and Samuel Mayes as soloists, and Prokofiev's "War and Peace" overture.

Friday night Eugene Ormandy was guest conductor for a program that included Symphony No. 7 of Tschaikowsky, which was started by the famous Russian composer but completed after his death by Bogatyryev, and is now seldom heard. The audience was more pleased with a fine performance of Debussy's prelude to "Afternoon of a Faun," with Doriot Anthony Dwyer playing the flute. Also on the program were Handel's Fireworks Suite and Stravinsky's Firebird Suite. It was a colorful evening.

The Sunday afternoon program was conducted by Leinsdorf and was highlighted by a performance of Prokofiev's Third Piano Concerto with Jorge Bolet as soloist. The orchestra also played Beethoven's great Eroica symphony, and concluded with a suite from "Harry Janos" by the Hungarian Kodaly.

There will be just two more weekends of Tanglewood concerts. Next weekend Richard Burgin will conduct on Friday, Eugene Ormandy on Saturday, and Erich Leinsdorf on Sunday. The annual gala is scheduled for Aug. 21, and the final weekend will see Leinsdorf conducting all three concerts, concluding on Aug. 25.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,084

127

Music Review

Weekend Concerts at Tanglewood

By JAY C. ROSENFELD

THE LAST TWO concerts of the sixth Tanglewood weekend were played yesterday afternoon and Saturday night by the Boston Symphony Orchestra under Erich Leinsdorf.

Certain crowds counted in five concerts attended both programs, the first of which contained music which was not only new to that particular stage but was far from the usual fare of orchestral concerts. Yet, the highlights of yesterday's program were good, old, tried and true music by Beethoven.

* * *

LEINSDORF gave the Eroica a performance that had the essence of maturity about it with never - failing freshness. His choice of tempi was almost perfect to our ears, easy without dragging, pert without rushing where proper, and the faithful observance of all the microscopic indications of Beethoven came out naturally, not by any massive gesture from the podium.

The Boston Orchestra has never had a conductor who appreciated its potentialities more, one who allowed its audiences to hear it, itself, more, and thereby revealed his own ideas. The section principals were heard at their finest, and the various sections themselves shone with the reflection of their leader. The various codettas for the woodwind in the first movement, the breadth of the second theme in the funeral march with the marvelous refinement of the ascending scale in the violins, the ease with which the scherzo tempo allowed the oboe its first little figure and the continuation into the finale from the scherzo almost without a pause, all were details of an inspired greater plan.

* * *

THE IMPACT which wars and war heroes have had on music could not have been better illustrated than by yesterday's program. Of course, the "Eroica" had been inspired by Napoleon, toward whom Beethoven's attitude changed during his concentration on its composing. Leinsdorf chose the suite of Zoltan Kodaly's comic opera "Hary Janos" to close his program and Kodaly, writing a wide century later, inserts another reference to Napoleon in the sequence of his libretto.

The suite is colorful, jolly music as befits such a fabulous character as Hary who evidently combined a bit of Paul Bunyan, Baron Munchausen, and such like. There are czardas and contrasting naive, rustic airs, all performed by a very large orchestra including celesta and a cimbalom, a Magyar keyboard instrument played with lightly padded sticks which added an authentic folk flavor to the music. Yesterday it was played by Mrs. Toni Koves.

* * *

THE CENTRAL part of the afternoon was another piano concerto of Prokofieff to whose memory homage is being paid in this festival. Judge Bolet played the third, by far the most interesting so far of the three earliest ones, of which the first two have already been heard. It is, as are the others, still frightfully demanding of the soloist, but there are greater and more oft - recurring apertures in the very involved writing which allow the soloist opportunities for expressiveness, which Bolet so abundantly has, and the orchestra ample stretches of interesting subjects free of mathematics. Bolet and Leinsdorf gave an expertly integrated performance. Bolet developed a long, tenuous line each time the orchestra receded, and did it with his focus on a singing tone. The technical demands were well within his command.

* * *

SATURDAY night had two outstanding features: The Brahms double concerto in which the orchestra's concertmaster, Joseph Silverstein, and principal cellist, Samuel Mayes, were the brilliant soloists. The other was Mendelssohn's overture and incidental music to "A Midsummer Night's Dream" with solos by soprano Jeanette Scovotti and mezzo June Genovese and narration by Patricia Peardon, a welcome loan from the Stratford Connecticut Shakespeare players. The festival chorus had been trained by Lorna Cooke de Varon.

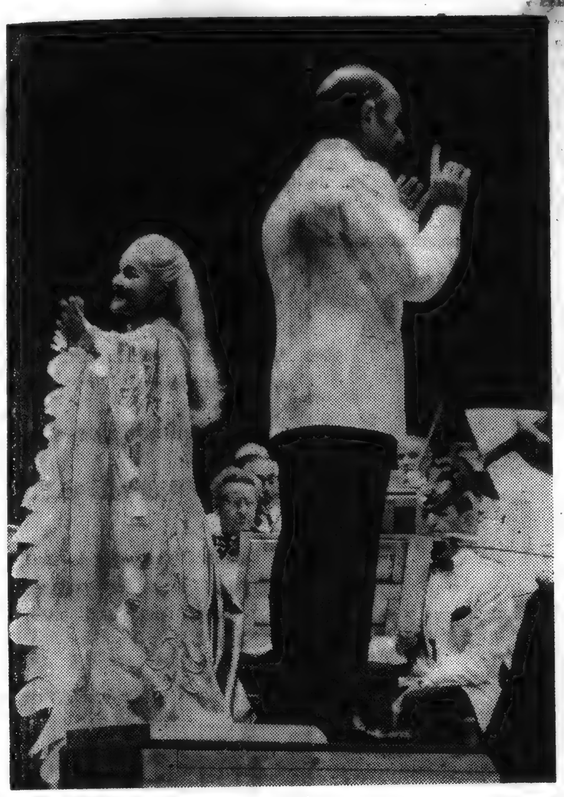
Few opportunities exist in solo literature where the protagonists are as though injected with a serum of nobility as in the Brahms "double." In the very opening oration the cello is called upon to declaim either an heroic statement or an impassioned declaration of fealty. The violin enters the dialogue till both, with grandiose flourishes, come to a magnificent entente. At least, that is what the playing of Silverstein and Mayes conveyed in our direction, and the large and grandiloquent pattern was maintained in the entire following itinerary.

Brahms was not certain that he wrote well for solo strings. There are phrases in this concerto that require clever working out, but there was no suspicion in any part of the performance Saturday that any detail was more sticky than another. The tonal splendor was matched by a technical cleanliness without blemish.

* * *

THIS MAY HAVE been the first time many in the huge audience ever heard the Mendelssohn wedding march outside of a church. Mendelssohn wrote his music mainly for those scenes where the fairies and pixies are on stage, and not for those where the terrestrial actors are involved. The sheer joy of his inspiration, its relevance to the nature of the play, all such factors were completely captured in the performance Saturday night, and the recitations of Miss Peardon added immeasurably to the coherence of the presentation.

Leinsdorf again displayed his grasp of the compass of such a venture, as well as that of his large and disparate forces. He halted the music most times for the narrator's verses and on occasion called for her recitation to blend with the music. It was indeed a novel and dramatic achievement.



Whitestone

Patricia Peardon, in a costume borrowed from the American Shakespeare Festival at Stratford, Conn., served as narrator in selected texts from Shakespeare's "Midsummer Night's Dream" when the Boston Symphony Orchestra played Felix Mendelssohn's musical setting to the play under the direction of Erich Leinsdorf Saturday night. Tanglewood also borrowed Miss Peardon from Stratford.

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Music: Ormandy Conducts At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — The sixth weekend of the Berkshire Music Festival was launched last night with an adventurous program played by The Boston Symphony Orchestra, guest-conducted by Eugene Ormandy. The audience numbered 7,067.

A big item was Tchaikovsky's newly discovered and renovated Symphony No. 7 in E Flat Major. Ormandy and the Philadelphia Orchestra gave its North American premiere in Philadelphia in February, 1962.

The balance of the program was Sir Hamilton Harty's transcription of Handel's "Royal Fireworks" suite; Debussy's prelude to "The Afternoon of a Faun," and the suite from Stravinsky's ballet music, "Firebird."

This was the first of two appearances by Ormandy at this summer's festival. He will again conduct on Saturday evening, Aug. 17.

One can always sense a camaraderie between the Boston Symphony and its conductors... or the lack of it. Last night, the orchestra not only applauded him when he came onstage, but gave him supreme command with his scores. This took some doing because the Tchaikovsky symphony is hardly to be taken seriously beyond a clinical interest.

Tear-Stained Works

Tchaikovsky didn't like the work which he left in the form of sketches. This actually means nothing, because many of his most successful works were tear-stained. For a while it was converted into a third piano concerto. The product heard last night was implemented by one Semyon Bogatyryev, professor at the Moscow Conservatory. It was published in Russia in 1961.

The symphony gets off to a capricious start with a pixy theme that immediately circulates through the orchestra. It's typical, heavily note-populated Tchaikovsky in the form of a mad skirmish. It doesn't take a connoisseur to recognize occasional steals from Tchaikovsky's Fifth and Sixth Symphonies.

There are raves, pompous remarks and brief lapses into the composer's chronic moroseness - also great beauty in sweeping themes and Tchaikovsky's unsurpassed drive toward climax. The movement ends with a flame in violas that builds into a noisy bonfire.

The slow movement sighs, weeps and consoles. It has a quasi-religious sound with exposed melody and comfortable harmonic cushions. The movement nearly takes off on angelic wings.

For the scherzo, Tchaikovsky borrowed freely from the "Pathetique's" march. Strings are plucked at high speed, harp gives an uplift to woodwind solos and atmosphere is loaded with sonority and sentiment.

Fancy Playing

The finale is fast, loud and filled with the composer's beat and worst attention-getting gimmicks. Nevertheless, it takes fancy playing, bordering on virtuosity, and the orchestra certainly came through.

Last night's was the first Tanglewood performance of Handel's "Fireworks," and one of the few anywhere. Its premiere, in 1748, was wholesale music production. The original "band" had 100 players, including 24 oboes. Therefore, let there be no wrangling over last night's large orchestra. Four of the original eight movements were performed.

The overture had fine classic lines, with nobility. Here, as in the finale, brasses were too penetrating and not always accurate. Also, tempo was so slow that continuity was labored.

Typical Handelian ebullience was instituted with the Sicilienne, and with it snappy repartee between strings and winds. A beautiful tone was heard from low strings in the Bourree. Tonal spottiness reappeared in the concluding minuet, sprightly in woodwinds and top-heavy in percussion.

Ormandy transformed the orchestra into a highly flexible instrument of technical skill with Debussy's "Afternoon of a Faun" and Stravinsky's "Firebird." Debussy's impressionistic draft was unfolded with sensuous, satiny beauty.

Tonight, Erich Leinsdorf conducts the Boston Symphony in Prokofieff's "War and Peace" overture; Brahms' Concerto for Violin and Viola, with soloists Joseph Silverstein and Samuel Mayes, and the complete music for a "Midsummer Night's Dream by Mendelssohn. Soloists for the Mendelssohn are Jeanette Scovotti, soprano; June Genovese, Mezzo-soprano; Festival Chorus; and Patricia Peardon, narrator.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ROCHESTER DEM. CHRONICLE
Thursday, August 15, 1963

Herald Tribune
D. 359,813 S. 428,011

AUG 1 2 1963

Joseph Silverstein, Samuel Mayes and Jorge Bolet, who were soloists at Tanglewood.

6 'Firsts' at Tanglewood

Leinsdorf & the Boston Symphony

By William Bender

LENOX, Mass.

Listening to Erich Leinsdorf conduct the Boston Symphony these days is like examining the work of a fine draughtsman.

In painting his musical canvasses, Mr. Leinsdorf puts the stress on clarity and separation of line, as well as transparency and definition of, texture.

He avoids the broad strokes that are broad for their own sake, and the thick, muddied pigments that have superficial dazzle but not much staying power. Yet, like a musical Rembrandt, he achieves a largeness of dimension of his own through the accumulation of fine detail.

It was this approach that marked Mr. Leinsdorf's performance of Beethoven's "Eroica" symphony at yesterdey's afternoon performance at Tanglewood, and his readings of the Brahms Double Concerto and the Mendelssohn incidental music to "A Midsummer Night's Dream" Saturday night.

The bright light of precision was applied to the flow of the musical line as well as to the tonal palette, and it was sheer delight to listen to these works unfold evenly, cleanly and logically, even if excitement was occasionally sacrificed.

If visual smiles come to mind describing this weekend's music at the Berkshire Festival, the reason is probably the exceptional beauty the 210-acre Tanglewood estate took on throughout three days of ideal weather.

It must have been the sort of climate the original founders of the festival dreamed of in 1934. The sun was warm, the skies clear blue, the air cool and tangy, and the lawns, formal gardens and tall pines a little greener. And today a white sailboat moved slowly on the lake below, and a thin finger of smoke pointed lazily upward.

Responding to all this, a record week end crowd for the season—34,778—came out to breathe the air, eat box lunches and enjoy the music in the shed or on blankets spread on the lawn.

There were other inducements, too. There were six works being performed at the festival for the first time, and there were a bevy of soloists.

Eugene Ormandy, who had decided to use a baton again after 24 years without one, offered two of the firsts Friday night—the Handel-Harty "Royal Fireworks" suite and the Tchaikovsky Seventh Symphony that was reconstructed a few years ago in Russia by Semyon Bogatyrev.

Saturday night Mr. Leinsdorf offered the complete Mendelssohn score (with excerpts from Shakespeare read by the actress Patricia Pearson) and Prokofiev's "War and Peace" overture. The Brahms Double Concerto had been heard here before.

Yesterday afternoon the Firsts were the Prokofiev Third Piano Concerto and the Kodaly "Hary Janos" suite. The "Eroica," an old friend here, was heard before intermission.

Jorge Bolet, the Cuban-born pianist who celebrated the 25th anniversary of his debut last season in Carnegie Hall, was soloist in the Prokofiev and earned an ovation. This unassuming musician, who is pleasingly modest about his virtuosity, worked more as a collaborationist with Mr. Leinsdorf, and the performance reflected it in the tension, nuance and burnished colors that came from both piano and orchestra.

As soloists in the Brahms concerto Mr. Leinsdorf selected his concertmaster, the talented Joseph Silverstein, and his first cellist, Samuel Mayes. Their playing revealed the individuality of each—Mr. Silverstein the more colorful, Mr. Mayes the more restrained and dry of tone—and yet showed them to be splendid partners when it came to blending sonorities.

In the Mendelssohn, soprano Jeannette Scovotti, who made her debut at the Metropolitan Opera last season, and mezzo June Genovese were capable soloists. Mr. Leinsdorf placed them at the rear of the stage, between the members of the women's chorus, and he put Miss Peardon, blonde and lovely in a flowing green fairy's dress, beside him at the podium.

It was a lovely way to hear the score. Miss Peardon's words, culled by Mr. Leinsdorf himself from Puck, Tatiana and Oberon, were enough to set the mood though not sufficient to explain the narrative.

Morning Globe
BOSTON, Mass.
Circ. 194,870

AUG 1 2 1963

At Tanglewood

Leinsdorf's "Eroica" Finds New Freedom

By MARGO MILLER

This Tanglewood chronicle has largely recorded works and artists not heard in the past Symphony Hall season. But it is our pleasant task to interrupt the pattern and speak of Erich Leinsdorf and Beethoven's "Ericoa."

This symphony was on the conductor's first program as musical director of the Boston Symphony Orchestra. His reading then was admired chiefly for its immaculate organization, his awareness of proportion, his attention to detail. Listeners filed out of Symphony Hall on that bright October afternoon well pleased with a craftsman's performance.

Sunday afternoon at Tanglewood, with the kiss of Autumn in the sun, Leinsdorf gave all these things to the Beethoven Third. But he has added a breadth to his reading, hitherto hidden. We cannot say precisely why the performance should change so in a year.

But we notice within the confines of the work Leinsdorf's budding freedom to relax his tight control of the music, his molding of it rather than his nailing down the parts. The Symphony is monumental, to be sure, but it is also a warm and yearning work. These aspects Leinsdorf has now added.

This mood was also evident Saturday evening in the Brahms Concerto for Violin and Cello. From the concertmaster's desk came Joseph Silverstein, from the first cello stand came Samuel Mayes to join their instruments with the rapport of a chamber music duo against the large orchestra.

Their combined tone was gracious, the line of the music lovingly spun, the ensemble playing of soloists and orchestra serene but supple. And as much can also be said for Jorge Bolet who played the Third Prokofiev Piano Concerto Sunday. His work in the variations was deft, lyric when called upon, elegantly rhythmic in the sprigthly sections.

Eugene Ormandy, himself a lively figure packed in a small frame, was the guest conductor Friday night. He brought to Tanglewood a curiosity: Tchaikowsky's Symphony No. 7 in E-flat major. In point of composition it predates the "Pathetique," having been plotted, then discarded when Tchaikowsky began work on the famous Sixth Symphony.

Parts of the Seventh were later used as piano material, and about 1957 an enterprising Russian, Semyon Bogatyryev, saw a symphony in the assorted sketches and put it together.

Tchaikowsky had written of his incomplete work that "the Symphony was written just for the sake of writing something, and contains nothing interesting or appealing." He was accurate, in this case.

Ormandy, whose Philadelphia Orchestra introduced the Symphony to the United States in 1962, couldn't make much of content either; although he applied the resonant Boston strings with the best will in the world, the Seventh remains piecemeal.

THE BOSTON SYMPHONY ORCHESTRA played three concerts in the sixth week of the Berkshire Festival at Tanglewood, Lenox, Mass. Eugene Ormandy conducted Friday evening Handel-Harty: Royal Fireworks Music, Tchaikovsky: Symphony No. 7, Debussy: "L'Apres-midi d'un Faune," Stravinsky: Firebird Suite, Saturday evening Erich Leinsdorf conducted Prokofiev: Overture to "War and Peace," Brahms: Concerto for Violin and Cello, with Joseph Cilverstein and Samuel Mayes as soloists, Mendelssohn: Music to "A Midsummer Night's Dream," with Jeanette Scovotti, soprano, June Genovese, contralto, Patricia Peardon, narrator, and the Festival Chorus. Leinsdorf conducted Sunday afternoon, Beethoven: Symphony No. 3, "Eroica," Prokofiev: Piano Concerto No. 3, with Jorge Bolet as soloist, Kodaly: Suite from "Hary Janos."

Telegram (m)
WORCESTER, Mass.
Circ. 59,451

Music: Bolet a Hit at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — The sensation of yesterday's Berkshire Festival concert at Tanglewood was Jorge Bolet's electrifying performance of the Third Prokofieff Piano Concerto, Opus 26, with the Boston Symphony Orchestra conducted by Erich Leinsdorf.

There were cheers and prolonged applause from an audience of 9,824. Total attendance for the weekend was 34,778.

The remaining two works were poles apart as drama and comedy — Beethoven's Symphony No. 3 in E Flat Major, "Eroica," Opus 55, and the suite from Zoltan Kodaly's opera, "Hary Janos."

7th Piano Soloist

Bolet was the seventh piano soloist to appear at the festival this summer. There are three to go — Browning, Cliburn and Hollander. Most of them have super-techniques. Such equipment is no longer to be gawked at, or even marvelled about. It is standard.

But make no mistake about it. Bolet is one of the world's truly great pianists.

He has more technical skill than most. He's a big man with reservoirs of power. But this state of super-physical fitness is merely a starting point for Bolet. The untheatrical start of Prokofieff's Third and the variations of the slow movement were affectionately dealt with — placing the music in prime position of importance. Techniuqe was used only to serve the cause of honest interpretation.

Fine Points

To get down to fine points: Spectacular as the concerto may have been, Bolet could have gone much farther and made a Hesperus of the instrument. Considering the swift variations of the second movement (Andantino) along with the two fast movements, the work can easily digress into a razzledazzle of manpower.

It was quite a sight to watch the young giant grasp handfuls of notes in every hazardous position and toss them about as they were little exercises from the primer.

This would have been nothing but big-time circus if Bolet hadn't presented to the audience a clearly etched picture of the concerto's core. To do this, he needed a totally sympathetic conductor and orchestra. He had them both although there were occasional brief tugs-of-war over tempo, due to impatience at the keyboard.

The pianist's technique extended from full-speed, lace-like passages to huge chordal masses achieved without the slightest semblance of pounding.

Yesterday's version of the Beethoven Third Symphony was really heroic. Powerful undercurrents of rebellion ran through the first movement. Dovetailing solos were fitted precisely into the pattern. Tone was pure from all directions, and all went well except for one curiously bad spot of intonation.

The Funeral March was not a sepulchral cortege. Leinsdorf brought out every shade of bright light in the woodwind solos. He did not allow tempo to drag. A spirit of serenity remained intact except for brief moments when brasses blared out beyond reason.

Right Speed

Vitality exuded from the Scherzo. It was played at just the right speed to make it spirited and articulate. Highlights of the finale were the dashing Hungarian Dance interlude, and the restful section that leads to the auspicious close.

Real charm was dispensed with the six-movement suite that Kodaly extracted from his comic opera about champion story-spinner Hary Janos. Much audience intrigue was stimulated by the use of the cimbalom, a box-like instrument with wire strings, struck with wooden hammers. The player was Mrs. Toni Koves, seated up front next to the concertmaster.

Truest gypsy flavor and solos were heard in the third movement, "Song." Leinsdorf became a listener, rather than conductor, while violist Joseph De Pasquale gave out the sensuous, emotional solos. Mrs. Koves played the elaborate cimbalom variation with flair and dexterity.

Sparkling Sounds

Other delightful episodes were the mighty orchestral sneeze with which Janos (a kind of Hungarian Baron Munchausen) began the fibs — sparkling sounds of the musical clock scene — and vivid caricature of Napoleon, whom Janos claimed to have squashed underfoot.

The Boston Symphony will have three conductors for the seventh weekend of the Berkshire Festival at Tanglewood, beginning Friday night. Richard Lurgin will conduct Friday's concert; Eugene Ormandy, Saturday night's; Leinsdorf, Sunday afternoon's.

Friday night's program is Stravinsky's "The Fairy's Kiss," Sibelius' Second Symphony. Lorin Hollander will be soloist in Prokofieff's Fifth Piano Concerto.

Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
AUG 12 1963

Prokofiev Third Concerto Highlight at Tanglewood

By R. C. HAMMERICH

LENOX—Jorge Bolet, pianist, with almost intuitive collaboration from the Boston Symphony Orchestra, gave 9824 listeners at Tanglewood Sunday afternoon a concerto to remember.

Most Popular

It was Prokofiev's Third piano Concerto, Op. 26, perhaps his most entertaining among five, and certainly his most popular.

Bolet is a big man, greying at the temples. He hunched over the keyboard and kept the gamboling, galumphing, compulsive rhythms bounding along with the spirit of a young impala.

So did Erich Leinsdorf with the orchestra. The piano part is deeply involved in the orchestration and exact, infallible timing between piano and orchestra is mandatory. Such precision was evident all through the music Sunday.

The piano part is not so deeply imbedded that it wasn't heard Sunday, though. Bolet kept it a hair's breadth above the orchestra, and the hundreds of high, sparkling notes from the piano added just the right luster to the total sound.

Honors Reciprocal

In appreciation for its virtuosic cooperation, Bolet gave the orchestra a deep bow and in recognition of his artistry in this difficult piece, Leinsdorf gave Bolet a personal round of applause.

Earlier, Leinsdorf had led the orchestra in a highly satisfying performance of Beethoven's Third Symphony ("Eroica")—the heroic symphony, and it was a heroic performance, without sentiment or cloying sweetness.

Beethoven said, after he wrote the Eighth Symphony, that the "Eroica" was his favorite. Perhaps he liked it because it was his declaration of independence, his defiance of the restrictions of earlier music.

Leinsdorf didn't conduct it defiantly, not in 1963.

Attention to Shape

He gave it clarity and solidity. He played it with careful attention to shape, and the famous sonority of Boston's orchestra gave it a substance that almost could be seen, certainly felt.

The program ended with the suite from Kodaly's comic opera, "Hary Janos," which begins with a nice, big orchestral sneeze.

Hungarian legend has it that if you sneeze before you tell a story, then the story is true. The opera is about an ancient, lovable character who tells wild, unbelievable tales, one of which is that he defeated Napoleon's army single-handed.

That's why the suite begins with a sneeze. The rest of the music is equally colorful and entertaining when played as it was Sunday.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302
AUG 11 1963

Hour of Enchantment Offered at Tanglewood

By R. C. HAMMERICH

LENOX—When Patricia Peardon, with her long, silky blonde hair and her voluminous, pale green Elizabethan gown, flowed gracefully from the wings over the stage at Tanglewood Saturday night, a long, awed "oh" rose from 10,926 watchers.

From Shakespeare Festival

Patricia Peardon is an actress from the American Shakespeare Festival at Stratford, Conn. She was at Tanglewood to narrate lines from Shakespeare's "Midsummer Night's Dream" between and along with sections of the incidental music written for the play by Mendelssohn and played Saturday night by the Boston Symphony Orchestra.

She was followed to the stage by Jeanette Scovotti, soprano; June Genovese, mezzo-soprano; Erich Leinsdorf, conductor, and 43 female members of the festival chorus.

And when Leinsdorf gave the signal for the overture, there began an hour of enchantment. It was pure magic. The fairies and elves fairly danced over the heads of the performers.

Mendelssohn's music for that wonderful fairy tale is as captivating as the play, and the performance transported this listener, at least, into the never-never land of fantasy.

"Wired" for Sound

Miss Peardon's voice was invisibly wired for sound. Every word wa clearly understandable. The singing soloists were behind the orchestra with the chorus, a position which obscured their words but which gave their voices a remoteness that lent added mystery to the atmosphere.

There will seldom be timeless moments of equal entrancement among the elves and fairies of Tanglewood.

Before intermission the orchestra's first violinist, Joseph Silverstein, and first cellist, Samuel Mayes, were soloists in a performance of Brahm's Concerto for Violin and Cello (Op. 102).

The concerto was written when Brahms was 54, his last concerto, his last major orchestra work, and it demands soloists who not only are technical virtuosos on their respective instruments but also can play together as if they were loving partners.

Tremendous Experience

Silverstein and Mayes, having been together in the same orchestra for some years, and having worked together many times in quartets and other small groups, demonstrated Saturday night that their previous collaboration has borne fragrant fruit.

The concerto was a tremendous experience. It is great music — strong, deep, tightly woven, a blend of full sonority and sweet melodies. Silverstein and Mayes did it full justice.

There were times when the cello wasn't strong enough, which is the nature of the instrument, even though Brahms orchestrated the concerto lightly when the soloists were playing, so those who were sitting closer were more able to receive the interweaving polyphonic work of the soloists. But the music was so fine that even those who missed the little details knew they had heard really superior music.

The concerto and the incidental music for the play are vastly different from each other.

Each was done superlatively Saturday night.

Gazette (e)
WORCESTER, Mass.
Circ. 93,580

AUG 12 1963

11,000 Hear Fine Concert At Tanglewood

By JOHN F. KYES
Gazette Music Critic

LENOX — Clear, cool weather, music from widely varying sources, and novel details of presentation drew a fine audience of nearly 11,000 to Tanglewood Saturday night.

Soloists from within the Boston Symphony Orchestra received a splendid ovation at the conculsion of the Brahms Concerto in A minor for Violin and Violoncello, Op. 102. Joseph Silverstein, concertmaster, and Samuel Mayes, the latter heard often at Worcester Festivals with the Philadelphia Orchestra, conquered the technical difficulties of the work with aplomb, and produced a luscious tone with sensitive awareness of complete cooperation, in which Erich Leinsdorf and the orchestra shared. Mayes was first to be subjected by the composer to a barrage of tricky phrases and an elaborate cadenza, but later the score let the instruments sing nobly, alone and in duets.

Prokofiev Work

Continuing his policy of presenting works of Prokofiev, Leinsdorf opened the concert with the Overture to "War and Peace" (Op. 91). The formidable title did not prepare the audience for such a dignified, sonorous, but amiable short work. The brasses opened the overture, and the full orchestra passages which followed were equally eloquent and patriotic.

High skill and delightful subject-matter made the remainder of the concert memorable. Mendelssohn's Overture, Op. 21 and Incidental Music (Op. 61), both composed for "A Midsummer Night's Dream," employed the resources of the full orchestra, a women's chorus of 40 voices trained by Lorna Cooke de Varon, Patricia Peardon in a speaking role, and vocal soloists Jeannette Scovotti, soprano and June Genovese, mezzo.

Miss Peardon, appearing by permission of the American Shakespeare Festival, Stratford, Conn., created the mood of the play from her entrance in a gorgeous robe of olden style, through the various portions selected from the text by Leinsdorf. Sometimes she spoke before orchestral numbers, again she delivered lines between instrumental phrases or even with them as a background. Her expressive voice was abetted by discreet amplification, a novelty in the Tanglewood music shed.

Blended Chorus

The chorus blended well, but the soloists, heard here to advantage in earlier concerts, seemed badly placed and sounded thin-voiced.

A similar idea will be used by Alfred Nash Patterson at the Worcester Festival concert of Friday evening, Oct. 25, when the Overture, Song with Chorus and Finale will be performed by the Detroit Symphony Orchestra with narrator, two soloists and women's chorus. The Worcester prsentation will take about 30 minutes as against the tanglewood 45. The numbers heard Saturday included the famous Scherzo, equally famous Nocturne with its intricate horn passages, and the familiar Wedding March in all its glory of complete orchestral colors.

Other sections were the Fairy March, Intermezzo, Fanfare and Dance of Rustics (Bergomask). These selections totalled 9 of the 13 items of Incidental Music composed by Mendelssohn.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 46,382

AUG 12 1963

Boston Symphony Concert At Lenox Wins Ovations

By D. E. RITZ
Gazette Music Editor

The Saturday night concert of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., featured as major works the "Concerto in A minor for violin and violoncello" by Brahms and the Mendelssohn "Overture and Incidental Music to a Midsummer Night's Dream" with Prokofiev's "Overture to 'War and Peace'" as the opening number.

* * *

ERICH LEINSDORF conducted and soloists in the Brahms were Joseph Silverstein, concertmaster of the Boston Symphony; and Samuel Mayes, first cellist of the orchestra. Silverstein joined the orchestra in 1955 and became concertmaster this season. Mayes has been the leader of the cello section since 1958. Silverstein and Mayes were paired as soloists for the first time on Saturday in the Brahms.

Jeanette Scovotti, soprano; June Genovese, mezzo-soprano; with Patricia Peardon of the American Shakespeare Festival at Stratford, Conn., reader, were the soloists for "The Midsummer Night's Dream." The festival chorus directed by Lorna Cooke deVaron also participated in the Mendelssohn work.

* * *

THE PROKOFIEV "Overture to 'War and Peace'" and the "Incidental Music to a Midsummer Night's Dream" were having their first performances at the Berkshire festival concerts.

Leinsdorf, who edited the score of the "Incidental Music" for concert performance, had selected the passages from the play to be spoken.

Miss Peardon gave excellent interpretation to the lines and her dramatic presentation was most effective, but for ourselves, the addition of the lines added nothing but had a tendency to detract from the beauty of the music, which needs no embellishment.

Miss Scovotti and Miss Genovese and the chorus were excellent and the music was a delight. Shimmering and pucking and including the famous "Wedding march" which so many know on organ but few hear played by orchestra, the incidental music evokes visions of fairies dancing, moonbeams sparkling on dew or fireflies flitting through the summer night. The orchestra played the work with delicacy and precision under Leinsdorf. The concluding work on the program, it brought extended ovations for the performers.

* * *

ALFRED KRIPS, the assistant concertmaster, served as concertmaster for the Saturday evening program.

Silverstein and Mayes gave masterly interpretation to the difficult Brahms Double Concerto. The fantastic demands made upon the two soloist is backed by substantial and beautiful orchestral music. Written by Brahms with Joachim and Hausmann in mind as soloists the work demands that the solo instrumentalists have an unusual technical facility in addition to musicianship. A feature is the unaccompanied solo statements by the two instruments as well as frequent unaccompanied duo passage. Again the soloists, orchestra and director received well-earned ovations.

Prokofiev's "Overture" was also given Saturday evening in its first performance at the festival concerts.

The audience on Saturday night numbered 10,926 with 5,196 attending the open rehearsal on Saturday morning. The Friday evening concert drew 7,067 persons and the Tuesday chamber music concert, 987.

The weekend programs will continue at Tanglewood through Aug. 25

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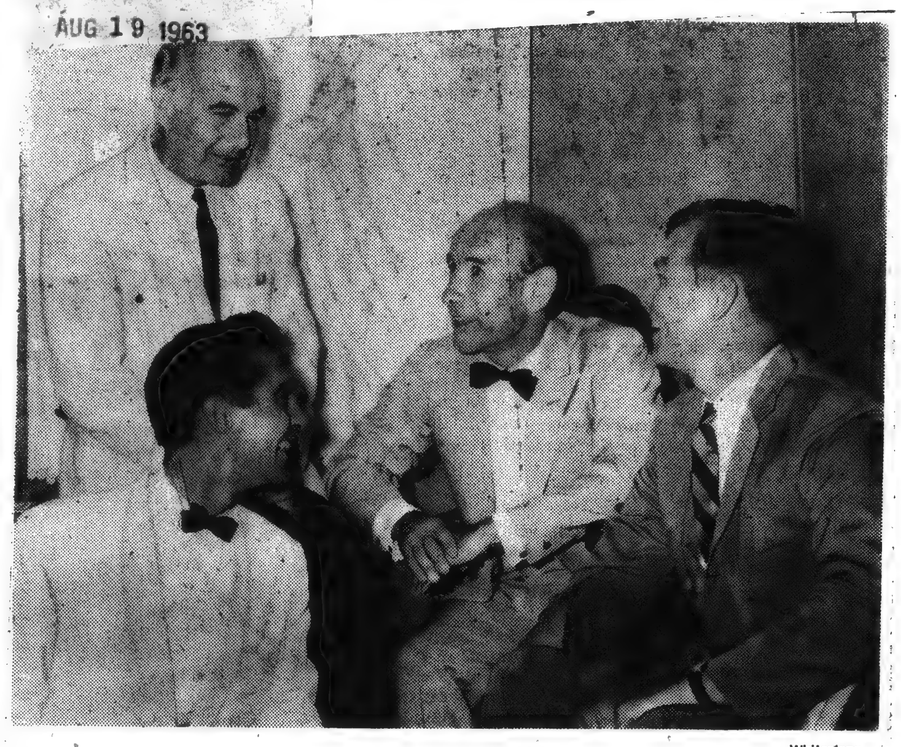
7th WEEK AUGUST 12TH – 18TH.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 164,299
AUG 14 1963

Tanglewood

LORIN HOLLANDER will make his first appearance at Tanglewood Friday in Prokofiev's Piano Concerto No. 5 with Richard Burgin and the Boston Symphony.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,084
AUG 19 1963



Whitestone

MUSICAL APPRECIATION voiced by Gov. Endicott Peabody, right, to composer Samuel Barber, left, piano soloist John Browning, second from left, and conductor Erich Leinsdorf of the Boston Symphony yesterday afternoon after Mr. Browning had played Mr. Barber's Piano Concerto at Tanglewood. (Story Page 1.)

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Town Times
OAKVILLE, Conn.
Weekly Circ. 2,350

JOHN BROWNING will be Erich Leinsdorf's guest this Sunday, August 18, for a performance of Samuel Barber's Piano Concerto. Sunday's Berkshire Festival Concert will be Mr. Browning's Tanglewood debut. In September 1962 Erich Leinsdorf, the Boston Symphony Orchestra and Mr. Browning presented the World Premiere of this work at Philharmonic Hall, Lincoln Center, New York.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
ALBANY TIMES UNION
Saturday, August 17, 1963

Leading the Way

A typical rehearsal view of Erich Leinsdorf, conductor of the Boston Symphony Orchestra, who will lead it in performance Sunday of the Classical Symphony by Prokofiev and the Symphony in C Major by Schubert at the Berkshire Music Festival in Tanglewood, Lenox, Mass.

Times-Union Staff Photo by Higgins

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 194,870
AUG 16 1963

Tanglewood Soloist

Lorin Hollander will make his first Berkshire Festival appearance tonight in Prokofiev's Piano Concerto No. 5, with Richard Burgin conducting the Boston Symphony Orchestra.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
FRAMINGHAM, Mass.
Circ. 14,205
AUG 8 1963

LORIN HOLLANDER will make his first appearance at Tanglewood at Friday's August 16 Berkshire Festival concert. He will perform Prokofiev's Piano Concerto No. 5 with Richard Burgin and the Boston Symphony Orchestra.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209

JOHN BROWNING

Hollander, Browning To Play Festival Concerts This Week

Two of the four young American pianists who are appearing at the 1963 Berkshire Festival will be heard at this week's concerts.

Lorin Hollander will appear with Richard Burgin and the Boston Symphony Orchestra at Friday evening's concert, and John Browning will play on Sunday afternoon with Erich Leinsdorf and the Boston Symphony. Each will be making his first Tanglewood appearance at these concerts.

Mr. Burgin has invited Hollander to perform the Pokofiev Piano Concerto No. 5. The 19-year-old Hollander played earlier this year with the Boston Symphony Orchestra during its winter season. On that occasion he was soloist in Dello Joio's Fantasy and variations for piano and orchestra. He recorded this work with the orchestra for RCA Victor which has recently released the record.

Hollander, who has been a pupil of Eduard Steuermann, made his debut at 10 and since that time has traveled through much of this country performing with many of the leading orchestras.

Since he played the world premiere performance of Samuel Barber's Piano Concerto last September, John Browning has performed this work on 13 occasions with orchestras in the United States and abroad. He is scheduled for several additional performances of the Barber Concerto later this year. The premiere performance of Barber's work was also John Browning's debut with the Boston Symphony Orchestra, and in making his Tanglewood debut he will be performing this same work.

Eagle (e)
CLAREMONT, N. H.
Circ. 7,750

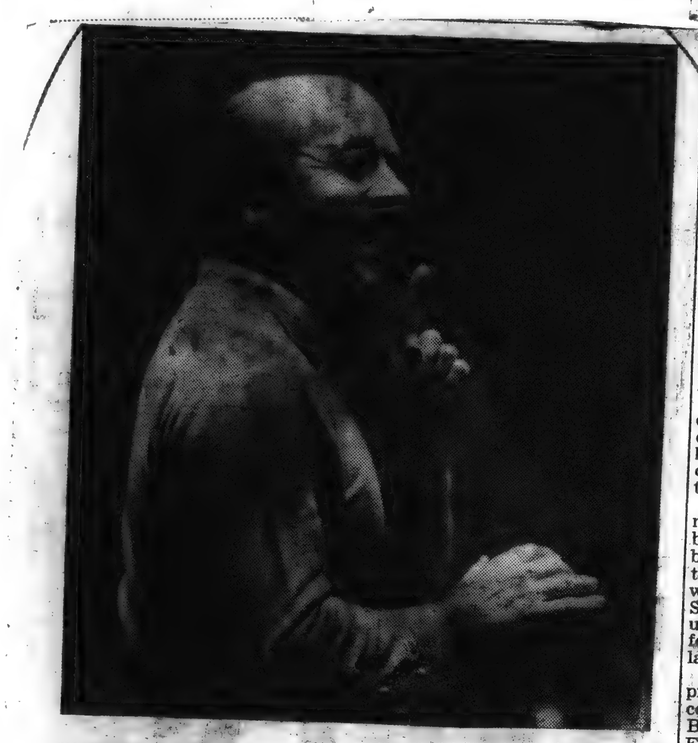
Tanglewood To Have Browning

LENOX, MASS. — A Tanglewood debut of a concert pianist, playing a work he premiered in New York in 1962, will be a feature of the last Boston Symphony summer concert here Sunday at 2:30 p.m.

John Browning will be director Erich Leinsdorf's guest for a performance of Samuel Barber's Piano Concerto. In Sept., 1962 Browning joined Leinsdorf and the Boston Symphony for the premiere of the work at the opening of Philharmonic Hall at Lincoln Center, New York.

Other works on the first program of the season will include Prokofiev's Classical Symphony and the Schubert Symphony in C Major.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Town Times
OAKVILLE, Conn.
Weekly Circ. 2,350
AUG 15 1963



EUGENE ORMANDY, world-famous music director of the Philadelphia Orchestra, will appear as guest conductor of the Boston Symphony Orchestra at the Berkshire Music Festival concert in Lenox, Mass., Saturday evening, Aug. 17.

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 36,240
AUG 12 1963

Two Pianists to Make Tanglewood Debut

Richard Burgin will conduct the Boston Symphony Orchestra Friday at 8 p.m. at Tanglewood, Lenox, Mass., in the first of three concerts this weekend.

Lorin Hollander, young American pianist, will be Burgin's guest artist, playing Prokofieff's "Piano Concerto No. 5" with the orchestra. The program will include Stravinsky's "Le Baiser de la Fee" and Sibelius' "Symphony No. 2."

There will be an open rehearsal of the orchestra Saturday at 10:30 a.m.

Ormandy to Conduct

Eugene Ormandy, music director of the Philadelphia Orchestra, will conduct the program Saturday at 8 p.m. The program will include Brahm's "Variations on a Theme of Haydn," Beethoven's "Symphony No. 8" and Prokofieff's "Symphony No. 5."

The concert Sunday at 2:30 p.m. will be conducted by Erich Leinsdorf, the Boston Symphony's music director. John Browning will perform with the orchestra Samuel Barber's new piano concerto which he has played on 13 occasions since he took part in the premiere of the work last September. The program will include Prokofieff's "Classical Symphony" and Schubert's "Symphony in C Major."

Both Hollander and Browning will be making their first appearances at Tanglewood.

String Quartet

The Julliard String Quartet will present the last of three concerts devoted to 20th century chamber music tomorrow at 8 p.m. The program will include Schoenberg's "String Trio," Copland's "Two Pieces for Quartet," Shostakovitch's "Quartet No. 7" and Ginastera's "Quartet No. 2."

Programs open to Friends of the Berkshire Music Center this week will begin a concert by the Tanglewood Choir tonight at 8. There will be a chamber music concert Wednesday at 4 p.m. followed by a program by the Berkshire Music Center Orchestra at 8 p.m. The program will be preceded at 7 by a lecture by Henry Portnoi of the Boston Symphony Orchestra on the music to be performed.

Other events for Friends of the Berkshire Music Center include a composers' forum Thursday at 8 p.m. and a seminar in contemporary music Friday at 3:15 p.m. for which Lukas Foss will be host.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
ATTLEBORO, Mass.
Circ. 11,206
AUG 14 1963

Last 2 Weeks For Tanglewood

The Berkshire Music Festival at Tanglewood in Lenox heads into the last two weeks of summer programs by the Boston Symphony Orchestra this weekend.

Programs for 8 o'clock this Friday and Saturday evenings are as follows:

Friday — Richard Burgin, conductor. Prokofiev's Piano Concerto No. 5 with Lorin Hollander as soloist, Sibelius Symphony No. 2 and Stravinsky's Le Baiser de la Fee.

Saturday — Eugene Ormandy, conductor. Brahm's Variations on a Theme by Haydn, Beethoven's Symphony No. 8 and Prokofiev's Symphony No. 5.

Sunday afternoon at 2:30 — Erich Leinsdorf, conductor. Samuel Barber's Piano Concerto with John Browning as soloist, Prokofiev's Classical Symphony and the Symphony in C major by Schubert.

The following weekend, Aug. 23, 24 and 25 — the last of the season — the programs are as follows:

Friday — Leinsdorf, conductor. Prelude to Act III of Lohengrin and excerpts from Parsifal by Wagner and Beethoven's Symphony No. 5.

Saturday — Leinsdorf, conducting. Brahms Piano Concerto No. 2, with Van Cliburn as soloist, Prokofiev's Duenna Overture and Prokofiev's Symphony No. 6.

Sunday — Leinsdorf, conducting. Prokofiev's Alexander Nevsky Cantata with Lili Chookasian as soloist and featuring the Festival Chorus, and Tchaikovsky's Symphony No. 5.

Pianists Hollander And Browning At Tanglewood

Two of the four young American pianists who are appearing at the 1963 Berkshire Festival will be heard at this week's concerts. Lorin Hollander will appear with Richard Burgin and the Boston Symphony Orchestra at Friday, August 16, evening's concert, and John Browning will play on Sunday afternoon, August 18, with Erich Leinsdorf and the Boston Symphony. Each will be making his first Tanglewood appearance at these concerts.

Richard Burgin has invited Lorin Hollander to perform the Prokofiev Piano Concerto No. 5. The nineteen year old Hollander played earlier this year with the Boston Symphony Orchestra during its winter season. On that occasion he was soloist in Dello Joio's Fantasy and Variations for Piano and Orchestra. He recorded this work with the Orchestra for RCA Victor which has recently released the record.

Hollander, who has been a pupil of Eduard Steuermann, made his debut at ten and since that time has traveled through much of this country performing with many of the leading orchestras.

Since he played the World Premiere performance of Samuel Barber's Piano Concerto last September, John Browning has performed this work on thirteen occasions with orchestras in the United States and abroad. He is scheduled for several additional performances of the Barber Concerto later this year.

In considering a pianist for the premiere performance of the concerto Erich Leinsdorf and Samuel Barber conferred at some length. Each was familiar with Browning's ability, and there was no question in the minds of the conductor and composer that he should be the soloist. The premiere performance of Barber's Piano Concerto was also John Browning's debut with the Boston Symphony Orchestra, and it is noteworthy that in making his Tanglewood debut he will be performing this same work.

NewEnglandNewsclipAgency,Inc.
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Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
AUG 16 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Advertiser
BOSTON, Mass.
Circ. 450,303
AUG 18 1963

Peabodys Weekend in Berkshires

Governor and Mrs. Endicott Peabody and eight-year-old son, Bobby, will be heading back to their Cambridge home in early evening after a refreshing weekend in the Berkshires.

This afternoon they will be the guests of Mrs. Erich Leinsdorf, wife of Boston Symphony's conductor, at the Sunday concert of the orchestra at Tanglewood.

On Saturday afternoon they attended a painting exhibit at the Francis Clarke Museum in Pittsfield. Mrs. Peabody and Bobby traveled to the Berkshires on Friday afternoon and attended an evening ballet performance of the Opera of Paris company at Jacob's Pillow and were joined on Saturday by the governor.

The Peabodys were registered at the Oak and Spruce Inn of Lee and planned to visit with friends, Mr. and Mrs. Daniel England, Mr. and Mrs. Peter Miller while in the area.

The Peabodys, firm believers in promoting various sections of Massachusetts as a vacationland, had announced after the governor's election that they intended to focus attention on our recreation areas by patronizing them as the First Family.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

[illegible]AD GAZETTE
[illegible] 17, 1963

Ormondy, Leinsdorf at Tanglewood

Eugene Ormandy and Erich Leinsdorf will conduct the weekend concerts of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass. Ormandy will conduct the 8:30 program tonight and Leinsdorf the 2:30 p.m. program tomorrow.

* * *

AN OPEN REHEARSAL of the Boston Symphony Orchestra for the benefit of the orchestra's pension fund will be held at 10:30 a.m. Saturday.

Ormandy, music director of the Philadelphia Orchestra, will begin the Saturday evening program with Brahms' "Variations on a Theme of Haydn." He will also conduct the Boston Symphony Orchestra in the "Symphony number 8," Beethoven and Prokofiev's "Symphony number 5."

Leinsdorf has invited John Browning to play the new "Piano Concerto" by Samuel Barber on the Sunday afternoon program. This will be the first appearance at Tanglewood for Browning who with Leinsdorf and the Boston Symphony Orchestra, presents the world premiere of the Barber work in September, 1962, during the opening week of Lincoln Center's Philharmonic Hall. The program will also include the "Classical Symphony" by Prokofiev and Schubert's "Symphony in C Major."

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

AMSTERDAM RECORDER
Friday, August 16, 1963

Ormandy Guest At Tanglewood

Eugene Ormandy will be a Tanglewood guest conductor Saturday night at the Berkshire Music Festival, making his second festival appearance of the season.

His program will include Brahms' Variations on a Theme by Haydn, Beethoven's Symphony No. 8, and Prokofiev's Symphony No. 5.

Sunday afternoon at 2:30 p.m. the Boston Symphony's conductor, Erich Leinsdorf will lead the festival orchestra in the first Tanglewood performance of Samuel Barber's Piano Concerto. The soloist will be John Browning.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

HUDSON REGISTER STAR
Friday, August 16, 1963

Conductors For Berkshire Music Festival

Richard Burgin and Eugene Ormandy are guest conductors at the Boston Symphony Orchestra's Berkshire Music Festival Tanglewood, this weekend.

Mr. Burgin will conduct works of Strauss, Prokofiev and Sibelius in tonight's concert at the Music Shed at 8 p.m.

Tomorrow evening at 8 p.m. Mr. Ormandy's program will include Brahms' Variations on a Theme by Haydn, the Symphony No. 8 by Beethoven, and Prokofiev's Symphony No. 5.

Erich Leinsdorf will conduct the first Tanglewood performance of Samuel Barber's Piano Concerto with John Browning as soloist on Sunday at 2:30 p.m.

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Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 6,153
AUG 8 1963

MUSIC

BERKSHIRE FESTIVAL—Boston Symphony Orchestra, Tanglewood, Lenox, Mass. LENOX 600, Erich Leinsdorf, Music Director. Eve. 8 p.m., mat. 2:30 p.m.

Aug. 9: Eugene Ormandy will conduct; Aug. 10 the conductor will be Erich Leinsdorf and at the 2:30 concert of the Boston Symphony Orchestra on Aug. 11, Erich Leinsdorf will again conduct. Six concerts of Chamber Music will be presented in the Theatre on Tuesday eves. at 8 p.m.

Aug. 13 will be given by the Juliard String Quartet.

Aug. 16-18: The Boston Symphony Orch. will be conducted by Richard Burgin and Lorin Hollander, as guest pianist will perform on August 16; on Aug. 17 Eugene Ormandy will conduct and on Aug. 18, the conductor will be Erich Leinsdorf with guest pianist John Browning.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
AUG 19 1963

At Tanglewood

Composers This Summer Examined from All Angles

By FRANK N. PATTERSON

With almost 50 per cent of the 70-odd works played by the Boston Orchestra this season amounting to first performances at the Tanglewood Festival plus the concentration of an educational 10 works by Serge Prokofiev, the Berkshire audience has been exposed to an experience that is both definitive and illuminating.

Composers usually viewed in their most favorable position and light have this summer been examined from all angles that are not necessarily falttering in whatever light the music at hand might shed on the.

Broader Appreciation

Beethoven's "King Stepehen" Overture or Tchaikovsky's Seventh Symphony for example, while tending to exhibit and humanize the composers, created a broader appreciation of their third and fifth Symphonies. On the other hand, Haydn's Symphony No. 52, Kodaly's "Hary Janos" or Mendelssohn's "Midsummer Night's Dream" as well as many other works heard at Tanglewood for the first time this summer have vastly enhanced an understanding of the composer's reputation and, by the by, his stature.

Prokofiev's stature, which has, I feel, been somewhat diminished by performance of his "War and Peace" Overture as well as his rascally but, in the long run, dull piano concertos, found this weekend a respite and small lift in Prokofiev preferred stock with performance of his "Classical" First and noble Fifth Symphonies.

While the numeral five has an oddly boosting influence on many composers' symphonic works including Prokofiev, it does nothing extraordinary for his concise and rhythmic Fifth Concerto, the ferocious, confident and intelligent playing of the 19-year-old Mr. Hollander notwithstanding.

This comment should not be made without notice that unfortunately the sound of Friday's entire program was distorted by a near record cold that played havoc with the instrument's pitches. It even distinguished one musician who rubbed his ear for warmth. There was an odd perfume in the air this weekend that seemed based on camphor or paradichlorobenzene.

Burgin's Program

Mr. Burgin's program included Stravinsky's cute, luke-warm "Le Baiser de la Fee" and Sibelius' fustian Second Symphony in D. Eugene Ormandy's program of Brahms' "Variations on a Theme of Haydn" and Prokofiev's Fifth Symphony was best noted for the performance of Beethoven's eighth. It again marked the conductor as a magnificent musician of dependability and sensitivity, capable of conducting both the illustrious Philadelphia or Boston Orchestras to superb artistic achievement anytime.

While in a statistical frame of mind, the summer has also been noted for about 16 concertos that waver between the old and experienced soloist and audaciously capable young.

The young includes John Browning whose sure-fingered artistry was only mildly contrasted by his grade-B histrionics in Barber's new Piano Concerto commissioned by G. Schirmer. The work is whimsical and typically Barber, especially the fetching second movement with its opening hard introduction giving way to a nostalgic homey theme. The last movement with its sexy ostinato becomes a bit baudy in a unique and novel fashion.

Sunday's program concluded with Leinsdorf's conducting that tamed both orchestra and music in Schubert's C Major Symphony. For upsmanship Schubert's work lasted a lavish 45 minutes, while Prokofiev finished in a cool 11. A much better time.

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Shopping News
SPRINGFIELD, Mass.
Bi-Weekly
Circ. 111,573
AUG 15 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302
AUG 11 1963

TRIP RESERVATIONS ACCEPTED BY YWCA

Number of Tanglewood Tickets Limited

Reservations are now being accepted for the third and final trip to Tanglewood next Sunday under auspices of the Springfield Young Women's Christian Association. The number of tickets is limited. A special bus will leave the "YW," 26 Howard St., at 12 noon, returning at approximately 6 p. m. Those making the trip may take a box lunch or purchase their lunch upon arrival. The concert begins at 2.30.

The Boston Symphony Orchestra, under the direction of Erich Leinsdorf, will present the following program: Classical Symphony (Prokofiev), Piano Concerto (Barber), Symphony in C Major (Schubert).

Those interested are urged to call the Springfield YWCA for reservations as soon as possible.

* * *

Wilbur J. Ho-

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
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CAIRO HERALD
1963

CAPITAL CITY NEWS BUREAU
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PEEKSKILL COURIER
15, 1963

CAPITAL CITY NEWS BUREAU
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ALBANY TIMES UNION
August 11, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

PLOUGHKEEPSIE NEWS
August 16, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

HERALD STATESMAN
August 14, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEWS HERALD
August 16, 1963

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 30,907 S. 32,324

AUG 1 1 1963

BERGEN RECORD
HACKENSACK, N. J.

New York Post
D. 372,679 S. 255,557

AUG 1 1 1963

TIMES UNION
ALBANY, N. Y.
D. 65,404 S. 116,733

AUG 1 1 1963

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 44,419

AUG 7 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 465,653

AUG 11 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 83,691

AUG 10 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885

AUG 15 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 32,267

AUG 8 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209

AUG 13 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Courant
HARTFORD, Conn.
Circ. 161,020

AUG 11 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 283,819
AUG 11 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times
NEW MILFORD, Conn.
Weekly Circ. 4,129

AUG 8 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Eagle (e)
CLAREMONT, N. H.
Circ. 7,750

AUG 9 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
MERIDEN, Conn.
Circ. 18,558

AUG 12 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,084

AUG 13 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214

AUG 13 1963

3 Conductors At Tanglewood This Weekend

Three conductors will direct the Boston Symphony Orchestra this week at Tanglewood, Lenox, during the seventh week of the Berkshire Festival. Richard Burgin will conduct on Friday and Eugene Ormandy will direct Saturday's program. Erich Leinsdorf, music director of the Boston Symphony, will conduct on Sunday afternoon at 2.30 p.m.

Lorin Hollander will be Mr. Burgin's guest for a performance of Prokofiev's Piano Concerto No. 5. Mr. Burgin has also chosen Stravinsky's Le Baiser de la Fee and the Symphony No. 2 by Sibelius for his Friday concert.

There will be an open rehearsal of the Boston Symphony Orchestra for the benefit of the Orchestra's Pension Fund on Saturday morning at 10.30. Eugene Ormandy, director of the Philadelphia Orchestra, will begin the evening concert with Brahms' Variations on a theme of Haydn, followed by the Symphony No. 8 by Beethoven and Prokofiev's Symphony No. 5.

On Sunday Erich Leinsdorf will conduct the Classical Symphony by Prokofiev and Schubert's Symphony in C major. John Browning will play the new Piano Concerto by Samuel Barber.

The Juilliard String Quartet will give the last of their three concerts which have been devoted to Twentieth Century chamber music on Tuesday evening Aug. 13. The program includes Schoenberg's String Trio. Two Pieces for Quartet by Aaron Copland, chairman of the Berkshire Music Center's faculty Shostkovitch's Quartet No. 7, and Ginastera's Quartet No. 2.

135

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
AUG 19 1963

REVIEWS

By Harry Hess

Lorin Hollander was one of the soloists at Tanglewood during the weekend concerts by the Boston Symphony Orchestra.

Barber Concerto Towering

By Louis Chapin
Lenox, Mass.

We don't hear as much expectant talk as we used to about "the great American" novel, play, or symphony. Presumably these days we are more inclined to accept traces of greatness as they come, and to see them in terms of specific value. "Great," we find, sometimes implies less than "good."

Be that as it may, a piano concerto by Samuel Barber that was first heard last September, which won a Pulitzer prize this May, and which was played again Sunday afternoon at the Berkshire Festival, is beginning to figure as a towering contribution to the American concerto literature.

♪ ♪ ♪

Mr. Barber's only work in the form was given its première during the opening week of Philharmonic Hall, and the same performers—John Browning, with the Boston Symphony under Erich Leinsdorf—brought their experience with it to the Tanglewood Shed. Mr. Barber was present, and, even without the triumphant ovation he received, had every reason to be happy.

Those who spent the weekend at Lenox could make a pointed concerto comparison, though preferably not an absolute one. On Friday night Lorin Hollander, with Richard Burgin conducting the orchestra, had played Prokofiev's Fifth (and last) Concerto, a galvanic affair written in 1932.

If the old concerto-against-the-piano chestnut ever really applied to a work, this one is it. To be sure, there are times of gripping sonority in every movement, and an oasis of delicacy during part of the Larghetto. But the main effect is of a massive challenge to the ear to find order in aggressive complexity. Mr. Hollander furthered the effect with everything at his considerable command, and Mr. Burgin managed to hold the ranks together.

♪ ♪ ♪

That was the Prokofiev, on Friday. An impressive tour de force of composition and performance; but not much to take home.

The Barber Concerto, on Sunday, was probably as difficult for the pianist, with plenty of rattling arpeggios and chords by the flung fistful. While generally more tonal and consonant than the Prokofiev, the texture of the outer movements, in particular, was far from bland, and its dissonances sometimes rose to a craggy fortissimo.

But everything Mr. Barber has said in this work is on behalf of the piano, the performers, the audience. Its oppositions and its complexities are no more important to the effect than is the determination to solve them. Its dialogue of affection between a piano and an orchestra is in the warm tradition of the 19th-century concerto, yet it is just as certainly of our time and of an American idiom. The accent is here and there naturally kin to Copland, perhaps, or even Gershwin. But above all it is Barber, continuing and fresh.

♪ ♪ ♪

Mr. Browning seems to have identified himself to an extraordinary degree with the music's profound resonance and lyricism. His playing of the Canzona of the middle movement, for instance, is sensitive to the wistful grace of the melody, and accompanies it with the gentlest possible chords—whose consonance might become cloying if indulged. He fits all his entrances and exits superbly into place, as when his cadenza rises from and settles back into clashes from the cymbals. The composer, Messrs. Browning and Leinsdorf showed us, has joined his dialogue with a sense of the piano's several voices—melodic, harmonic, percussive—which the orchestra both complements and encourages.

This complementary factor undoubtedly is at the heart of the piano concerto's great popularity as a form. Mr. Barber's success is not the result of hurrying toward or away from these elements of popularity. He has simply gone down to their roots, and found the makings of eloquence.

♪ ♪ ♪

Mr. Burgin, on Friday, opened his program with an infectious, lilting reading of Stravinsky's "The Fairy's Kiss," with its nimble respect for Tchaikovsky. After the Prokofiev Concerto came Sibelius' Second Symphony, in which the orchestra's associate conductor seemed less at ease interpretively. This work, and especially its slow movement, is full of a changing, flexing momentum, which should breathe effortlessly. Mr. Burgin labored over it, and the respiration tended to be artificial.

But the Finale climbed, in spite of his efforts, to the "conflagration" promised in John Burk's beautifully written program description, and everyone shouted satisfaction.

Mr. Leinsdorf's Sunday program opened with "easy" Prokofiev—the "Classical" Symphony, with fresh, precise delights to offset the familiar cleverness of it all. His concluding work, after the Barber, was Schubert's splendid Symphony in C major.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,256
AUG 19 1963

Tanglewood Concerts

Two of the Berkshire Festival's next-to-last weekend concerts were directed by guest conductors, former concertmaster and assistant conductor Richard Burgin and Eugene Ormandy, director of the Philadelphia Orchestra, with Erich Leinsdorf rounding out the weekend at Sunday's concert.

Friday evening Mr. Burgin gave the audience of 5,382 a strictly contemporary program, starting with Stravinsky's Divertimento, from "Le Braiser de la Fee," an Allegorical Ballet, dedicated to the muse of Tschaikowsky. In this intriguingly contrived work, Stravinsky uses the master's themes, starting and ending with "Wigenlied im Sturm" as the basic motive of the ballet, treating them with his own tonal and rhythmic language, the Humoresque for piano, in the second tableau beautifully lyric and sensuous, the cello and harp outlining his intent.

Although Mr. Burgin hasn't the striking personality of some conductors, it is apparent that his background of musical experience and knowledge clothes him with a sensitive assurance and dependable insight. If one watches closely, one sees that with every beginning, Mr. Burgin make a deep preparation or anacrusis, which is seldom lost throughout a work, except when he gives over to his musicians, knowing full well that they can sustain those particular sections without detailed direction.

Besides the Stravinsky, a first performer at Tanglewood, 19-year-old Lorin Hollander, who performed with the Springfield Symphony last year, gave a brilliant demonstration of Prokofieff's Fifth Piano Concerto in G major, another first. Moments of lyric beauty were pretty well obliterated by the composer's endless inventions of all-out pianistic virtuosity, which eventually had much the same effect as banging one's head against a stone wall. Young Hollander by no means flinched from his obligations, proving himself well qualified to encompass every pyrotechnical convolution.

Sibelius's Second Symphony in D major, Op. 43, completed Friday's program, its cold impersonal clarity matching the crispness of the night air. Mr. Burgin upheld the distinctive personal and profoundly individualistic style of Sibelius throughout the four, sometimes overly and frustrating long movements, but intensely interesting in the wide range of orchestral coloring used by the composer, the whole restrained and intensely national in feeling. Mr. Burgin's personal association with Sibelius in studying his violin concerto, gave him a more sympathetic insight than is accorded many conductors.

Sunday's concert featured one first performance, Samuel Barber's exceptionally abundant Piano Sonata, given a moving and exciting interpretation by John Browning and the orchestra, attentively coordinated by Erich Leinsdorf. Mr. Browning articulated with sensitive, warm tone the dreamy, oriental quality and nuance of the second movement, Canzona. The fusion of the new and old elements of composition make this sonata a constant wonder, Mr. Barber departing sometimes from the tonal to atonal, in imparting the possibilities of the 12-tone series. One was sorry when the shattering climax of the third movement arrived, which was echoed by the 7,338 listeners, who recalled all three stars for innumerable encores.

Schubert's posthumous Symphony in C major brought the concert to a close, the delicately shaded theme of the second movement lingering long after leaving the spacious and beautiful grounds of Tanglewood.

— M. deB. B.

NY. Times Sun 18 Aug 63

THE

Music: Hollander Debut

Pianist Heard at Lenox in Prokofieff Work

By HOWARD KLEIN
Special to The New York Times

LENOX, Mass., Aug. 16—It was chilly in the Berkshire Mountains Friday night and the order of dress at the Tanglewood concert was topcoats, sweaters and shawls. But the temperatures in the 50's did not prevent the 5,382 in the audience at the music shed from attending the fine program. In fact they probably realized that it was an exceptionally exciting one.

The main reason for the excitement was the debut here of the 19-year-old American pianist Lorin Hollander in Prokofieff's Piano Concerto No. 5 in G.

Lorin Hollander

It is not the most attractive of the Prokofieff concertos and Mr. Hollander, who made such a resounding success of his performance, deserves great credit.

His playing was characterized by a virile drive that produced whiplash effects. This was true of the first two as well as the toccata movements and he showed a fine capacity for the deeper and more intimate emotions of the following largo, the emotional focal point of the work. Here he projected a sense of continuous line that was spellbinding.

His intellect and musicality match his prodigious technique and that is saying something. He has virtuoso glitter and qualities of emotion that are deep and strong. In short, he can, at this point, hold his head up in any company of pianists.

The other works he played were Stravinsky's Divertimento "Le Baiser de la fée," and Sibelius's Symphony No. 2 in D.

Richard Burgin, the associate conductor of the Boston Symphony Orchestra, led these works and his direction was musicianly and warm. More control could have been shown in those overwhelming climaxes of the Sibelius—and what a symphony it is!

After climbing those lofty peaks, how nice it would have been to pause to take in the view. But the many details of this and the Stravinsky were nicely handled and the audience showed its appreciation at the concert's end by duplicating the ovation it gave Mr. Hollander.

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Music:

By RAYMOND M
Telegram Music

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Music: Lorin Hollander At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — The seventh week-nd of the Berkshire Music Fes-ival opened last night at Tangle-wood with a purportedly interest-ng program played by the Bos-on Symphony Orchestra, guest conducted by Richard Burgin. The audience numbered 5,382, an average figure for Friday night at Tanglewood.

Lorin Hollander was soloist in Prokofieff's Piano Concerto No. 5 in G Major, opus 55. Orchestral works were Stravinsky's suite from the ballet music, "Le Baiser de la Fee" (The Fairy's Kiss), and Sibelius' Symphony No. 2 in D Major, opus 43.

Burgin retired last summer as concert - master of the Boston Symphony. He remains as associate conductor.

His podium style is sketchy—primarily directed at a "think-ing" audience and requiring an orchestra that functions without detailed and comprehensive assistance.

Not Magnets

The works Burgin selected are not automatic magnets in themselves. The Sibelius Second, for example, still thrives as a solid, well-constructed major work. But it has become more or less relegated to the status of a gradually fading landmark.

Last night, its function proved to be that of spreading salve over impressions made by the Stravinsky and Prokofieff.

Stravinsky's "Baiser" represents a resting spot that the composer found between the violent attacks his music provoked in the 1910's and his recent, argumentative flights of fancy.

The sinfonia movement of the Stravinsky sounded uncommonly elegant and harmless. Phrasing was well-formed, but intonation was far from flawless. In fact, the work was long getting to vital matter and compelling performance.

Frail Score

Despite Stravinsky's eloquently-expressed tribute to Tchaikovsky, his inspiration and model, he produced a frail score, with a few moments of shrill matter and brief romances. Last night's performance had tonal strains in horns, which certainly didn't enhance it.

The one really fertile spot (much needed by the time it arrived) was the start of the fourth movement. Samuel Mayes played a richly-hued cello solo, along with briefer ones in woodwinds, and a substantial score for harp, played by Bernard Zighera. At the close of the performance, Burgin acknowledged all soloists but the harpist.

Hollander is just one more young pianist with steely, well rehearsed fingers that he uses like hot-rod equipment. If his primary objective was to "wow" the audience, he couldn't have selected a more stentorian vehicle than the Prokofieff Fifth. Each of the five short movements has about four melodies that are strung together in mad fashion.

Acrobatics

These tunes cavort about the keyboard and orchestral instruments in angular directions and wide intervals. It's a perfect work with which to display sheer acrobatics for the fingers, hands and arms. It could and should have had more to offer, but Hollander was content with just that. Even in the slow movement, he went after each previous note as if on a candy hunt.

During the last three decades, audiences have become quite accustomed to keyboard olympics. Vladimir Horowitz broke all the speed records years ago, and retired.

The infrequent instances last night when Hollander achieved some semblance of poetry were either treated casually or sentimentalized.

All of which means that Hollander raised quite a storm last night, but had little to say, musically. The time has arrived for Hollander to decide that virtuosity can serve no better purpose than help communicate more vital aspects of musicianship.

Tonight's Program

Tonight, the Boston Symphony will be conducted by Eugene Ormandy. The program: Brahms' Variations on a Theme of Haydn; Beethoven's Symphony No. 8 in F Major, opus 93; Prokofieff's Symphony No. 5, opus 100.

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Music Review

Burgin Back at Tanglewood

By JAY C. ROSENFELD

THE BOSTON Symphony orchestra welcomed back a dear friend and former colleague last night to conduct the first concert, of the last weekend but one of the Berkshire Festival at Tanglewood.

Richard Burgin, former concert master and now associate conductor of the orchestra, chose a program of 20th century music, going back as far as 1901 for Sibelius' second symphony, to 1928 for a divertimento from Stravinsky's "The Fairy's Kiss" and to 1932 for Prokofieff's fifth piano concerto, in which the spectacular young Lorin Hollander was the soloist.

Pianist Hollander

Burgin has looked at the works through the back of the watch for so many years that when he comes round to face his musicians he functions with an unsurprassed knowledge of the mechanics of an orchestra, and for his Stravinsky and Sibelius it was not only necessary but apparent.

* * *

STRAVINSKY wrote "Le Baiser de la Fee," along with a high proportion of his early works, for ballet and stage. In this case he even wrote his own scenario. Whether any significance is forfeited in playing without props has always been a moot Stravinsky question.

Burgin worked like a journeyman to whom the rhythmic intricacies — which only 15 years before in the "Sacre" had been so shocking — were a daily task. The title immediately revals the general nature of the story under which Stravinsky wrote the supporting music. Burgin's grasp of the score allowed him to let the orchestra depict the action vividly and dramatically.

There could be no more antipodal a style to Stravinsky than Sibelius, in whom first of all, sonority is produced by the most orthodox of instrumental coupling and whose rhythmic ingenuity has no pitfalls which cannot be seen far ahead, but, most important, in whom lyrical warmth, so rare in Stravinsky, is omnipresent.

* * *

NO ONE writing music in his era was so little affected by precedent or dependance on other composers. There is a soberness to his music of the kind one commonly ascribes to the nature of the people of Scandinavia. Even in the extremely vivacious third movement there is no spirit of levity.

Sibelius is deeply euphonious. From the initial board tides of the string tone which Burgin brought out in its greatest splendor up to the Brobdingnagian gait of the Finale where the guest conductor realized the nobility of Sibelius so appositely, it was a penetrating performance.

In the magnificent final pages, where the pace keeps dilating and the sound swelling, Burgin reached a level of excitement which aroused a demonstration from the audience of 5,382 that seemed to come from a number twice that size.

* * *

YOUNG HOLLANDER, two weeks past his 19th birthday, made his first Boston orchestral appearance this past season. He is a phenominal pianist.

Normally Prokofieff excites a physical exhilaration which few can resist, but the fingers and arms of the young man playing the solo last night are of steel propelled by a prodigious strength — an uncanny cluster of digital hammers which he threw over the keyboard with reckless abandon.

The 10th anniversary of the demise of Prokofieff is being commemorated in this festival and now we have had four of the five piano concertos. As astonishing as was the performances last night we, for one, can say we have had enough Prokofieff piano for a while.

* * *

YOUNG LORIN showed that he can sustain a long tenuous line with warm tone, but the concerto allows few such apertures in an otherwise heavily overcast sky. He played with galvanic brilliance in the excessively pyrotechnically drenched illumination, as a man of that age may be octroyed the privilege.

We shall look forward to hearing him again, but in material where such unrelenting assaults on our ears will not be made.

Herald NEW YORK Tribune
D. 359,813 S. 428,011
AUG 17 1963

Touching Up Prokofiev's Image at Tanglewood

BERKSHIRE MUSIC FESTIVAL
Tanglewood, Lenox, Mass.
Boston Symphony Orchestra; Conductor: Richard Burgin; soloist: Lorin Hollander, pianist. The program:
Piano Concerto No. 5 ..... Prokofiev
"Le Baiser de la Fee" ..... Stravinsky
Symphony No. 2 ..... Sibelius

By Ronald Eyer

LENOX, Mass.

The Berkshire Festival here at Tanglewood added another important stroke last night to the image of the Russian composer, Serge Prokofiev.

The Festival has made this image undertaking a major project this season, and last night's big contribution was a performance of Prokofiev's Fifth Piano Concerto by the young American pianist Lorin Hollander.

Though the festival's exploration of Prokofiev's work has been extensive, it has been more a profile in black and white than a full color portrait because there are no facilities here for the performance of his works for the theater — opera and dance —which form an important and most brilliant aspect of his genius.

But the Fifth Concerto, never before played at these concerts, and not too often played anywhere, is an impressive study of one of the many facets of this gifted composer.

It is in five short movements and the piano is literally all over the place all of the time. It is a product of the years just before he returned to the Soviet Union in 1933 and had as yet not been indoctrinated by Soviet socio-artistic dogma. Hence it was not well received by Russian audiences and was severely frowned upon by officialdom. It was considered "Western" and reactionary by the pundits.

The work, despite its contemporary language, is nothing more or less than an old-fashioned display piece for a virtuoso performer. It is brittle and sparkling as a piece of crystal. In its runs, glissandos and massive chords, the pianist sometimes could make good use of a third hand or maybe a partner.

Young Mr. Hollander, however, evinced no need of assistance. The demands of the concerto are mainly for manual dexterity, and this Mr. Hollander has aplenty. He also could be poetic on the rare occasions when the piece permitted (in the largetto for instance). But the point of the piece is its effect as a dazzling *tour de force* and Mr. Hollander delivered everything in this department that was required.

The concert was conducted by Richard Burgin, the Boston Symphony's associate conductor, and he began the evening with a divertimento extracted from Igor Stravinsky's ballet, "The Fairy's Kiss." There are at least three different Stravinskys, and this ballet represents the first, or early, Stravinsky. Intended as a homage to Tchaikovsky, the score draws upon several well - known Tchaikovskian melodies.

It is treated in typical Tchaikovskian idiom, even to the banal oompahs that underlay so much of his music for dancing. Although this work was "dedicated to the muse of Tchaikovsky," it often comes dangerously close to being a burlesque. And the rather slipshod performance by the orchestra added little to its stature.

Far more impressive, in respect to Mr. Burgin and his band, was the Sibelius Second Symphony which brought the evening to a close.

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302

AUG 18 1963

Jolliest Music at Tanglewood Turns Out to Be Beethoven's

By R. C. HAMMERICH

LENOX — It isn't often that Beethoven provides the jolliest music on a program — especially one that includes the playful Prokofiev.

Ormandy Returns

But that is what happened at Tanglewood Saturday night. Eugene Ormandy was leading the Boston Symphony Orchestra for 8182 listeners in his third public appearance here this season.

He conducted the orchestra Aug. 9 and the Berkshire Music Center Orchestra July 24.

Saturday's program consisted of Beethoven's Eighth and Prokofiev's Fifth Symphonies, and Brahms' "Variations On a Theme of Haydn," Op. 56.

Beethoven's Eighth Symphony is only a minute and a half longer than the first, the shortest, and except for some moments during the third movement is full of good-natured high spirits.

Fairly Straightforward

Ormandy conducted it with high spirits, too, although for the most part he approached it in a fairly straightforward manner which let the music speak for itself. With Beethoven, this is the best way.

In both the Beethoven and the Brahms he protected the elegant tonal clarity and underlying sonority which Boston's orchestra has been producing all summer.

Some of that clarity was evident in the Prokofiev symphony, also, but some of the lushness characteristic of Ormandy's Philadelphia Orchestra was there, too.

The best part of Prokofiev's Fifth is the second movement. The first is turgid, but the second is gay and whimsical with lots of little surprises, pieces of comical melodies and unexpected syncopated rhythms.

Varies Tempo Subtly

With pedantic treatment, it can be lost. Saturday night it was heard with great pleasure. Ormandy subtly varied the tempo as the movement progressed.

The third and fourth movements, too, were highly satisfactory. Any frowns directed from here toward the first movement are entirely subjective. The orchestra played it well enough

The Boston Globe—Monday, August 19, 1963

Music Review

At Tanglewood: Works Of Prokofiev, Barber

By MARGO MILLER

The three conductors in charge of Berkshire Festival concerts this week-end at Tanglewood chose works by Serge Prokofiev, in commemoration of the 10th anniversary of the Russian composer's death. The music ranged from the elegant "Classical" symphony through the thrusting energies of the Fifth Piano Concerto to the verdant melodies of his Symphony No. 5. Attaching these descriptive adjectives to the three works is not without danger, for the qualities are to be found in some measure in the concerto and symphonies alike. Indeed, it would be more accurate to say it was these qualities the conductors stressed.

Eugene Ormandy, a Summer resident of the Berkshires and Music Director of the Philadelphia Orchestra, conducted the Boston Symphony Saturday evening. His reading of the Prokofiev Fifth Symphony was spacious, letting those lengthy melodies lather into considerable excitement at the proper climaxes. Erich Leinsdorf's choice for Sunday afternoon was the little "Classical" Symphony which wheeled smartly around the conductor. It was in perfect balance, gleaming in the string passages, gossipy in the winds.

Richard Burgin, the Orchestra's former concertmaster and continuing as its Associate Conductor, had 19-year-old Lorin Hollander as piano soloist in the Fifth Concerto. The young red-head, heard this past season at Symphony Hall, still impresses the listener with bravura piano work, tossing off the rhythms of this concerto as so much child's play and making of the commotion something sonorous.

And speaking of pianists, John Browning is another good workman. He was heard Sunday in the Samuel Barber concerto. The piece is neatly crafted in the conventional arrangement of keyboard against orchestra (the Prokofiev work integrates the two), with a fine feeling for the instrument's many voices and its effects. Browning was one with the concerto, boldly stating the solo work which opens the piece, setting forth its occasional song lyrically, and bouncing deftly between the rhythmic and melodic figures of which the last movement is constructed. The composer was on hand to share the applause.

The Berkshire Festival concludes its 26th season this coming week-end. Leinsdorf will conduct all three concerts, again featuring music of Prokofiev and including works by Wagner, Beethoven, Brahms (the Second Piano Concerto, with Van Cliburn as soloist) and Tchaikovsky.

THE BOSTON SYMPHONY ORCHESTRA played three concerts in the seventh week of the Berkshire Festival at Tanglewood, Lenox, Mass. Friday evening Richard Burgin conducted Stravinsky: Divertimento, "Le Baiser de la Fee." Prokofiev: Piano Concerto No. 5 in G major, Op. 55, with Lorin Hollander as soloist. Sibelius: Symphony No. 2 in D major, Op. 43. Saturday evening Eugene Ormandy conducted Brahms: Variations on a Theme of Haydn, Op. 56a. Beethoven: Symphony No. 8 in F major, Op. 93. Prokofiev: Symphony No. 5, Op. 100. Sunday afternoon Erich Leinsdorf conducted Prokofiev: "Classical" Symphony, Op. 25. Samuel Barber: Piano Concerto, with John Browning as soloist. Schubert: Symphony in C major (Posthumous).

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,256

AUG 19 1963

Fine Tanglewood Weekend

Philadelphia Orchestra Music Director Eugene Ormandy made his first of two appearances as guest conductor of the Boston Symphony Orchestra at Tanglewood this summer, on Friday evening, the sixth weekend of the Berkshire Festival.

Two first performances (at Tanglewood) comprised the opening half of the program, Handel's Suite from the Music for the Royal Fireworks and Tschaikowsky's Seventh Symphony, in E-flat major. The former, after enthusiastic applause for Mr. Ormandy, was displayed with magnificent majesty and bombastic stateliness, in all four sections, the introductory overture, and three dance forms.

Restored from sketches and introduced to this country by the Philadelphia Orchestra on Feb. 16, 1962, Tschaikowsky's symphony is much like his other works, but moving in its own right. Its similarity may be one reason he wanted to dispose of the score, but thanks to Semyon Bogatytryev, professor of the Moscow Conservatory and Russian composer, who reconstructed the symphony, one was fortunate to hear this eminent performance by Mr. Ormandy and the BSO.

Only 33 pages of orchestration from the symphony's first rough sketches by Tschaikowsky survived, after he had decided to scrap it. But he didn't give up the whole idea, first turning the score into a piano concerto with three movements, later making the first overly long movement into a piano concerto, published after his death as "Piano Concerto No. 36. The other two sections were orchestrated by Taneiev and published as concerteo movements. It was from these remnants of the projected symphony that Bogatytryev produced the present form, in four movements, on the supposition that Tschaikowsky had so intended.

Benches had to be pulled inside the shed for the closing half of Friday's program because of the rain, but the audience's enthusiasm wasn't dampened in the least. Debussy's sensuous and symbolic "Prelude a l'Apres-midi d'un Faune" followed by Stravinsky's legendary and romantic Firebird Suite were projected with Mr. Ormandy's restrained but dynamic style. One is always aware of the subdued tension underlying his masterly control of the music and musicians, accomplished with smooth and graceful motion.

An assemblage of 10,926 persons was on hand Saturday evening for a resplendent concert, complete with two highlights. Under Erich Leinsdorf's direction, the orchestra performed Prokofiev's Overture to his opera "War and Peace," the Brahm's Double Concerto in A minor for violin and cello, and Mendelssohn's Overture and Incidental Music to "A Midsummer Night's Dream." The audience was wildly demonstrative with ample justification.

The Prokofiev was done with great style. It is a difficult work, the composer in a profound mood, attempting philosophical utterances in the form of music. The orchestra responded to the challenge and conveyed a sense of the deeper meanings embodied in the music.

Joseph Silverstein and Samuel Mayes, concertmaster and leading cellist of the BSO, were soloists in the Brahms. It was a lyrical reading, stressing thematic interweavings. Both artists, technically proficient and musically sound, received superb seconding by Mr. Leinsdorf who underscored the concerto's rhythmic configurations and dynamic convolutions. The enthused listeners accorded them a standing ovation.

The Mendelssohn was, again completely delightful. Mr. Leinsdorf, in rereading Shakespeare's play while preparing the music for performance last winter, found that it so enhanced his enjoyment of the music that he included excerpts from the play to be read as part of the performance, another first at Tanglewood. Patricia Peardon, through the courtesy of the American Shakespeare Festival at Stratford, Conn., was employed as the narrator, tying the various movements together. Gowned as queen of the faires, Miss Peardon, a trifle too much given to the wide gesture, was nevertheless completely enchanting as she set the mood for each of the 10 brief selections.

Her diction was admirable, as was her regard for the quality of the English she was reciting. The soloists, Jeanette Scovotti and June Genovese, with the Festival Chorus trained by Lorna Cooke deBaron, performed their

6 numbers with distinction, completely in the splendid spirit of the story. And Mr. Leinsdorf and the orchestra obviously enjoyed what they were doing, imparting delightful brio and catching joyousness.—M. de B.B.

THE SPRINGFIELD UNION, SPRINGFIELD, MASS., MONDAY, AUGUST 19, 1963

Barber's Piano Concerto Gets Tanglewood Plaudits

R. C. HAMMERICH

LENOX—John Browning and Erich Leinsdorf brought to Tanglewood Sunday afternoon a new work that may become a standard concert piece. Already it is a Browning specialty.

Premier Last September

It was Samuel Barber's piano concerto, a spectacular work that was given its world premier by Browning and the Boston Symphony Orchestra with Leinsdorf last September during the opening week in Philarmonic Hall at Lincoln Center in New York City.

During the winter season the same combination of performers presented the concerto twice in Boston, and Sunday afternoon they demonstrated a mastery over it that gave it an aura of solidity and permanence.

Among the 7338 listeners were Gov. and Mrs. Endicott Peabody, who joined Mrs. Leinsdorf in the conductor's box, and the concerto's composer, who was summoned to the stage to share the audience's approval.

No Modern Cacophony

The concerto has been very popular with audiences from the outset. It has no modern cacophony typical of the avant garde, but its varying harmonic structure takes it to the brink of dissonance.

Mostly, its underlying atmosphere is that of the large piano concertos of the Victorian period. This element is felt rather than noticed, however, because the use of pianistic percussiveness reminiscent of Prokofiev and the constant contribution of pepper and ginger by the cymbals, snare drums and other such spices keeps it smack in the middle of the 20th Century.

Browning, 30, is one of the more accomplished young pianistic technicians, and he makes this concerto sound easy. It is fully as difficult and demanding as Prokofiev's athletic piano music, and just about as entertaining, although more sombre.

Mozart Refurbished

The program opened with Prokoviev's "Classical" Symphony, Op. 25, which is less like his other music than Barber's concerto. It is Mozart refurbished and is perfectly delightful. It is, with the possible exception of "Peter and the Wolf," his best known and most popular piece.

Leinsdorf conducted it as if it really were written by Mozart or Haydn — that is, with careful attention to its well defined meters, rhythms and shape. It couldn't have sounded better.

The final music on the program, Schubert's C Major Symphony ("The Great"), received the same sort of loving care. It is great music, full of spontaneity and wistful romance.

Schubert wrote it in his last year of life, a year of deep poverty and repeated sessions of pain and illness. None of that shows in the music. Too bad he never heard it performed — especially as it was performed Sunday.

Gazette (e)
WORCESTER, Mass.
Circ. 93,451
AUG 19 1963

8,000 ATTEND

Ormandy Gives Finale At Lenox

By JOHN F. KYES
Gazette Music Critic

LENOX — Eugene Ormandy's final appearance of the season at Tanglewood on Saturday was in a Brahms - Beethoven - Prokofiev program well chosen to utilize the warmly cooperative spirit between this famous Philadelphia leader (a Berkshire summer resident) and the Boston Symphony Orchestra.

Ormandy shifted the cellos to the right foreground, and other details of seating were of his choosing.

The well-known tendency to dramatize the music (and is own gesturs) went over well with the audience of more than 8,000, undoubtedly reduced by a pre-concert shower.

"Chorale St. Antonii," the initial unadorned statement in Brahms' "Variations on a Theme of Haydn," was enunciated almost naively. The fozen variations provided immediate and highly contrasted fireworks.

Precarious Ease

Ormandy seemed intent on preserving purity of line and detail, except for one tossing scherzo midway of the variations, where the audience revelled in the precarious ease with which the leader and his forces "two-wheeled" around corners.

Betthoven's Symphony No. 8 in F major was a joy throughout. The sense of freedom and well-being was omnipresent. Effortless shifting from sonority to delicate filigree marked a happy rapport between conductor and orchestra.

This, one of the smaller symphonies of Betthoven, did not detract from the evening's sense of climax reached in the Prokofiev "Fifth." Here Ormandy was in his glory, and the huge orchestra outdid itself.

The movements of this symphony presented at least four aspects of modern Soviet music. The initial straightforward sonorities were good listening and clever, but said nothing to the heart. "Allegro moderato" brought humor of vinegary wryness.

Soul-Shattering

The beautiful "Adagio" was a soul-shattering experience with everything from warmly human melodies to utter frustration. This was the core of the symphony.

"Allegro giocoso" had its high moments, but all aspects of the symphony were surpised and wov en in: ironic humor, hints of dread fate, appealing themes, and finally one of the most intens but enjoyable barrages of concen trated sound I have ever heard

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Times (e)
HARTFORD, Conn.
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Sunday Telegram
WORCESTER, Mass.
Circ. 102,270
AUG 18 1963

Music: Ormandy Conducts At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LEONX—A gilt-edged program nd craftsmanship of guest conuctor Eugene Ormandy made an utstanding event of the Boston ymphony Orchestra concert last ight at Tanglewood.

An audience of 8,182 gave Ormandy a cordial and enthusiastic eception.

One did not miss the absence of a soloist last night.

The program was widespread in its content, and encompassed a wealth of orchestral resource. It was Brahms' Variations on a Theme of Haydn, Opus 56-A; Beethoven's Symphony No. 8 in F Major, Opus 93; Prokofieff's Symphony No. 5, Opus 100.

Glowed Throughout

Under Ormandy's direction, the orchestra had to discard preconceived concepts of the Brahms variations. We have heard past performances (under other conductors) that sounded compelling even brilliant. But this time, the work moved as if propelled by a powerful urge to reach fulfillment with step-by-step progression. The work glowed throughout. The theme had nobility from the start, and wasn't offered as if many more important developments were to follow.

Strings made a sparkling affair of their filigree during the woodwinds' variation of the theme. Ormandy did not permit lengthy pauses between sections, protecting their continuity. Nor were the rapid variations rushed beyond the players' abilities to make details coherent. The finale had marvelous vitality.

Harmonically Vicious

Following the Brahms, Beethoven's Eighth was a study in contrasts. Prokofieff's Fifth was an even wider stride. In fact, they seemed like eons apart, and not the 132 years that actually separate the two symphonies.

Ormandy not only had mastery over the thick mass of technical problems encountered in the Prokofieff, but last night he tossed them aside to reveal all the irony and spleen that the composer lavished on the two clangorous, harmonically vicious swift movements. Doubtless Ormandy was found by some to be remiss (or should I say limitedly effective) in his performance of the Beethoven Eighth. In relation to its neighbors (the monumental Seventh and Ninth symphonies) the Eighth is like a breeze compared to two typhoons.

The bright, rollicking, joyous mood of the opening movement was certainly not lacking. Ormandy went about this with a verve that approached severity. Bowing was exceptionally vigorous and timpani heavy. In the scherzando, Ormandy demanded no more than that it tick away mechanically, while pliant melodies followed cleared paths. The movement couldn't have been steadier had it been under the complete domination of a metronome. This did not impede its steady flow of rich nuances.

Burst With Vitality

The minuet was stately but good-natured cellos and horns distinguished themselves in the trio portion of the movement. The finale burst at the seams with vitality.

However calculated Ormandy's methods in accomplishing all this, tonal results were marvellous. Orchestral performances was a Boston Symphony special.

Erich Leinsdorf conducts the Boston Symphony this afternoon. Orchestral works are Prokofieff's "Classical" Symphony, Opus 25; nd Schubert's Symphony in C Major (posthumous). John Browning will be soloist in Samuel Barber's Piano Concerto.

Samuel Barber Work Premiered at Tanglewood

By GEORGE W. STOWE
Special to the Hartford Times

Lenox, Mass.—Samuel Barber's new Piano Concerto received its Tanglewood premiere Sunday afternoon in an exciting performance by John Browning and the Boston Symphony Orchestra under Erich Leinsdorf.

At its first performance in Lincoln Center last Fall with the same participants it was loudly acclaimed by some listeners and I could concur to a great extent with that judgment. Although only the second movement is recognizably Barber, it is work of great vitality that makes virtuosic demands upon the soloist.

The first movement with its three themes starts out auspiciously but suffers somewhat from its undue attenuation of this material. I had no such reservations about the lyrical second movement or the percussive, driving finale that is so reminiscent of Bartok. In fact, there is nothing more exciting to be found in Barber's output.

* * *

MR. BROWNING was in superb technical form yesterday and his performance was easily one of the highlight of the season. He has, of course, played this concerto several times with the orchestra and there is no doubt that he has complete command when it comes to exploiting its subject matter.

In support of the pianist the orchestra under Leinsdorf gave a vigorous and forthright reading. Mr. Barber was in the audience and shared in the enthusiasm that was loud and protracted.

* * *

PROKOFIEV'S most popular work in the symphonic category, his so-called "Classical" Symphony, opened the program in a reading that was notable for its steely control. In fact, I cannot recall hearing the finale taken at such a breakneck tempo as Leinsdorf adopted Sunday.

For the second half of his program Mr. Leinsdorf chose Schuber's Ninth Symphony, a work I have not heard in concert for 20 years (when Bruno Walter performed it with the New York Philharmonic in Carnegie Hall).

* * *

UNFORTUNATELY, the Boston conductor does not seem to share the late Viennese conductor's affection for this symphony 'heavenly lengths." Sunday afternoon its merely seemed inordiately long.

Whereas Walter brought infinite variety to the second movemnt and great gemutlichkeith to the third movement, Leinsdorf merely played the notes. The performance was vigorous but not moving.

Some 7,338 persons attenoded the concert Sunday.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,084
AUG 19 1963

Music Review

Tanglewood Weekend Concerts

By JAY C. ROSENFELD

YESTERDAY afternoon's concert at Tanglewood brought the Berkshire Festival within one week of its close for the season. Weather as [illegible] as the Berkshires [illegible] can provide attracted 7,338 to hear the Boston Symphony Orchestra under Erich Leinsdorf do symphonies of Prokofieff and Schubert, and to hear a new piano concerto by Samuel Barber introduced by a new soloist, pianist John Browning.

Barber was called from the wings after the performance and made to share in the tumultuous applause the performance by Browning and the music, per se, aroused. The lyric prelude for the piano alone and the middle section which Barber labels a "Canzona" are more than merely pleasant. They are gratifying for their imaginative poetry which was compounded by Browning's lovely tone and sense of legato. Barber precedes the piano entrance in the slow movement with a delightful air for the flute with a harp accompaniment.

Soon after the introductory mood, however, Barber's music gets agitated and the large orchestra, including five performers on percussion instruments, enters the fray and the piano becomes only another instrument in the general development. Browning's command of the keyboard was amazing in its facile fleetness, but some of his participation became more visual than heard as the composer enveloped him from every side.

* * *

LEINSDORF gave the Prokofieff "Classical" symphony, the First, a reading replete with sophisticated wit. There are several versions as to why the composer chose to call it "Classical." It is of simple transparence and calls for a very small complement of wind instruments, but to us it is exquisite tongue-in-cheek humor. Every movement is fascinating in its own right: The first is a sort of elegant buffoonery, the larghetto a spirit of exquisite coquetry, the gavotte a miniature of rustic consolation and the finale a bit of madcap recklessness.

* * *

THE SECOND half of the program was given over to the Schubert C Major. Even with a few of the repeats, it was a swift three quarters of an hour. Leinsdorf has an uncanny knack of determining the basic tempo at the outset so that it requires no adjustment beyond the normal divagations of the route. It was crisp and clear orchestral playing, the kind in which the Bostonians are so compactly brisk. Harold Gomberg played the oboe opening of the andante with fastidious grace.

Another Leinsdorf detail which is musically highly valid is his sense of dynamic values. A sudden double forte within such a gentle little fable is surely not intended to be the same as a similar indication in the "1812" overture, and hence does not become an ear-splitting shock. The spell Schubert summons in the trio of his scherzo was marvelously enhanced by the unsurpassed Boston wind sections. In this whole trio Schubert's use of the strings in an idiom of unvarying ascending direction is a marvel of selection and judgment.

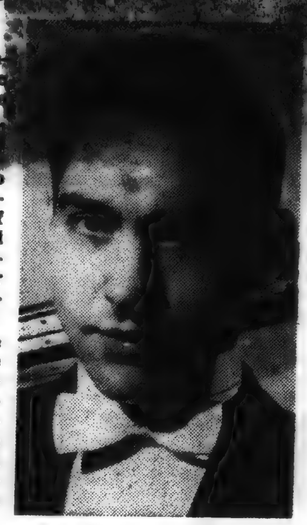
* * *

SATURDAY night Eugene Ormandy made the second of his two guest appearances. Rain had fallen in the hour before concert time, yet an audience of 8,182 was not deterred and came to hear symphonies of Beethoven and Prokofieff and the Brahms "Variations on a Theme of Haydn."

The Beethoven 8th, in F Major, is not the same thing to all conductors. Ormandy's insight and experience justifies anything he does. The 8th, to him, is an angry Beethoven, at best churlish and rude, with no hint of hearty merriment. Even the second principal subject was so reluctantly ingratiating as to render the sixth bar ritard unobvious. This approach had two results: His contrasts were intensified and his tempos impatient. All his fortes were double. The triple forte in the coda, one of the very few instances Beethoven calls for it, was unmistakably satiated.

* * *

ORMANDY MAKES music exciting. An unremitting drive prompts him to inject a degree of urgency in the most placid moments. In the Brahms variations he sparked the orchestra incessantly, focusing a vivid illumination on every soloist within the ensemble and continually needling the musicians out of any incipient complacency.



John Browning

The Prokofieff Fifth was a favorite of Koussevitzky. It was he who played it for the first time in America and later played it so often at Tanglewood. It was written in 1944 when Russia's involvement in war on its own terrain was a moment in history of inconceivable horror, which any reader of Shirer's recent history of the Third Reich will have more graphically in mind. It would be inevitable that any artistic emanation in that environment should have the ardor of transcendant glory in its fibers. That is the message Ormandy conveyed to his great and cordial audience.

* * *

PROKOFIEFF here writes for a tremendous orchestra. In the most compelling moments there are five men percussing to the limits of their strength. The bassoon section looked like a tanager pipe organ; the tuba bell caught the light and reflected it to the audience like a mischievous boy with a mirror; the piano, reeds and extra instrumentalists overcrowded the stage.

The writing is thick. Prokofieff does not hesitate to bring the lower voices into prominence and when the tuba, contrabassoon, bass clarinet, to say nothing of a horn and common bassoon, all blow, even softly, a fairly involved theme in unison, you get a tone quality which the sullen Sibelius in the same regions would never have audialized.

* * *

THE SPIRIT of the second movement, allegro marcato, is out of the same musical "stock room" as the "classical" symphony and proceeds with a dapper, foppish gait. The slow movement is not content with any insinuation of sedentary contemplation but even in "adagio" gives the violins a nervous hotplate figure of quiet triplets which keeps the theme warming as it is shifted from one voice to another.

The finale is noisily exuberant. All stops were out and speed limits abrogated. Tanglewood audiences, of course, come from far and near. Most of them know Ormandy by reputation if not by concert hall acquaintance and appreciate his right to occupy the pedestal on which popular American opinion has placed him. Their insistent method of demonstrating their approval gives ground to no one.

N.Y. Times Mon. 19 Aug 63

Music: Browning Plays Barber Work

Piano Concerto Given at Tanglewood

By HOWARD KLEIN
Special to The New York Times

LENOX, Mass., Aug. 18—There were two novelties in today's Tanglewood concert by the Boston Symphony Orchestras: John Browning made his debut here in Samuel Barber's Piano Concerto, which is new to this series, and Erich Leinsdorf conducted, as he did for the work's première at Philharmonic Hall last year with Mr. Browning as pianist.

Mr. Barber has a way of writing repertory works, which is what this work already is.

Mr. Browning seems to be the only pianist playing it. He performed it 20 times last season and is scheduled to play it 30 more next season.

The writing is full of surface complexities but its essence is to be found in the simple, melancholy and impassioned songs that emerge from time to time, and that dominate the middle movement.

The declamatory thematic units and bristling rhythmic figures fail to equal their implied weight, though, and are histrionic.

●

Mr. Browning played it brilliantly. There is a wealth of expressive and virtuoso piano writing from which the American pianist extracted the maximum effects in the poetic, song-like passages were tender and the bombastic [illegible] were sharp and metallically incisive.

Mr. Barber joined the soloist and conductor on the stage at the conclusion to share the richly deserved ovation by the audience of 7,338.

Mr. Leinsdorf opened the program with Prokofieff's "Classical" symphony in tidy, mirthful performance. He closed it with a lofty reading of Schubert's Symphony in C, which was expansive and elegant.

His immaculate direction and economy of motion in these works was a delight to watch. He seemed to be controlling the musicians by gently [illegible] from the players.

Eugene Ormandy was the guest conductor for last night's concert, which attracted 8,182 persons. It consisted of Brahms's Variations on a Theme of Haydn, Beethoven's Symphony No. 8 and Prokofieff's Symphony No. 5.

The last was by far the most satisfyingly performed, for Mr. Ormandy seemed to be having a fast night. The Brahms had a pleasantly sentimental quality but the Beethoven was just too hasty to make its strongest effect.

The Prokofieff was well-paced. Rhythmic control there was, but richly shaped line predominated, with the orchestra giving the full sweep-ing [illegible] Mr. Ormandy asked for.

The slow movement contains passages for the high strings that were thrillingly held aloft.

Next weekend Mr. Leinsdorf will lead the three concluding concerts. Van Cliburn will play Brahms's Piano Concerto No. 2 in B flat Saturday night, and Lili Chookasian will sing in Sunday's performance of Prokofieff's "Alexander Nevsky."

Greene & Rossi

John Browning, left, soloist, Samuel Barber, center, composer, and Erich Leinsdorf, conductor, discussing score.

Tang… Prok…

By Ronald E…
LENOX,

The next to final … of the Berkshire Mu… tival at Tanglewood … forward the examin… depth of the Soviet co… Serge Prokofiev.

Saturday night bro… Fifth Symphony, un… baton of Eugene Orm… the Philadelphia Or… and yesterday aftern… "Classical" Symphon… Erich Leinsdorf, musi… tor of the Boston Sy… and of the festival. … bonus yesterday was … Barber's Piano C… played by the young… can pianist, John Br…

The two Prokofiev s… nies are as different … and night. The "C… is all simplicity and… beauty (designedly so… title indicates). The … vast, complicated, full… temporary brilliance.

The "Classical" ha… out to be well name… ences quickly learned… it, and it has become… miliar to them, perh… any symphony of Mo… Beethoven.

The Fifth, with it… brious, thick-texture… movement and much… ing about in the bass… is going to take some… get through to the m… dience, if it ever do… frequently an inspire… of work, especially in … ond movement which… exact opposite of the… light-textured and … jogging tempos—an… songful adagio. The… Caucasian colors and… tions throughout th… that titillate the sens… these may lead, after… familiarity, to a full … ation of what is undo… one of the composer's… important works.

In contrast, the … Piano Concerto makes… diate contact with the… er. First played … Browning and the … Symphony during th… ing weeks of Phila… Hall at Lincoln Cen… fall, the work stems fr… great traditions of t… mantic concerto for… style, but seems to ha… more profoundly inf… by the Russian school… sented by Tchaikovs… Rachmaninov, than … Middle European … from Mozart and Bee… via Brahms.

It is a breath-takin… piece, with pyrot… bursting from every … and the piano part is … for any but the most … ful technician. But, a… blaze of sound, there a… ly lyrical voices whic… their apogee in the ca… dle movement, so … titled "Canzona." … ing gave a tremendo… citing and authoritat… formance throughou… work might almost … sidered his exclusive… erty), although he … quite equal in volume … tremendous competiti…

N.Y. Herald Tribune

Tanglewood Contrasts: Prokofiev Symphonies

John Browning, pianist.

By Ronald Eyer

LENOX, Mass.

The next to final weekend of the Berkshire Music Festival at Tanglewood carried forward the examination in depth of the Soviet composer, Serge Prokofiev.

Saturday night brought his Fifth Symphony, under the baton of Eugene Ormandy of the Philadelphia Orchestra, and yesterday afternoon the "Classical" Symphony under Erich Leinsdorf, music director of the Boston Symphony and of the festival. A lavish bonus yesterday was Samuel Barber's Piano Concerto, played by the young American pianist, John Browning.

The two Prokofiev symphonies are as different as day and night. The "Classical" is all simplicity and gentle beauty (designedly so, as the title indicates). The Fifth is vast, complicated, full of contemporary brilliance.

The "Classical" has turned out to be well named. Audiences quickly learned to love it, and it has become as familiar to them, perhaps, as any symphony of Mozart or Beethoven.

The Fifth, with its lugubrious, thick-textured first movement and much groveling about in the bass ranges, is going to take some time to get through to the mass audience, if it ever does. It is frequently an inspired piece of work, especially in the second movement which is the exact opposite of the first—light-textured and smartly jogging tempos—and the songful adagio. There are Caucasian colors and pulsations throughout the work that titillate the senses, and these may lead, after greater familiarity, to a full appreciation of what is undoubtedly one of the composer's most important works.

In contrast, the Barber Piano Concerto makes immediate contact with the listener. First played by Mr. Browning and the Boston Symphony during the opening weeks of Philharmonic Hall at Lincoln Center last fall, the work stems from the great traditions of the romantic concerto form and style, but seems to have been more profoundly influenced by the Russian school, represented by Tchaikovsky and Rachmaninov, than by the Middle European deriving from Mozart and Beethoven via Brahms.

It is a breath-taking show piece, with pyrotechnics bursting from every quarter, and the piano part is a killer for any but the most masterful technician. But, amid the blaze of sound, there are lovely lyrical voices which reach their apogee in the rapt middle movement, so rightly entitled "Canzona." Mr. Browning gave a tremendously exciting and authoritative performance throughout (the work might almost be considered his exclusive property), although he was not quite equal in volume to the tremendous competition from the orchestra in the climactic final movement.

Other works on his program to which Mr. Ormandy brought exceptional brightness and vitality were Brahms' "Variations on a Theme by Haydn" and Beethoven's Eighth Symphony." Mr. Leinsdorf's usual strict control of his forces delivered beautiful balance and quality of tone in both the Prokofiev "Classical" and the Schubert C Major symphonies.

Total attendance at the three week-end concerts, including Friday night, was 21,000.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Circ. 57,703
AUG 19 1963

Music: New Barber Concerto Heard at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Samuel Barber's new piano concerto and John Browning's performance of it with the Boston Symphony, conducted by Erich Leinsdorf, brought the biggest ovation of this Berkshire Music Festival yesterday afternoon at Tanglewood.

The composer was present to share it and was recalled to the stage many times.

Beautiful weather and a richly mixed program attracted an audience of 7,338, adding up to a seventh weekend total of 26,439.

The rest of the program was Prokofieff's "Classical" Symphony, Opus 25, and Schubert's Symphony in C Major, "The Great.".

Browning, Boston Symphony and Leinsdorf gave the world premiere of the Barber concerto at the orchestra's initial performance in the New Philharmonic Hall, New York City, last September. The following month, they repeated it in Boston.

It was obvious yesterday that the concerto was intimate matter to all concerned. The entire concept was the closest union imaginable of spirit and goal.

Judging by the composer's obvious joy and warm greeting to soloist, conductor and orchestra, his objectives were fully realized.

It is a stunning work. There are clear traces of other composers' influence — Rachmaninoff, Prokofieff and Liszt.

The first movement's rhapsodic theme, and treatment of it, are even reminiscent of Gershwin's Concerto in F.

This concerto has been much needed in the American repertory. It is a ringer in the contemporary cause. The work is "modern" but preserves those previous commodities that the public still cherishes — things like articulate harmony, melody and rhythm. Barber's crafty hand and imagination with tonal color has marvelous effect in the "Canzona," slow, second movement.

Browning has one of the most attractive talents among the increasingly heavy population of young piano virtuosos. His technique stands up to the best. But even in the most strenuous passages of the concerto's finale, when glissandos are splattered all over the keyboard, there was no trace of exhibitionism.

The Chief Spokesman

A beautiful ensemble was established between piano and orchestra in the "Canzona." The keyboard was chief spokesman while the orchestra wove a spell in the background.

The soloist gave a bravura demonstration in the percussive finale. It was clear, incisive, brilliant playing. The orchestra remained an integral part of the whole. When Browning introduced an expressive, liquid tone, Leinsdorf encouraged it with polished orchestral balances.

Following the performance of Prokofieff's Fifth Symphony on Saturday night, yesterday's "Classical" sounded even more like a lighthearted pastel.

Leinsdorf did not allow it to stand merely as a whimsy of "Modern Mozart." The work moved along with rippling progress, completely devoid of burlesque or sarcasm.

The first movement was alive and alert without rushing matters. Incidentally, the audience was amused at Leinsdorf's little dance that matched the gaity of the first and last movements. Strings came through with a blend of tonal warmth and elegance in the slow movement.

A Sparkling Close

Leinsdorf took the gavotte at a slightly slower than usual speed, adding to its humorous stateliness. The finale moved full speed ahead to a sparkling close with solos happening at a furious rate.

Schubert's C Major Symphony was indeed "The Great." It traveled the road of intriguing adventure from the moment the horns announced the tender opening theme to the sweeping surge that ends the work.

Highlights were galore : the close of the first movement where all preceding material was brought back with coherence and dash; the haunting oboe melody of the slow movement; the final clarity of the precipitous scherzo, the epic grandeur of the finale.

The Berkshire Music Center will present its annual "Gala" next Wednesday. Demonstrations by the various departments begin at four o'clock in the afternoon, and will be climaxed by the centers' symphony orchestra at 8 p.m. in the music shed.

The festival's final weekend begins Friday night. Leinsdorf will conduct the Boston Symphony in the Prelude to Act III, Wagner's "Lohengrin," excerpts from Wagner's "Parsifal;" and Beethoven's Fifth Symphony.

Van Cliburn will be soloist at Saturday night's concert in Brahms' Second Piano Concerto.

Worcester Daily Telegram

New York Herald Tribune
D. 359,813 S. 428,011
AUG 19 1963

TANG

By Ronald Eyer

LENOX, Mass.

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8TH WEEK. AUGUST 19TH - 25TH 143

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302

Retire After Today's Final Concert

Retiring members of the Boston Symphony Orchestra chat with Erich Leinsdorf, music director, at Tanglewood where the musicians will play their final concert with the orchestra today. Left to right: Alfred Zighera, cellist; Harold Meek, French horn; Mr. Leinsdorf; Lloyd Stonestreet, violinist; Harold Farberman, percussionist; and Louis Berger, cellist.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • Richmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302
AUG 25 1963

Five Members Of BSO Retire This Afternoon

LENOX—Five members of the Boston Symphony Orchestra will retire from the orchestra at the conclusion of its 82d season today. The 2.30 p. m. concert will also bring to a close the 1963 Berkshire Festival.

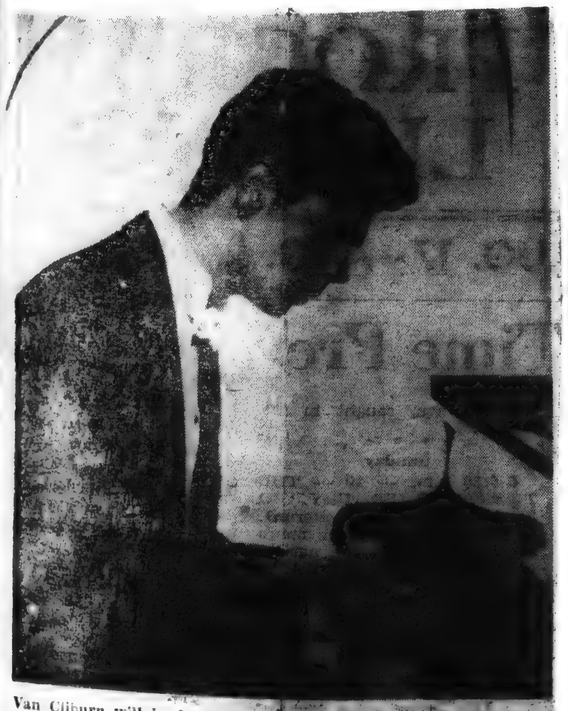
Honored Recently

Erich Leinsdorf, music director, and the members of the Boston Symphony Orchestra honored their retiring colleagues at at a luncheon recently on the Tanglewood grounds. The music director presented each of the retiring musicians with a gift.

Of those retiring today, Lloyd Stonestreet has been with the orchestra the longest. Mr. Stonestreet joined the violin section of the Boston Symphony in 1920 when Pierre Monteux was conductor. Alfred Zighera, who has shared the first desk of the cello section with Samuel Mayes, principal cellist, came to Boston in 1925 during the second year of Serge Koussevitzky's tenure as music director. Harold Meek, French horn, became a member of the orchestra in 1943 also under Dr. Koussevitzky.

Harold Farberman and Louis Berger joined the orchestra under Dr. Charles Munch. Mr. Farberman, a percussionist, became a member of the Boston Symphony in 1951, and Mr. Berger, a cellist, in 1953.

BUREAU
PER
NGS
UNION STAR
17, 1963



Van Cliburn will be heard for the first time at Tanglewood, Lenox, Mass., Saturday, Aug. 24, at 8 p.m. Erich Leinsdorf, music director of the Boston Symphony Orchestra, has invited him to play Brahms' Piano Concerto No. 2" with the orchestra.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Town Times
OAKVILLE, Conn.
Weekly Circ. 2,350
AUG 22 1963

ERICH LEINSDORF, music director of the Boston Symphony Orchestra, will conduct concerts Friday, Saturday and Sunday at Tanglewood, Lenox, Mass., as the Berkshire Music Festival's 82nd season comes to a conclusion. Special guest artist at Saturday evening's concert will be noted pianist Van Cliburn.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
ATHENS HERALD
Thursday, August 22, 1963

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, who is completing this week his first and highly successful season at the helm of the Berkshire Festival and Music Center at Tanglewood.

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302
AUG 25 1963

Final Soloist

LILI CHOOKASIAN

Lili Chookasian, contralto, will be heard at the Berkshire Festival's closing concert this afternoon. She will sing in Prokofiev's "Alexander Nevsky" which will be conducted by Erich Leinsdorf.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,084
AUG 24 1963

Prelude to Cliburn Night

Whitestone

Pianist Van Cliburn, who probably hasn't yet gotten warm after his trip to Russia, wore his coat yesterday as he rehearsed with Conductor Erich Leinsdorf and the Boston Symphony for tonight's concert at Tanglewood. The attendance is expected to break all records, since the concert has been sold out for several months.

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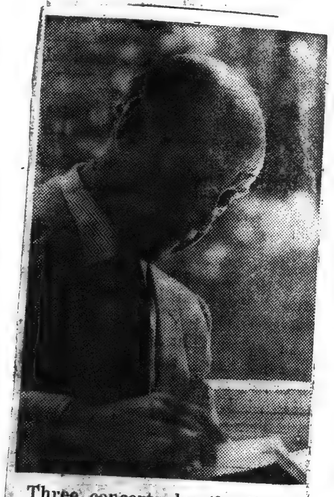
Independent
AGAWAM, Mass.
Weekly Circ. 3,052
AUG 1



Three concerts by the Boston Symphony Orchestra next Friday (August 23), Saturday (August 24) and Sunday (August 25) will close the 1963 Berkshire Festival and the Orchestra's eighty-second season. Erich Leinsdorf, who will conduct all three concerts, will complete his first season as Music Director of the Boston Symphony Orchestra with Sunday's (August 25) program.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,084
AUG 26 1963

Whitestone

SENATORIAL CONGRATULATIONS were offered pianist Van Cliburn, center, Saturday night at Tanglewood by Sen. Edward M. Kennedy, left, while Mrs. Erich Leinsdorf, wife of the Boston Symphony conductor, Mr. Leinsdorf and Mrs. Kennedy, right, smile their approval. Mr. Cliburn soloed in Brahms' Concerto No. 2.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ATHENS HERALD
Thursday, August 22, 1963

AMSTERDAM, N.Y.
RECORDER & DEMOCRAT
D. 13,759

AUG 20 1963

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 36,240

AUG 23 1963

THE POST-STANDARD
SYRACUSE, N. Y.
D. 99,290 S. 103,160

AUG 18 1963

New York Post
D. 372,679 S. 255,557

AUG 21 1963

Herald American
SYRACUSE, N. Y.
SUN. 210,836

AUG 18 1963

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 36,240

AUG 19 1963

Schenectady Gazette
SCHENECTADY, N. Y.
D. 46,382

AUG 20 1963

The Herald Statesman
YONKERS, N. Y.
D. 43,824

AUG 21 1963

The Herald-News
PASSAIC, N. J.
D. 73,409

AUG 14 1963

New England Newsclip Agency, Inc.
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Wilton Bulletin
WILTON, Conn.
Weekly Circ. 2,304

AUG 21 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302

AUG 18 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209

AUG 20 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 83,691

AUG 17 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press (e)
BRISTOL, Conn.
Circ. 14,439

AUG 17 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times
NEW MILFORD, Conn.
Weekly Circ. 4,129

AUG 22 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,256

AUG 14 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News-Times (e)
DANBURY, Conn.
Circ. 22,407

AUG 20 1963

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Circ. 283,819

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Weekly Circ. 32,267

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RIDGEFIELD, Conn.
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BOSTON, Mass.
Circ. 445,834

AUG 18 1963

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AUG 22 1963

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AUG 14 1963

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Journal
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Weekly Circ. 2,885

AUG 22 1963

TIMES UNION
ALBANY, N. Y.
D. 65,404 S. 116,733

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Journal (e)
HAVERHILL, Mass.
Circ. 12,291

AUG 19 1963

Tanglewood To Present Concerts To End Season

There will be three concerts by the Boston Symphony Orchestra starting next Friday, at Tanglewood in Lenox, Mass., August 23, 24, and 25 will close the 1963 Berkshire Festival and the Orchestra's 82nd season. Erich Leinsdorf, who will conduct all three concerts, will complete his first season as Music Director of the Boston Symphony Orchestra with Sunday's program.

For the concert on Friday, Mr. Leinsdorf has chosen two works of Wagner and one by Beethoven. The program will begin at 8 p. m. in the Tanglewood Music Shed and include the Prelude to Act III of "Lohengrin" and excerpts from "Parsifal" by Wagner. This concert will conclude with a performance of the Symphony No. 5 by Beethoven.

On Saturday morning at 10:30 a. m. there will be an Open Rehearsal of the Boston Symphony Orchestra for the benefit of the Orchestra's Pension Fund. The evening program on Saturday will begin with Prokofiev's "Duenna" overture and include the Symphony No. 6 by Prokofiev.

Sunday's concert will begin with the first Tanglewood performance of "Alexander Nevsky" by Prokofiev. Lili Chookasian will be soloist with the Boston Symphony Orchestra and the Festival Chorus. The Chorus has been prepared for its participation in "Alexander Nevsky" by Lorna Cooke deVaron and Alfred Nash Patterson of the Berkshire Music Center's Department of Choral Music. Sunday's program and the 1963 Festival will conclude with Erich Leinsdorf conducting the Boston Symphony Orchestra in a performance of Tchaikovsky's Symphony No. 5.

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Journal (e)
HAVERHILL, Mass.
Circ. 12,291
AUG 21 1963

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Evening Globe
BOSTON, Mass.
Circ. 146,915
AUG 22 1963

Tanglewood Traffic Tip

Advance ticket sales indicate record crowds at Tanglewood this week-end, the last of the season.

The Boston Symphony Orchestra reminds its patrons that the grounds open at 6 p.m. on Friday and Saturday and at noon on Sunday. The parking lots are free and are policed.

Visitors are welcome to bring picnics and eat on the lawns surrounding the Music Shed; a cafeteria is also available.

Following the concerts, which begin at 8 evenings and 2:30 p.m. Sundays, the grounds remain open for those who wish to visit the art exhibition or stroll in the gardens until the heavy traffic abates.

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Transcript (e)
NORTH ADAMS, Mass.
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AUG 24 1963

Final Tanglewood Series Opened By Boston Orchestra

The final weekend series of concerts in the 1963 season at Tanglewood, Lenox, opened last evening.

The Boston Symphony Orchestra under the direction of Eric Leinsdorf, its musical director, performed the Introduction to Act II of Wagner's "Lohengrin," excerpts from his last opera, "Parsifal," and Beethoven's Fifth Symphony.

The orchestra tonight will play Prokofiev's Sixth Symphony and Brahms' Piano Concerto No 2 with Van Cliburn as soloist, and will close the season tomorrow afternoon with Prokofiev's "Alexander Nevsky (Chookasian) and Tchaikovsky's Fifth Symphony.

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302
AUG 25 1963

Tanglewood Season Due For Attendance Record

Leinsdorf Winds Up First Year as Musical Director Of Boston Symphony This Afternoon

By R. C. HAMMERICH

LENOX—The Boston Symphony Orchestra ends its 28th Berkshire Festival this afternoon with a predicted seasonal attendance of 230,000, probably the largest in its history.

Except for July 8, a Monday, there has been at least one concert at Tanglewood every day since July 5—51 days of music. On 27 days there were two musical events involving audiences, and one day there were five. However, the audience were counted on only 39 of the 82 events.

High Quality

To say the orchestra and the staff of the music center, plus its 300 participants, have been busy would be an understatement.

Erich Leinsdorf, in his first year as director, has kept everyone hopping.

The musical quality of the festival concerts has been high, as might be expected from an orchestra believed by many musicians to be the best in the world.

The performances of Britten's "War Requiem" July 27 and Mendelssohn's complete incidental music to "Midsummer Night's Dream Aug. 10 were unforgettable. And the piano performances by Rudolf Serkin July 6 and Jorge Bolet Aug. 11 only can be equaled, not surpassed. (This is being written before Cliburn's performance Saturday.)

That the quality has been high also among the young musicians studying at the center should be a surprise to no one. Many are members of orchestras at home; they were chosen by audition; they rehearsed strenuously; their performances as soloists, in chamber groups and in the center's orchestra (which was larger than the Boston Symphony Orchestra) were equal and in some instances superior to concert professionals on tour.

The 43 events they and the Fromm Fellows performed constituted the biggest musical bargain west of Eastport, Me. A donation to the Society of Friends bought a ticket to all.

There are signs that in future years it may be a bigger bargain. Leinsdorf has said he may reduce the number of instrumentalists studying at the center and raise their requirements for acceptance.

He is considering, also, an increase in the size of the center's choral and listening-analysis departments, partly to help musicians investigate oratorios and cantatas and partly to offer greater opportunity to more music teachers and administrators.

While the center is changing its emphasis and spreading into more musical areas, the festival is growing. This week's audiences may take the season's total past the record. The report will be published Monday.

The first festival by the orchestra was "a three-concert event in 1936 under the audpices of the Berkshire Symphonic Festival, Inc., on the grounds of Holmwood, an estate that overlaps the borders of Lenox, Lee and Stockbridge and eventually became the Foxhollow School for Girls.

Attendance was about 15,000. Attendance at Charles Munch's final appearance as permanent conductor a year ago was 15,300 on a Sunday afternoon.

In 1960 the season had grown to six weeks, in 1961 to seven weeks, last year to eight weeks with an attendance of 217,642.

At this writing, preceding the open rehearsal and three concerts of this final week end, attendance at 21 orchestra concerts, six chamber music concerts, seven open rehearsals and the pops concert has been more than 200,000.

No count was kept of attendance at the 33 orchestra, chorus and chamber music concerts and lectures and seminars open to members of the Society of Friends of the Music Center.

The uncounted audiences were relatively small, but they will cease to be when more music lovers discover the discrepancy between the low price of admission and the high level of performance.

Musical Events

Today

2.30: Boston Symphony Orchestra, Festival Chorus, Lili Chookasian, soprano; Shed, Tanglewood, Lenox. (Final Festival concert)

2.30: Band Concert, Forest Park.

4: Chamber music; Marlboro Festival, Marlboro College, Marlboro, Vt.

4: Berkshire Quartet; Music Mountain, Falls Village, Conn.

7: Band Concert; Szot Park, Chicopee.

Monday

8.30: "Call Me Madam," Martha Raye; Music Fair, Storrowton, West Springfield. (1st week).

Friday

8.30: Choral concert, Robert Shaw, director; Marlboro Festival, Marlboro College, Marlboro, Vt.

Saturday

8.30: Choral concert, Robert Shaw, director; Marlboro Festival, Marlboro College, Marlboro, Vt.

Next Sunday

2.30: Band concert; Forest Park.

4: Choral concert, Robert Shaw, director; Marlboro Festival, Marlboro College, Marlboro, Vt.

4: Berkshire Quartet; Music Mountain, Falls Village, Conn.

7: Band Concert, Szot Park, Chicopee.

New York
Journal American
NEW YORK, N.Y.
D. 501,625 S. 760,395
AUG 25 1963

A New 'New Look'

By MILES KASTENDIECK

AS THE Berkshire Festival ends today, so does Erich Leinsdorf's first year with the Boston Symphony Orchestra. It has been an enlightening year. Some have felt it to be most stimulating, others somewhat disturbing; but nobody will deny that it has been refreshing in many ways.

Much has already been written about the "new look" of the Boston Symphony. That it has a different sound, that it plays with exciting new discipline only emphasizes once more what an extraordinary body of musicians constitutes this orchestra—what a wonderful musical instrument it has always been. As a musical executive Mr. Leinsdorf has done wonders for it.

IN SHIFTING the repertory he has renewed old acquaintances and injected new interest in his programs. A glance at those for the Berkshire Festival before it opened indicated an unusual number of first performances at Tanglewood.

It also brought a significant American premiere in Britten's "War Requiem." Perhaps it is no wonder that record crowds have attended the concerts this Summer and applauded Mr. Leinsdorf with increased enthusiasm.

Little has been said, however, about what the Boston Symphony Orchestra has done to Mr. Leinsdorf. Though he has "commanded" it, he has not necessarily conquered it. The men have worked hard for him and undoubtedly found the experience invigorating. Contact with them has taught him considerable. What is most important is that they have learned together in a collaboration that can go far.

EMERGING at the end of this first year is a new "new look" in Mr. Leinsdorf himself. Just having him conduct at Tanglewood has been an experience. He has changed noticeably in eight weeks just as though Tanglewood represented the fruition of a year's work. Gone are certain grotesque gestures in his conducting. Present is an indication of mellowness just breaking through. He has relaxed his cold, hard, intellectual manner and begun to conduct in a more creative way. One might say that he is beginning to feel at home, that he likes his association and finds it good.

To what degree he will warm up to all this creates exciting potentialities. This could be the beginning of a new look for Mr. Leinsdorf himself.

The Knickerbocker News
ALBANY, N. Y.
D. 55,360
AUG 23 1963

Come Early, Stay Late at Tanglewood

Lenox, Mass. — The advanced sale of tickets for the final weekend of the 1963 Boston Symphony concerts at Tanglewood (today through Sunday) indicates that audiences are going to be extremely large.

The Tanglewood management would like to remind its audience of the following matters in order to make the final concerts as comfortable and convenient as possible for all who attend:

• There is no charge for parking at Tanglewood.

• The Tanglewood grounds are opened two hours before each concert.

• The cafeteria opens at 6 p.m. on concert evenings, noon on Sundays. Box lunches and beverages are available.

• Following all concerts, while the parking lots empty, the grounds remain open for those who wish to browse at the music store, the art gallery, stroll about the formal gardens.

• The experienced Tanglewood patron allows plenty of time margin to reach the grounds and relax before the concert, thus avoiding the heavy traffic.

Concert hours are 8 p.m. today and tomorrow, 2:30 p.m. Sunday. Erich Leinsdorf will conduct all three concerts on the final weekend.

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AUG 31 1963

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Transcript-Telegram (e)
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AUG 26 1963

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
AUG 31 1963

Regional Roundup

Attendance Record Set At Berkshire Festival

Tanglewood Ticket Sales Reach $568,435 for Most Successful Year; New Works Performed

During the Boston Symphony Orchestra's 1963 Berkshire Festival at Tanglewood in Lenox, 233,845 persons attended 40 events to set a record for one season's total attendance. Attendance was 217,642 during the 1962 festival.

Leinsdorf's First Season

Ticket sales were $568,435.50. In 1962 they were $546,984.50. (The orchestra's annual budget is more than $2 million. Musicians' payroll is more than $1 million.)

It was the 28th year since the orchestra first participated in the festival, Erich Leinsdorf's first season as music director of the orchestra and director of the festival and Berkshire Music Center for advanced study and the 23d season since the founding of the center.

A breakdown of attendance figures shows 127,225 at 15 regular concerts, 34,887 at six Mozart concerts, 18,547 at two Bach and one Haydn concerts, 6062 at six chamber music concerts, 32,305 at eight open rehearsals to benefit the orchestra's pension fund and 14,769 at a pops concert and five center concerts to benefit the center.

Contributions Rise

Contributions by 4183 members of the Friends of the Center were $30,967.12. Last year 3533 members gave $25,240.

Aaron Copland was chairman of the faculty of the center. More than 300 participants were enrolled from 38 states and 19 foreign countries.

The 1964 festival will open July 3 and continue for eight weeks. The center will be in session from June 28 to Aug. 23.

Six Mozart Concerts

The festival opened with a series of six Mozart concerts by a chamber orchestra composed of members of the Boston Symphony Orchestra conducted by Leinsdorf. Charles Munch conducted two Bach programs and Leinsdorf a concert of Haydn's music in the third and final weekend of programs by the chamber music orchestra.

The full Boston Symphony Orchestra presented 15 concerts during the remaining five weeks of the festival. Leinsdorf conducted nine.

His guest conductors included Munch (two programs with the chamber orchestra; and two with the full orchestra); Eugene Ormandy (two concerts); Richard Burgin and Pierre Monteux. Arthur Fiedler conducted the Boston Pops Orchestra July 31 for the benefit of the Berkshire Music Center.

Several Soloists

Leinsdorf invited several soloists to Tanglewood who had not previously performed here. Among these were: pianists David Bar-Illan, John Browning, Van Cliburn, Malcolm Frager and Lorin Hollander; singers Alec Campbell, Walter Carringer, Lili Chookasian, Nicholas DiVirgilio, June Genovese, George Hoffman, Tom Krause, Jeanette Scovotti and the Columbus Boy Choir.

Other soloists included (in order of appearance): Rudolf Serkin, Lukas Foss, Phyllis Curtin, Berj Zamkochian and Jorge Bolet. Patricia Peardon was the narrator in the performance of Mendelssohn's "A Midsummer Night's Dream."

Joseph Silverstein, concertmaster; Samuel Mayes, principal cello; Doriot Dwyer, principal flute; James Pappoutsakis, flute; Ralph Gomberg, principal oboe, and Roger Voisin, principal trumpet, all of the Boston Symphony Orchestra, were soloists this summer.

War Requiem Premiere

On July 27, Leinsdorf conducted the American premiere of Benjamin Britten's War Requiem, and he selected a number of compositions which had not been performed previously at Tanglewood. Ten works by Prokofiev in observance of the 10th anniversary of the composer's death were performed.

Other composers whose works were played included: Beethoven (6), Brahms (4), Debussy (2), Schubert (2), Stravinsky (2), Wagner (2), Tchaikovsky (2) and one each by Bartok, Barber, Berlioz, Franck, Handel (arr. Harty), Hindemith, Kodaly, Mahler, Mendelssohn, Ravel, Respighi, Saint Saens and Sibelius.

The six Tuesday evening programs of chamber music included three programs by the Juilliard String Quartet presented in cooperation with Fromm Music Foundation of Chicago and devoted to the music of the 20th century; the Nova Arte Trio, an all-Prokofiev program by the Kroll Quartet with Ruth Posselt and Ralph Berkowitz as assisting artists; and Henryk Szerying in recital.

Many Composers

Composers represented at the six chamber music programs were Bach (2), Bartok, Beethoven (2), Berg Carter, Copland, Debussy, Fine, Ginastera, Hindemith, Mozart, Ponce, Prokofiev (4), Ravel, Schoenberg, Shostakovitch, Stravinsky and Webern.

Of 95 20th-century compositions performed during the season 19 were presented by the Boston Symphony Orchestra, 17 during the Tuesday chamber music series, 17 by the center's choir, nine by the center's orchestra, 16 by the center's chamber orchestra, 24 by the Fromm Fellows, five piano works by Paul Jacobs and eight during a performance of new developments in jazz.

ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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ALBANY TIMES UNION
Sunday, August 25, 1963

Terrific Trio Tanglewood's Guiding Lights

By EDGAR S. VAN OLINDA

AS the 1963 Berkshire Music Festival draws to a close today, it is interesting to place in juxtaposition the three world-famous musical dictators who have guided the artistic progress of the Boston Symphony [illegible] since the Bostonians first preempted the magnificent grounds of Tanglewood, their gift estate near Lenox, Mass., in August, 1936.

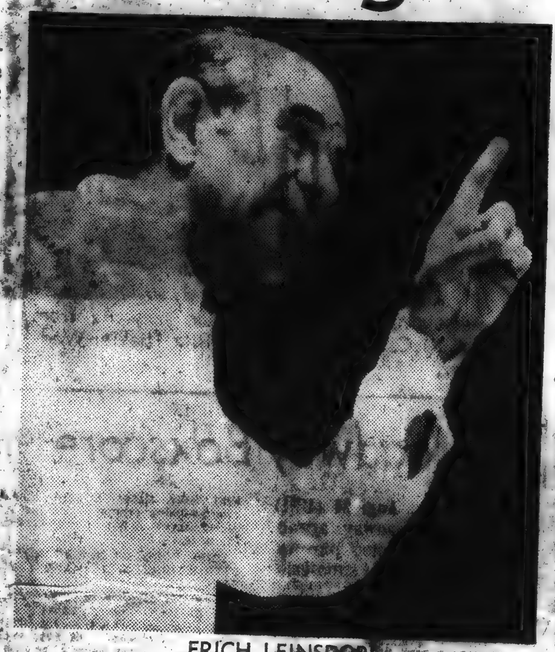
The concerts, succeeding those of the late Henry Hadley on the Hanna Farm, near Interlochen, were first held in a mammoth circus tent. On Sunday evening, Aug. 16, of that year, "the rains came, the floods descended and beat upon that house" with such force as to drown out the orchestra which was on a coast-to-coast radio network. Serge Koussevitzky, who was on the podium, notified his board of trustees, in no uncertain terms, that he would never again conduct his orchestra under canvas. It was then that Miss Gertrude Robinson Smith, a summer resident of Stockbridge, mounted the platform, and as the result of an impassioned speech, secured pledges to underwrite the cost of the present 6,000-seat Music Shed.

Since that history-making and inharmonic, counter-attraction, the Boston Symphony Orchestra has functioned, beautifully, rain or shine. There have been hot, humid days and nights when even the immaculate Koussevitzky and the members of his orchestra shed their coats and played in comparative comfort. That sartorial arrangement is still in force.

Era Of Mystification

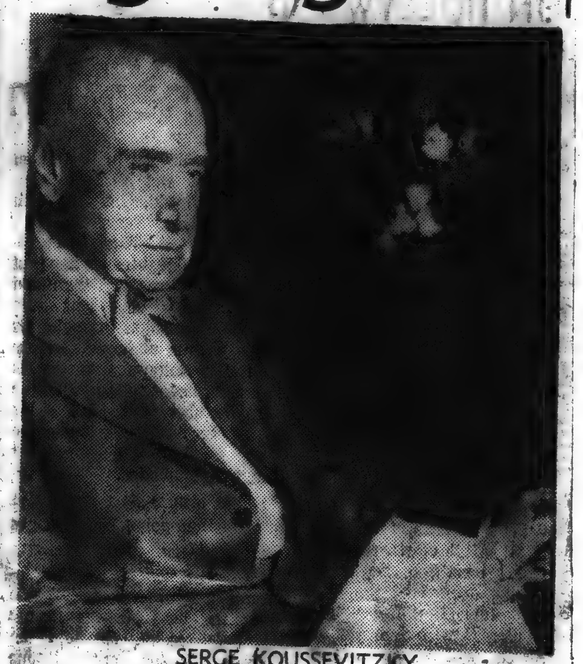
There was an era when the artistic function of the conductor mystified many musical laymen. To the uninitiate, many of them were frustrated instrumentalists. Mr. Koussevitzky, himself, was a virtuoso on the double bass, and I recall his appearance in Harmanus Bleecker Hall as soloist with the orchestra of Emil Mollenhauer, of Boston, during the annual May Festival in Albany at the turn of the century.

As the music lovers became more familiar with the function of the conductor, the maestros were divided into three categories; this man conducted without a score; this



ERICH LEINSDORF

CHARLES MUNCH



SERGE KOUSSEVITZKY

one without using a baton; the third re-arranged the seating of the instrumentalists.

However, the music reviewers had their own classifications. Serge Koussevitzky was the showman. Charles Munch was the gentle man who was graced with the established European traditions. Erich Leinsdorf is the dynamic conductor. All are, or were, products of their early environments.

Koussevitzky Unorthodox

Mr. Koussevitzky was of Russian origin. His unorthodox stage demeanor frequently came between the music and the audience. He loved the adulation of the crowd and posed, obligingly, before he gave the downbeat and at the conclusion of the work, for photographers, professional and amateur.

He also added a vocal accompaniment of his own as did Toscanini, during some felicitous phrase — and not always in the same key. But he was at his artistic and emotional zenith when he played the music of his countryman, Tchaikowsky.

Munch Served With Humility

Charles Munch, who succeeded Mr. Koussevitzky following the latter's death in 1951, was, temperamentally, the direct antithesis of his predecessor. His conducting was self-effacing, engagingly modest and unassuming. He served, music with humility. In the music from the French repertory and that of Brahms, Dr. Munch was supreme.

Mr. Leinsdorf, who was appointed permanent conductor of the Boston Symphony Orchestra, following Dr. Munch's retirement last fall, was born in Vienna and came to New York in 1912. His earlier leaning was toward a concert career as a pianist; later, grand opera. For many years he was associated with the famous Vienna Opera and more recently, with the Metropolitan Opera Company, where he was considered one of the outstanding directors of that art form.

Leinsdorf Shows Greatness

There were many Tanglewood regulars who were dubious about Mr. Leinsdorf's orchestral abilities. However, from the moment he walked on the stage of the Tanglewood Music Shed to inaugurate the Bach and Mozart series this year, he established himself immediately as one of the great conductors of this generation.

Mr. Leinsdorf conducts without score, except when a concerto is programmed, and his articulate hands and electronic fingers draw from his ensemble of 104 artists magnificent musical effects as skillfully as a puppeteer manipulates the strings which activate his inanimate subjects.

His command of the orchestra, and his knowledge of all its resources are consummate. He knows how to blend and balance, skillfully, the different sections into a rich tone texture. He can adapt orchestral technique to every requirement of a performance. Beyond all this, he has unquestioned authority and the respect of his instrumentalists; authority and respect that earned for him the title, in his formative years, — "The Young Toscanini."

TIMES UNION
ALBANY, N. Y.
D. 35,404 S. 116,733

AUG 26 1963

AT TANGLEWOOD

Leinsdorf Brings Vitality to Finale

By EDGAR S. VANOLINDA

If the Berkshire Music Festival at Tanglewood required any additional justification as an outstanding cultural center in America, it was provided by Erich Leinsdorf, who has completed his first year as mentor of the Boston Symphony Orchestra. The new conductor, both in its home city concerts and those of the eight-week series of superb performances which closed yesterday afternoon has injected into the heart of the 104-piece ensemble, a shot of musical adrenalin which has provided new life to the 82-year-old organization.

Friday night, Mr. Leinsdorf presented one of the finest concerts of this or any season with the majestic music of Wagner (the Introduction to Act 3 of "Lohengrin" beautifully contrasted with excepts from "Parsifal") and the monumental Fifth Symphony by Beethoven. In the 30 years I have been attending the concerts of the Berkshire Festival, I have never heard a more concise reading of the works of these two musical giants.

Hidden Phrases Highlighted

Mr. Leinsdorf brought into being, hidden phrases and important contributing melodies and harmonization which less fastidous interpretors have ignored or were unaware of their importance to the fabric of the music. New music, like new friends, is always interesting, but music which has stood the test of time is infinitly more enduring and comforting than short-lived, so-called "modern music."

Shakespeare to the contrary, there IS great value "in a name" especially when it is borne by the young American pianistic genius who has made a household word of his baptisimal heritage, Van Cliburn. He made his Tanglewood debut Saturday night with a magnificent performance of Brahms Second Piano Concerto. There was great interest among the skeptics in the sold-out audience of 12,000 preempting the Music Shed, and overflowing the lawns surrounding the auditorium.

The youthful guest soloist proved, beyond a doubt, that he is equally at home and at ease in the romantic school of piano literature as he is in the more bombastic works of the composers of pre- and post-Soviet schools of music. He has added his name to that hierarchy of young pianistic geniuses who have appeaed at Tanglewood this season: Serkin, Frager, Bolet, Hollander, Browning and Bar-Illan, this generation's Rubinsteins and Horowitzs.

Prokofiev Featured

As an aperitif to Brahms, Mr. Leinsdorf again featured Prokofiev with the playing of the spritely overture to the sprightly opera, "The Duenna," and the Symphony No. 5. The silence the Soviet audience accorded the symphony when it was first performed in 1947 was compensated by applause of the Tanglewood audience last Saturday.

Yesterday's closing concert of the 1963 season continued the spell of Prokofiev's exposure by Mr. Leinsdorf with a masterful performance of the cantata, "Alexander Nevesky," in which the orchestra was assisted by the fullthroated mezzo-soprano, Lili Chockasian, and the Festival Chorus.

I cannot imagine a more appropriate orchestral work with which to conclude one of the most successful seasons in the 26 years that the Bostonians have taken over the Tanglewood summer "Salzburg" than the use of Symphony No. 5 by Tschaikovsky. Mrs. Leinsdorf was the living example of the phrase: "I came, I saw, I conquered!" The leader of the Boston Symphony Orchestra has sold himself to tens of thousands of Tanglewood fans as he has to the Bostonians. As the supreme architect of the musical structure of the two Massachusetts communities, I am certain that Mr. Leinsdorf received as great an emotional thrill from the farewell demonstration of the audience as the audience did from his magnificent series of concerts during the 1963 season.

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Telegram (m)
WORCESTER, Mass.
Circ. 59,451

AUG 24 1963

Music: Leinsdorf Conducts At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Bringing the Berkshire Music Festival into its final stretch last night at Tanglewood, Erich Leinsdorf conducted the Boston Symphony Orchestra in a program that carried its own guarantee of approval.

It was introduction to Act III of "Lohengrin," and excerpts from "Parsifal," both by Wagner and Beethoven's Symphony No 5 in C Minor, Opus 67.

The audience numbered 6,594.

This program went far beyond routine matters of note-playing, however involved with technique, style, and mechanics. Certainly one has to be in just the right mood, stimulated by such a performance as last night's for the "Parsifal" music to have the effect that it did.

The evening was steeped in three-fold drama, each example of which had little relationship to the others, even the Wagnerian selections. Speaking generally, the atmosphere in the music shed went from the romantic worldliness of "Lohengrin" to "Parsifal's" ethereal beauty, to the human rebellion of the Beethoven symphony.

Stirring Results

Results were stirring. But as we said, skillful delivery of notes and even perfect obedience to every notated detail wouldn't have achieved last night's performance.

This applies mainly to the Beethoven Fifth, which affords the vain pleasure of recognition. Last night, the first movement was played uncommonly slowly, with marvelous articulation. The defiant four-note figure that crops up repeatedly through the work received serious and immediate attention. But these are only the portals through which one witnessed a great drama of fate's victory over foe.

It is performances like last night's that have brought the Beethoven Fifth to its unchallenged pinnacle. Nothing went in one ear and out the other. After the initial theme-tattoo, Leinsdorf and the orchestra swept through the raging pages of the first movement, leaving a trail of tonal opulence and fiery drama.

The "Lohengrin" introduction got the program off to an attention-rousing start. Leinsdorf's mirror-clear style was reflected in sharply-contoured phrases and a multitude of detail, that could be seen as well as heard. Excellent technical performance gave the brief prelude an animated character, and brasses brought out pompous highlights. The middle part, based on music sung by Elsa in the opera, regressed to warmly expressive sound, giving the work an entity. Beautiful work was done by strings and woodwinds.

Balance were not all perfection, however. At times, brasses and timpani were so brash that strings had to force tone in order to survive.

In the "Parsifal" prelude to Act 1, most beautiful were the typically Wagnerian single strands of melody that blossom into chordal structures.

Leinsdorf derived a multiplicity of nuances within short phrases. This was essential because, at the slow tempo used, it would otherwise have dragged mercilessly. The music had a floating quality that comes only from steadiest sustenance of tone.

The "Transformation Scene" from Act 1 reached a zenith of fibrancy with offstage percussion adding to dramatic expansiveness. This section subsided to a quiet murmur from which sprang the prelude to Act II, representing the deviltry of Klingsor, wicked magician.

A gorgeous moment arrived in the Good Friday section where brasses cut through a storm of tonal wealth that had been gradually accumulated by strings. Together they brought the whole to a magnificent climax that ebbed into a quiet transfiguration in the finale to Act III.

Incidentally, at last night's performance the bell effects in the "Transformation Scene" were made by a specially built set of electronic instruments struck by electro magnets.

A record attendance is expected at tonight's concert. Van Cliburn will be soloist in Brahm's Piano Concerto No. 2 in B Flat Major, Opus 83. Leinsdorf will conduct the Boston Symphony in the "Duenna" Overture and Sixth Symphony, both by Prokofieff.

Music Review

Leinsdorf in the Familiar

By JAY C. ROSENFELD

THE 1963 Tanglewood season is in the middle of its final weekend today. Last night Erich Leinsdorf conducted a program of Wagner and Beethoven for an audience of 6,594 and he will conduct the closing concerts of the Berkshire Festival tonight and tomorrow afternoon.

There is always great anticipation with a new conductor. His personality, his programs, even his appearance, are all matters to which aficionados look forward, depending in some cases on the degree of their loyalty to the previous incumbents or on any manner of other factors. Leinsdorf, the youngest man to hold the post of musical director since the Boston Symphony Orchestra has been coming to the Berkshires, brought with him a record of international recognition fully equal to that either of his Berkshire predecessors enjoyed at that point in their careers.

* * *

HE BROUGHT, also, his own repertory, hopefully different from those preceding him, not for any disfavor with what had gone before, but with the wish that it would initiate us into new ground. This he has done so that one was more than willing to grant him a program of the better-known works.

Leinsdorf's Wagner was full of life and color and emotion. The short introduction to the third act of "Lohengrin" may have been chosen to allow the latecomers to be seated. But it was vivid and jubilant. The high point of the evening, however, was the "Parsifal" excerpts. The prelude to Act 1 begins with a long ascending stair, played in unison by the violins and cellos, aspiring for salvation. It is one of those great moments where a great composer discerns the inutility of compounding his resources to make the deepest effect and falls back on the barest simplicity. The declaration of faith by the brass choirs was magnificent for sound.

* * *

THE transformation scene is full of contrasts, of which the impassioned sections were most moving. After the prelude to Act II there was a skip to the prelude to the third act which if similar to the first-act transformation. Leinsdorf let the orchestra soar sublimely in the Good Friday spell and the finale was pregnant with compassion. The orchestra was in magnificent fettle and responded to Leinsdorf's barely suggested nuances with masterly sensitivity.

The Beethoven Fifth was less felicitous. An adherence to precision deprived the first movement of a forward urge. The tempo chosen was deliberate and calculated and reflected no suspicion of fate or any of the other fanciful sobriquets the story books would have us associate with this unique symphony.

* * *

THE FOLLOWING movements were more characterful although even the final allegro was not as majestic as we could have wished it. It became more gratifying for the playing than for the inner framework.

The violas and cellos sang the slow movement with a glorious tone, and the scherzo gave other voices of the orchestra opportunities to show their virtues.

An evening of pleasant warmth contributed to the enjoyment of the program and the demands for Leinsdorf's reappearances increased in vehemence instead of diminishing as the demonstration persisted.

The New York Times
WESTERN EDITION
D. 100,000

AUG 24 1963

LEINSDORF DIRECTS BERKSHIRE CONCERT

Special to The New York Times.

LENOX, Mass., Aug. 23 — Beethoven and Wagner were played tonight to open the final weekend of concerts by the Boston Symphony Orchestra at Tanglewood's Berkshire Music Festival.

Erich Leinsdorf conducted. He will lead again on Saturday night and Sunday afternoon.

The program was a meat-and-potatoes affair and while it was served efficiently, with occasional zest and never overdone, it was an experience more filling than exciting.

Beethoven's Symphony No. 5 was the closing number and the last two movements of it were very good. The tempos were brisk, providing some exciting moments, but on the whole Mr. Leinsdorf shows predictable control over spontaneity, and a sense of overwhelming drama was missing.

The Boston Symphony played with an exuberant vitality that with a little more flamboyant approach Mr. Leinsdorf could have capitalized on to good advantage.

HOWARD KLEIN.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885
AUG 29 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
AUG 24 1963

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,256
AUG 28 1963

TANGLEWOOD REVIEWS

Friday Evening by B. C. M.

The program, conducted by Eric Leinsdorf, began with the gay Introduction to the third act of Richard Wagner's opera "Lohengrin." Although this piece, an introduction to the famous wedding march, is almost too familiar, it provided a suitably brilliant and enjoyable opening to the rather tedious middle portion of the concert.

This was orchestral excerpts from Wagner's "Parsifal," a music drama about the Guardian Knights of the Holy Grail, from which Christ drank at the Last Supper, and the Holy Spear, which pierced his side as he hung on the cross. An evil enchanter, Klingsor, has wounded a knight with the Spear, and Parsifal heals the knight by touching him with the Spear.

The music is filled with many beautiful, symbolic melodies and mystic-sounding chord arrangements, but seems purposeless and tiresome with its endless and unresolved chromaticisms; there is little change of mood throughout the approximately 45 minutes which the performance of this work consumes. Perhaps, however, the music would have been more meaningful had it been accompanied by stage drama.

The closing number, Beethoven's Fifth Symphony, well atoned for what was lacking in "Parsifal." Mr. Leinsdorf beautifully demonstrated his tremendous powers as a conductor holding the orchestra in perfect control and balance. The lovely Andante and the final Allegro were particularly well done. Mr. Leinsdorf's evident exuberance communicated itself to the audience, which greeted him with tumultuous applause at the conclusion of a thrilling performance.

Saturday Evening by G. G. V.

Did you ever hear the Boston Symphony badly out of tune? We did last Saturday night at Tanglewood. It was during the last few chords of the Andante of Brahms Piano Concerto No. 2. The odd thing was, it could not be helped. The fresh northwest breeze blowing in from the polar icecap was the culprit that changed the temperament of the orchestra.

The pianist was the formidable Van Cliburn. Young Mr. Cliburn's predilection for sedate tempi has been obvious to us for some time from listening to his recordings. True, Mr. Cliburn plays the Brahms with authority, and there was great beauty in such passages as the dialogue between the piano and solo cello in the third movement. The cello line was splendidly handled by the BSO's Samuel Mayes. And there was considerable spirit in the concerto's final Allegretto.

But at the funereal pace that the soloist chose for the first two movements, the music lost much of its interest, nor could the orchestra provide a first-rate accompaniment. Mr. Cliburn's few bobbles must be excused by the aforementioned icy blasts, which must have made his job extremely difficult.

Prokofiev's Sixth Symphony, which occupied most of the first portion of the program, is by no means this composer's best writing, but it is interesting, nonetheless, and Mr. Leinsdorf guided his men through its complexities with a sure hand.

One might have wished for a little more communication of the innate humor of this music, which at times is downright nutty.

The curtain raiser, the Overture to Prokofiev's comic opera "The Duenna," was over almost before it began.

Sunday by P. R.

Erich Leinsdorf led the Boston Symphony on Sunday in the final concert of the Berkshire Festival's 26th season. Tchaikovsky's Fifth Symphony and Prokovief's *Alexander Nevsky* were the works selected, the latter with the Festival Chorus and Lili Chookasian, mezzo-soprano.

Prokofiev's music for the Eisenstein film "Alexander Nevsky" was arranged by the composer as a "cantata" telling the story of Nevsky's defense of Russia against invasion in 1242. After a short orchestral introduction, the next four sections of the work depict the preparations and the battle. The Russians are represented by a "song of faith" and later a song of the people, the invaders by a heavy and menacing rendition of a Latin chant. In all three, the chorus performed admirably. In one sense, the movement depicting the battle is the climax; yet the following section, though a quiet one, is even more dramatic. Miss Chookasian's rendition of the woman searching among the dead and wounded on the battlefield for her sweetheart depicted both tenderness and anguish, equalled only by the brief oboe solo which echoed her rich voice.

Tchaikovsky's familiar E-Minor Symphony," though, seemed something of an anti-climax after the exciting Prokofiev. Particularly noteworthy throughout the program was Mr. Leinsdorf's conducting, always controlled.

BOSTON GROUP PLAYS WAGNER AT TANGLEWOOD

Symphony Orchestra Is Rich in Tone at Music Shed

By R. C. HAMMERICH

LENOX — The Boston Symphony Orchestra was at its tone and texture Friday night in the shed at Tanglewood. It was deep, warm, creamy, dark, fiery and full.

Clean, Solid Tone

Of the orchestra's many virtues, its clean, solid tone was shown to best advantage by the program.

Wagner's familiar introduction to Act III of "Lohengrin," excerpts from his last opera, "Parsifal," and Beethoven's Fifth Symphony.

It was the Wagner which emphasized the luxuriant, rich tones and textures the orchestra can produce, especially in the wind sections. It had the burnished glow of oiled walnut.

The program opened with the "Lohengrin" introduction, a short piece which precedes the famed wedding chorus and is characterized by a strong, steady melody from the wind section backed by busy, shimmering strings.

The five excerpts from "Parsifal" preceded intermission, were played consecutively and added up to 50 minutes of Wagnerian mysticism—exalted, profound music without the extremes of pomposity or gaiety.

"Parsifal" tells the story of the guileless innocent, the pure in heart who, after much tribulation, finds his way to the land of the Holy Grail, thereby bringing peace and salvation to the guardian knights.

No Whimsical Notes

Wagner wrote it not long before his death, and there is not a single whimsical note in it. Nor is it very heavy.

Beethoven's Fifth Symphony, which ended the program, while not detracting from the tonal qualities displayed by the Wagner, gave the orchestra and its conductor, Erich Leinsdorf, greater opportunity to show their immaculate precision and dynamic control.

The Fifth is probably the most famous and best known symphony. Friday night it was heard as if it were inevitable.

It has nearly everything,

Delightful Note Ending For Tanglewood Season; Attendance Sets Mark

The past weekend brought to a close the 1963 Berkshire Festival at Tanglewood with three concerts by the Boston Symphony Orchestra on Friday, Saturday and Sunday, impeccably conducted by Erich Leinsdorf, Sunday's program also marked the completion of Mr. Leinsdorf's first season as Music Director of the orchestra.

Friday's concert began with Wagner's Prelude to Act III of Lohengrin and Excerpts from "Parsifal," grandly evocative, and closed with a clearly distilled performance of that overworked but forthright fifth symphony of Beethoven's.

In line with Mr. Leinsdorf's programming of a great number of Prokofief's compositions for the 1963 festival, observing the tenth anniversary of the Russian's composer's death, Saturday's concert started with a short and crisp overture from his comic opera "The Duenna." This was the English writer Sheridan's only attempt at a libretto, and had been furnished with six musical numbers by Thomas Linley his father-in-law. The Duenna cultivated popular airs, like the later "Beggar's Opera," but has not withstood the passage of time with the same popularity. Prokofiev took only part of Sheridan's text, put it into recitative, while his wife provided the versification for the arias. Delayed by the advent of the second World War, its production took place in Leningrad on Nov. 3, 1946.

Prokofiev's sixth Symphony completed the first half, with shades of "Peter and the Wolf" tripping through parts of it, but generally this work is imbued with a deep orchestral coloration, introspectively serious, and still expansive, using full orchestra, including the piano as a percussion. The principal theme of the first movement, given to the English horn, is brought back at the close of the finale, clothing its gay quality with a great essence.

A sellout a week in advance, Saturday's program featured the performance of Brahm's Second Piano Concerto by the popular Von Cliburn. Here the anticipation was greater than the fulfillment, although one can't say that Mr. Cliburn is not a brilliant and serious pianist, as so many of the other young artists heard this summer. His playing was thoughtfully integrated with the orchestra, as it must be for this particular work, his technique was adequate but not exceptionally sustained and in the second movement his tone was impassioned to a point of withholding the gently singing line of the upper register by too great a contrast of pressure. First cellist Samuel Mayes displayed his artistry in the eloquent third movement, its first melody reminiscent of Brahms song "Immer leiser wird mein Schlummer," written a few years later. Applause was spontaneous but not very prolonged for Mr. Cliburn, Mr. Leinsdorf and the orchestra at the close of this magnificent concerto. As one of the orchestra personnel remarked, "In warm weather, the audience is most appreciative, but in the cold they do not respond with much warmth." The night was icily cold and windy.

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Saturday night's attendance of 12,481 helped to bring the season's total to an all-time high of 233,845. —MdeBB

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Journal
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Hampshire Gazette (e)
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Schenectady Gazette
SCHENECTADY, N. Y.
D. 46,382

AUG 26 1963

Leinsdorf Conducts Final Lenox Concert

By D. E. RITZ
Gazette Music Editor

Erich Leindorf conducted the three final concerts of the Berkshire Music Festival at Tanglewood, Lenox, Mass., this past weekend, and featured soloists were Van Cliburn, pianist, on Saturday night and Lili Chookasian, mezzo-soprano, yesterday afternoon.

* * *

THE MOUNTAINS were cool and most popular wear on Saturday night was blankets.

We shared the Saturday night Van Cliburn performance of the Brahms "Piano Concerto Number 2 in B flat major" and the orchestral performance of two Prokofiev numbers with an audience of 12,481.

Other figures available on Saturday night indicated 4,589 at the Saturday morning rehearsal; 6,594 for the Friday night concert; and 2,338 for the Gala benefit earlier in the week.

* * *

CLIBURN HAS a brilliant technique and an easy facility in playing and the Brahms was given a masterful performance. His tone is a bit on the hard side but his interpretation was that of a virtuoso. The orchestra was majestic and the lyricism of the "Allegro Appassionato" and "Andante" movements were fully realized under the baton of Leinsdorf.

Even more of interest for the reviewer than the Cliburn performance was the orchestra's presentation of the Prokofiev "Overture to 'The Duenna'" in its first performance at the festival concerts, and the "Symphony Number 6 in E Flat Minor, Opus 111."

* * *

"THE DUENNA" overture is a delightful bit of whimsy and surprisingly short. The "Symphony" is a work full of fantastic orchestral color with a wealth of involved thematic material. Modulations leading to completely unrelated keys leave one a bit breathless but are intrinsically right. Leinsdorf seems to have a complete understanding of the composer and the interpretation of the work was outstanding.

The concert closed with bravos and ovations for Cliburn, Leinsdorf and the orchestra; lasting an unusual period, even for Tanglewood.

* * *

YESTERDAY afternoon's concert, closing the Berkshire Festival season and the 82nd season of the Boston Symphony marked the retirement of the five members of the orchestra. They are Lloyd Stonestreet, violinist; Alfred Zighera, and Louis Berger, cellist; Harold Meek, French horn; and Harold Farberman, a percussionist.

Stonestreet joined the violin section of the orchestra in 1920 when Pierre Monteux was conductor. Zighera, who has shared the first desk of the cello section with Samuel Mayes, principal cellist, came to Boston in 1925 during the second year of Serge Koussevitzky's tenure as music director. Meek became a member of the orchestra in 1943, also under Dr. Kiussevitzky. Both Farberman and Berger joined the orchestra under Charles Munch. Farberman became a member in 1951 and Berger in 1953.

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Morning Globe
BOSTON, Mass.
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At Tanglewood:

Brahms, Prokofiev Conclude Festival

By MARGO MILLER

Under sunny skies, the Berkshire Festival concluded its 26th season yesterday afternoon at Tanglewood. Back in 1936 the Boston Symphony Orchestra had begun its Summers away from Symphony Hall by playing four concerts before audiences totaling 15,000. This season 24 concerts in the 6000-seat Music Shed drew 180,709, with another 6062 tickets sold for the Tuesday evening chamber music programs in the smaller Theater-Concert Hall. Receipts, including the Saturday morning open rehearsals and two benefit concerts for the Berkshire Music Center, surpassed last year's figures to reach $568,453.50. Through performance the Boston Symphony earns a greater portion of its income than any other orchestra in the world. For the price of a Tanglewood ticket ($6.50 to $2.50) audiences receive much the same musical fare as Winter listeners in Symphony Hall: one of the world's great orchestras, under distinguished conductors, with well-known soloists in both the standard repertoire and less familiar works. This was the pattern for the final weekend at Tanglewood.

Erich Leinsdorf, finishing his first season as music director, conducted the three concerts. Van Cliburn, the first American pianist to awaken this country to its musical resources, was warmly received Saturday evening by crowds who doubtless remember the young Texan's triumphal motorcade down Broadway following his triumph in the 1957 Tchaikovsky Competition in Moscow. Fewer people remembered that Cliburn had earlier won the Levintritt Award in New York, in the sad way this country has of not honoring its own. Cliburn's reception at Tanglewood was well-earned for his playing of the Brahms Second Piano Concerto.

Under his long fingers, the work emerged nacreous to a degree his contemporaries (and older pianists) must envy. The notes glowed, spilling out of a particularly warm-voiced instrument with fluent ease. Cliburn's variety of touch is a marvel to hear: the effects are hardly splashy, but they serve the music deftly. The soloist chose as the mood for the work one of introspection. It was perhaps quite the quietest Brahms many have heard, and the approach makes one wonder what additional vistas Malcolm Frager and Lorin Hollander, heard in two strident Prokofiev piano concertos, would give to the classic.

Sunday's concert added to the season's Prokofiev cycle the Russian composer's cantata, "Alexander Nevsky." Written originally for the Eisenstein film, the music, in its choral form, is a moving evocation of a people determined to protect its homeland against foreign invaders. The prevailing mood of the music is somber, knitting together massive battle hymns with agitated instrumental writing depicting struggle, but of an occasional sweetness which must stand for man's optimism in fearful odds. The performance, under Leinsdorf's direction, was solid. The mezzo-soprano, Lili Chookasian, painted the lover's lament in dark, warm tones, the Festival Chorus, prepared by Lorna Cooke deVaron, sang heartily the Russian and Latin texts, and the Boston Symphony [illegible]nned in full measure the tremendous Battle on the Ice, which Prokofiev with his gifts for color and rhythmic textures set down in exciting detail.

Next season's Berkshire Festival will open July 3 and end Aug. 23.

THE BOSTON SYMPHONY ORCHESTRA played three concerts last week-end at Tanglewood, Lenox, Mass., concluding the 26th season of the Berkshire Festival. Erich Leinsdorf was the conductor. Friday evening: Prelude to Act III of "Lohengrin" and Excerpts from "Parsifal," Wagner; Symphony No. 5, Beethoven. Saturday evening: "Duenna" Overture and Symphony No. 6, Prokofiev; Piano Concerto No. 2, Brahms, with Van Cliburn as soloist. Sunday afternoon: "Alexander Nevsky," Cantata, Prokofiev, with Lili Chookasian, mezzo-soprano, as soloist, with the Berkshire Festival Chorus; Symphony No. 5, Tchaikovsky.

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Music: Pianist Van Cliburn At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Van Cliburn had a triumph last night in his Tanglewood debut, playing Brahms' Second Piano Concerto with the Boston Symphony conducted by Erich Leinsdorf.

The audience numbered 12,461.

Balance of the program was Prokofieff's Overture to "The Duenna" and his Symphony No. 6 in E Flat Minor, Opus 111.

Theoretically, Cliburn's first Tanglewood appearance was at yesterday's rehearsal attended by 4,589. All did not go well. The rehearsal came to a sudden halt midway in the slow movement. Cliburn was attempting a scale-wise trill passage and ran into a sticky key, an F sharp.

After his brief consultation with Leinsdorf the instrument was hastily replaced by another (of the same make).

There were several more stops after that — for orchestral reasons. The poise with which Cliburn met these mishaps was certainly reflected in last night's performance of the concerto.

No Braggadoccio

A starting point is to describe what it was not. There wasn't a single trace of virtuosic braggadoccio, even in the surging passages of the "allegro appassionato." Frankly, this was a distinction from most of the young pianists who have appeared at Tanglewood this summer. Cliburn was the tenth and last to play.

Nor was the concerto misused to favor the soloist occupying the driver's seat. Certainly as much attention was drawn to Samuel Mayes' eloquent cello solo in the slow movement as its counterpart in piano.

One was impressed with the mutual responsibility manifested by soloist, conductor and orchestra. It was a performance to please Brahms aficionados as well as those who idolize the conquering hero of the 1957 Tchaikovsky International Competition in Moscow.

Pianistic Giants

Cliburn kept within the bounds of valid technique. When all the glamor of personality was removed, it may have sounded placid compared to "bravura" performances by many other young pianistic giants.

The First Movement cadenza touched off fireworks, but was made to serve Brahms' purpose rather than the soloist's capacity for drama. In the fiery scherzo (Second Movement) piano and orchestra merged into much more than a well-drilled speed machine to turn out a wholesale supply of technical gymnastics.

It was a 'musicianly' performance that brought applause after each movement but the third, and an ovation at the end. The program began most disarmingly with Prokofieff's tidbit "Duenna." It's based on Sheridan's 18th century comedy to which the composer affixed his cosmopolitan-eclectic style.

In spite of Leinsdorf's formal conducting and rather serious mien, the overture's frivolity remained on the surface. In the process, strings, woodwinds and percussion gave a splendid exhibition of technique, promoting angular melodies to the hilt.

The overture's brevity and abrupt close were such a surprise that the audience postponed applauding until reassured by Leinsdorf that the time had come.

Prokofieff's harsh, brittle, impassioned Sixth Symphony received a dazzling performance. It's an austere, dour work, brilliantly put together. The supreme moment comes in the finale when all feverish activity is halted for a long, sensitive interlude of woodwind solos, after which all stops are pulled and the work comes to a glittering close.

Leinsdorf dovetailed the halting opening phrases into the smooth-flowing first melody. The First Movement was wealthy with odd and beautiful sounds—everything from sepulchral to solaceful, muddy, dirge-like.

Unrelenting Vitality

The vicious materials of the slow movement led to some of the evening's most gaudy and penetrating effects. Leinsdorf repeatedly demonstrated his control over the orchestra by effecting extreme dymanic changes within seconds. Some sections launched from whispers to steely hardness, reinforced with heavy timpani attacks.

In the steeplechasing finale, vitality was unrelenting, percussive and rhythmically compulsive. Excepting the quiet section we mentioned, it was made to sound like a kind of feverish "Peter and The Wolf" for grownups.

The festival closes this afternoon. Leinsdorf will conduct the Boston Symphony in Tchaikovsky's Symphony No. 5 in E Minor, Opus 64. The festival chorus will participate in Prokofieff's Canata, "Alexander Nevsky," Opus 78. The mezzo-soprano will be Ili Chookasian.

The Knickerbocker News
ALBANY, N. Y.
D. 55,660
AUG 26 1963

Tanglewood's Twin Triumphs

All is quiet today at Tanglewood. The trumpets, trombones, tubas and timpani, the piccolos, percussion and piano, the violins and violas, the basses and bassoons that have sung there throughout the summer are back in Boston, resting their voices for the fall and winter programs of the Boston Symphony Orchestra.

But they had a good summer at Tanglewood. Eric Leinsdorf, in his first season as conductor, had seen to that. He saw to it particularly in the Saturday night program, the next to last for 1963.

He wasn't quite alone in seeing to it Saturday night. He had Van Cliburn and Prokofiev to help him.

While there can be little doubt that the 12,481 persons who jammed the shed and filled the lawn on that freezing evening were there to hear Mr. Cliburn, there can likewise be little doubt that Prokofiev came close to stealing the show. Not that Mr. Cliburn did not eminently satisfy his thousands of admirers in the throng with his playing of the second Brahms' concerto. But coming at the end of the program, and after an electrifying performance of the Prokofiev Symphony No. 6, he was in the position of having a tough act to follow.

Bright and Brief

The program had opened with the Prokofiev "Overture to The Duenna", so bright and so brief that its end caught the audience by surprise. There was no applause! Mr. Leinsdorf was quick to catch on, and quick to turn laughingly to the audience. Only then came the realization that the overture was over. Then, too, came the hand clapping.

But it was the symphony that followed that proved the mettle of orchestra and conductor. Together they made it a major event of the season. Together, that is, with Prokofiev.

(John Burk, who writes the program notes for the orchestra, in an after-concert chat with one listener, spoke of how the symphony had captured an audience there primarily to hear Mr. Cliburn. And when the listener commented on the brilliance of the performance by orchestra and conductor, Mr. Burk interposed "Yes, but put Prokofiev first".)

Silenced by Reds

Prokofiev wrote the symphony in the late 40's and it was only a few months after its first performance in 1947 that Prokofiev, together with Shostakovitch, Khatchaturian and other Russian composers who were hearing new sounds and writing them, were silenced by the Central Committee of the Communist Party. Yet how strange that this Sixth Symphony should have shared in the party's condemnation of all that is modern in music. This Sixth is quite old fashioned!

That is not to say it is old fashioned in its techniques, in its use of instruments, in its sounds. It is, rather, to say that it is old fashioned in the emotions it expresses, in its adherence to form and in the sweetness with which it sings. Sweetness? Yes, sweetness. For while sometimes cacophonous and often startling, there is always a gentleness within it that strikes sweetly to the heart.

For its performance Saturday night, Mr. Leinsdorf had the orchestra under strict command. The gentlemen of the basses, sometimes inclined to take things a bit easy there to the far right of the conductor, were alert to his every demand. Timpani and percussion (with piano and harp beside them) responded to the crispness of his direction. Woodwinds, brasses, strings met his challenge.

Cliburn Triumph

The result was a triumph.

Then came intermission, and then came Mr. Cliburn, and Mr. Cliburn had none of the excitement of the new sounds of a still new Prokofiev symphony to help him win his audience. He had only the old and familiar Brahms. He had to win his audience alone.

It is pleasant to be able to say that he did it. Yes, of course the audience was on his side to begin with, but there was still the memory of the Prokofiev for him to compete with.

VAN CLIBURN
Heard by 12,481

Mr. Cliburn won his audience not merely by a display of virtuosity, but (and more particularly in the last two movements) by complete rapport with orchestra and a sensitive understanding of the work he was playing.

The audience loved every moment of it. All the young girls squealed and all the old ones were awed, and even those listeners who were still mentally reveling in the Prokofiev gave him his due.

It was a large evening at Tanglewood. (D. LaF.)

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Sunday Republican
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12,481 Hear Van Cliburn Play Brahms' Concerto

By R. C. HAMMERICH

LENOX—Van Cliburn, who became famous with pianistic pyrotechnics, offered a sensitive view of Brahms' lyricism to 12,481 listeners at Tanglewood Saturday night.

Substantial Music

He had to bring a prize and the fireworks of Tchaikovsky and Rachmaninoff back from Russia five years ago to win America. But he seems to be sustaining his fame with more substantial music. He did Saturday night, anyway, with Brahms' Second Piano Concerto.

That concerto requires a technical proficiency equally demanding but not as obvious as that in the music of the aforementioned Russians. There are some very difficult passages involving wide spans, complicated rhythms and fast, flickering fingerwork.

A major difference is in the mood. The Brahms Concerto has more poetic depth and is less a pianistic display piece than it is a symphony in which the piano often is balanced equally with the orchestra and sometimes merely accompanies it.

Takes on Intimacy

There are times, as in the Third Movement, when the music takes on the intimacy of chamber music, a delicacy of interdependence between piano and orchestra that Cliburn and the orchestra, led by Erich Leinsdorf, established at the outset and never lost.

It was a performance of substance as well as display — strong evidence that Cliburn, at 28, is beginning to develop the mature musical insight he was accused of lacking five years ago.

The audience, wrapped in blankets and coats to keep out the chill, gave him an ovation. With Mrs. Leinsdorf in the conductor's box were Sen. and Mrs. Edward M. Kennedy.

Plays Two Works

Earlier the orchestra played two works by Prokofiev, the overture to the comic opera, "The Duenna," and the Sixth Symphony.

The overture is short, sassy and indeed comical. It was so short the audience was surprised in silence when it finished. There was a long pause, and when the applause finally burst open, even the conductor was laughing.

The symphony has two movements of unhappy music only seldom relieved by a serene passage. The third is happy.

Shouts Approval

The first movement has a shattering, wrenching climactic passage about two-thirds of the way and the second movement is morbidly melodic and complex, but the third has a hopping rhythm and a spicy piquancy in surprising contrast to the earlier sombre moods.

The audience received it with shouting approval.

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Transcript (e)
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Berkshire Festival Ends at Tanglewood; Precision, Little Emotion in Concerts

By Frank N. Patterson

The final weekend by the Boston Symphony at Tanglewood carried its usual batch of Prokofiev and for a fine change, no Ninth Symphony.

The tone and character established by Leinsdorf at the beginning of the Festival remained through the Nevsky clash of armor and the final scream of Tchaikovsky's Fifth Symphony

One heard this season precision occasionally reaching the point of triviality and emotion so reserved it at times roused itself in its own frustration, but one also heard performance that was perhaps more perfect than has ever been heard before with this orchestra.

Playful Overture

Prokofiev's short, playful overture to Sheridan's "The Duenna," called in Russia "The Bethrothal in a Monastery," with the work it preceded on the program, Prokofiev's Symphony No. 6 were both prime examples of the fabulous care and technical skill that frequently and unfortunately wring dry the most juicy morsels. Even the over-long excerpts from Wagner's Parsifal that were as smooth and cold as a profile of glass, were so readily transparent one needed a mental microscope to find the structure required to propel one idea to another.

Beethoven's Fifth Symphony was, until the final movement, a knock on any door, but certainly not on the door of spontaneity. How or if Mr. Leinsdorf may change during his winter in prop-

Record of 233,845 Attends Festival

Attendance at the Berkshire Festival concerts of the Boston Symphony Orchestra at Tanglewood, Lenox, this season set a record.

The total figure for this year, announced toward the end of the final concert yesterday afternoon, was 233,845. That compares with 217,642 last year and 210,438 in 1961.

The final concert of the season attracted 8,944 music lovers yesterday.

er Boston is debatable, but one hopes between now and next summer he might imbibe in a mulled spot of musical flamboyance and find it palatable.

The "Alexander Nevsky" Cantata for chorus and orchestra, that as music for the Russian film resembles in some details the music written for Olivier's "Henry the V," was interesting enough, especially its marvelous orchestration. It seems, even as a simple concert work without the film, the deepest and most menacing snarl in history. Lili Chookasian's contralto voice was warm and soft though an overwide vibrato tended to distort pitch in her aria dealing with the search for her wounded suitor.

All in all, one was even more inclined to favor the test ban.

Saturday Evening

Most of Saturday evening's audience was present to hear the nation's number one musical hero, Van Cliburn, perform Brahms' Concerto No. 2. The audience half stood or sat on the edge of its chair and surged against ushers and patience to watch and hear their idol swarm over the keyboard. And swarm he did. Though it might be considered un-American to say it, among all the very young pianists heard at Tanglewood this summer, as Frager, Hollander and Browning, Cliburn was not necessarily luminary, and it came as a hard disappointment to many that expected otherwise.

Both clinkers and misses in performance might well be explained by a lack of time for the busy artist to prepare the piece, as might also the matter-of-fact shaping of the music's phrasing be felt an infection of the meticulous acts of the conductor, but the naive and shallow interpretation was certainly not the work of a prize winner, who in younger days produced far superior results.

Among the many garlands due the Festival this year for its new sound and new music, there were, as there inevitably would be, some efforts that didn't quite clear the ground, Cliburn's Brahms was one of them.

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Christian Science Montor (e)
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Triumph at Tanglewood

Prokofiev Ring Closes Season

By Louis Chapin

Lenox, Mass.

Erich Leinsdorf began his first summer at Tanglewood by doing superb and delicate justice to Mozart. He concluded it, this past weekend, by confirming his authority as an interpreter of Prokofiev. At the same time, he scheduled four of the most popular 19th-century composers, and had one of today's most popular pianists — Van Cliburn — for a first Tanglewood visit.

Mr. Leinsdorf's most definite success, I would say, was with Prokofiev, a composer whose strong classical tendencies were somewhat kin to Mozart's, and yet who could fairly roar, on occasion, with nationalistic fervor. Mr. Leinsdorf, we can now be sure, is immaculately equipped to realize all of these potentials in sound—given, of course, an orchestra such as the Boston Symphony.

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The impression of the two major Prokofiev works on these final programs was of two images — a composer's and a conductor's — clarifying each other through a wholly sympathetic interpretive meeting.

Notable among other happenings was an intense performance of the Brahms B-flat Piano Concerto, with Mr. Cliburn as soloist, to a record audience for the summer of 12,481.

Here is the music altogether, that filled this cool and mostly sunny weekend at the Berkshire Festival: excerpts from Wagner's "Lohengrin" and "Parsifal," together with Beethoven's Fifth, on Friday; a quick-as-a-flash Prokofiev overture and the same composer's Sixth Symphony, followed by the Brahms, on Saturday; and Prokofiev's "Alexander Nevsky" music with Tchaikovsky's Fifth, on Sunday. The last-named work was not heard by this reviewer.

Mr. Cliburn's Tanglewood debut was nearly worth all the stir it caused—even including a burst of applause and an eager buzzing during the Saturday open rehearsal intermission, when a piano was rolled on stage and Cliburn fans knew they had not come in vain. The young Texan shows a deep responsibility to his following, and to the music, and was no doubt aware that he had been preceded during the season by a formidable handful of other virtuoso pianists.

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Whatever the reasons, Mr. Cliburn seemed tense in his approach to Brahms's immensely scaled sonorities. Only occasionally did this interfere with a clean precise sound, and it connoted a purposefulness of conception which was proved at many points through the work.

His leaning towards the bass is in keeping with the profundity of the music, and there were times during the precipitous second movement, Allegro apassionato, when Mr. Cliburn managed to carry the whole weight of the orchestra on his driving low-register chords, and to show again how masterfully Brahms distributed his tonal structure.

Samuel Mayes' cello solo in the third movement sang with affecting vibrancy; and Mr. Cliburn's later accompaniment of it with the gentlest of trills was typical of his sensitive concern for the ensemble. The pianist arrived at a particular lightness of spirit in the fourth movement.

The Leinsdorf-Cliburn team is a remarkable one. Each leans to deliberateness (most conspicuous in the first movement's opening measures, taken nearly adagio), though probably for opposite reasons. Mr. Leinsdorf works to open up the scheme of a symphony—almost as on a dissecting table—and Mr. Cliburn rather to fill it out with his concern for meaning. In this piece, at least, they were good for each other, and for Brahms.

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Prokofiev's music on this weekend was represented by Mr. Leinsdorf to show the working of every muscle. The results were delightful, in the case of the brief, comic overture to "The Duenna"; pungent and intriguing in the Sixth Symphony; and breathtakingly spacious in the cantata built out of the music for Sergei Eisenstein's stupendous film, "Alexander Nevsky."

The symphony, while not memorable in its themes (Prokofiev's very ingenuity seems to give so many of his melodies the gait of a well-coordinated robot), keeps the ear busy enjoying its tonal and textural intricacies. Among these appears at times a lithe handling of unisons and octaves, in many combinations, and firmly lined in this performance.

"Alexander Nevsky," its 13th-century story lit by a burning World War I patriotism, moves readily, by contrast, into the listener's memory, with its primal, scalewise melodies. The full, fresh sound of the Festival Chorus, prepared by Lorna Cooke de Varon, made exciting use of more of Prokofiev's spacings—such as when the women's and men's ranges are coupled so as to sound not like a community sing but like an army giving voice with uncanny overtones.

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This effect is anticipated in the wintry spaces of the orchestra's first octaves. And at one of the climaxes, when Mr. Leinsdorf had the chorus jump to its feet even as it shouted, cacaphonically, the Teutonic threat to the Russians, the menace of a suddenly appearing savage horde was most vivid. Lili Chookasian's dark contralto pictured well, with the orchestra, the ravage left by battle.

The other events of the week-end were firm, precise, and often rewarding. But the Beethoven Fifth was too slow-turning, in its first and third movements, to keep the great energy moving.

If there was any trouble with the roundly turned wanderings of the "Parsifal" excerpts—following a bright, rousing Third Act Prelude from Lohengrin—it was simply the old doubt that Wagner could project more on this subject than a fluent musical picture to illustrate a Christian story. For convincingly Christian music, we have other composers.

But the tonal spaciousness of it all was enhanced by the collaboration of a half-dozen musicians off in the woods, actually approaching the shed by stages under Richard Burgin's direction.

The synchronization of this effect, as with most of what the new Boston Symphony director has produced during an eventful and impressive summer, was carefully planned and smoothly executed. Yet the most compelling result of the closing Tanglewood weekend was the mutual lighting up of Leinsdorf the conductor, and Prokofiev the composer.

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Music: Berkshire Finale

Leinsdorf Leads Work by Two Russians

LENOX, Mass., Aug. 23 — The 26th season of Berkshire Music Festival concerts by the Boston Symphon Orchestra ended with today's performance in the Music Shed at Tanglewood. The concert also completed Erich Leinsdorf's first year as music director and conductor of the orchestra.

The program consisted of two works, Prokofieff's cantata "Alexander Nevsky" (from the 1938 film score for Sergei Eisenstain's epic of the same name) and Tchaikovsky's Symphony No. 5 in E minor.

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Prokofieff was well represented in the season. This year is the 10th anniversary of his death, and Mr. Leinsdorf programed 10 of his major works: the symphonies No. 5 and 6 and the "Classical," the Piano Concertos No. 1, 2, 3 and 5, two overtures, and "Alexander Nevsky."

"Alexander Nevsky" is certainly one of the most attractive of these—its themes are broad and moving, it is splendidly scored and its effects are stirring and immediate. The performance was brilliant.

Lili Chookasian, the Metropolitan Opera mezzo-soprano, sang the "Field of the Dead" movement, and she used her full, rich voice simply and movingly.

The high point of the work is in the "Battle on the Ice" section, and Mr. Leinsdorf underlined the moment when the chorus roars forth "Vincant arma crucifera" by having the singers leap up at those words. It was breathtaking.

The chorus was prepared by Lorna Coke de Varon, and its work, like the orchestra's, was enthusiastic and superbly controlled.

The audience of 8,944 greeted this and the Tchaikovsky symphony with ovations. The Tchaikovsky was quite romantically played. The tempos were bent freely so that there was a fine ebb and flow of emotion. It made an exciting close for the season.

Saturday night's concert set the season's attendance record, with 12,481 persons filling the shed and the broad lawns that surround it. They heard Van Cliburn play Brahms's Piano Concerto No. 2 in B flat, and a worse night for pianists cannot be imagined. The temperature was a numbing 54 degrees. There were quite a few missed notes and the piano was out of tune, as were the orchestral winds.

Henri Dauman

Van Cliburn

In the performance by Mr. Cliburn and Mr. Leinsdorf, poetry and reflectiveness were more in evidence than aggressiveness and drive. For this reason, the third movement (with Samuel Mayes as cello soloist) and the last were the best.

Also on the program were Prokofieff's three-minute overture to "The Duenna" and his powerful Symphony No. 6 in E flat minor. The symphony was gripping; besides its orgiastic finale, which was whipped up to frenzied pitch by Mr. Leinsdorf, there were elegaic moments of great beauty.

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A highlight of the season was the American premiere of Benjamin Britten's "A War Requiem" on July 27. Among the season's innovations were the rarely performed Mozart works presented in the first three weeks.

Plans for next year have not yet been disclosed, but changes in the structure of the center's schooling program are expected. The Berkshire Festival is already one of the best of its kind in the world, and if it will be improved next season, as Mr. Leinsdorf says it will, there will be even more cause to rejoice.

Gazette (e)
WORCESTER, Mass.
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153

Tanglewood Attendance Up To 233,845

By JOHN F. KYES
Gazette Music Critic

LENOX — After the final Tanglewood concert yesterday, the season's detailed figures showed highly satisfactory progress.

Total attendance at paid events went up eight per cent to 233,845. Ticket sales increased four per cent to $568,453.

Average attendance for the five weeks of the full orchestra went up from 28,280 to 30,503, an increase of eight per cent. Audiences at the three Mozart, Bach and Haydn weekends were 14 per cent larger. Open rehearsals drew much better, chamber music events slipped a good deal, and benefit nights (Boston Pops and the student "Gala") just about held their own. The "Friends of the Berkshire Music Center" contributed more money than ever for the season privilege of attending unpaid events.

Still more gratifying was the Tanglewood musical atmosphere as of yesterday. The music produced by Erich Leinsdorf and the 106-player Boston Symphony was as invigorating and clear-headed as the bracing Berkshire air.

Orchestra Applauds

Leinsdorf has accomplished this summer what he did at Boston this past season. He is liked, respected and obeyed. Among the splended ovations tendered him yesterday was vigorous applause from all parts of the orchestra.

The audience loves the way Leinsdorf gets these men to play. The music says new things, in constantly new detail.

For the finale, which drew a modest 8,944, Leinsdorf chose strongly contrasted Russian works, pitting the charms of the Tchaikovsky Fifth against the unknown (at Tanglewood) "Alexander Nevsky" of Prokofiev, a cantata drawn from music for a movie. It was performed creditably at Worcester in 1946 by Walter Howe, Rosalind Nadell, the Philadelphia Orchestra and Festival Chorus.

Yesterday the effects in this warlike score were impressive and often beguiling. The finest moments were provided by Lili Chookasian's mezzo solo, "Field of the dead," with wonderfully sympathetic and soft tone, and the eloquent singing of the 140-voice Berkshire Festival Chorus trained by Lorna Cooke de Varon and including contingents from Harvard Summer School and Cornell. The story went back 700 years, to the successful defense of the homeland against a German host.

Tchaikovsky Fifth

Leinsdorf made the well-known Tchaikovsky Fifth sound as fresh and new as if written yesterday. Never were bass viols more stirring; from the start, the symphony had velvety tone and careful shaping of phrases. Infinitely detailed care went into the work; emphasis and momentum were achieved gradually with mounting interest. When frankly popular themes came along, they were handled with taste and skill. Not all the music Tchaikovsky wrote here was great, but much of it achieved new greatness under Leinsdorf's articulate gestures. The Bostonians played as if it was their favorite music.

The well-known "Andante cantabile" theme was uttered by gloriously accurate horns and repeated in the low strings and later the first violins. The brasses in the final movement were agile and thrilling.

It was music every listener could call his own, yet grand enough for the longtime student or pedant to savor.

Tanglewood faces happy days

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,084

AUG 26 1963

Music Review

Glorious Finale at Tanglewood

By JAY C. ROSENFELD

THE 1963 Berkshire Festival went into the history books yesterday afternoon with an eloquent performance of the Tchaikovsky Fifth Symphony by the Boston Symphony Orchestra under the direction of Erich Leinsdorf at Tanglewood.

The concluding two programs, Saturday night and yesterday, played to phenomenal crowds, 12,481 and 8,944, respectively, and under ideal weather conditions. There was a bit of apphrehension Saturday when the skies were alternately clouded and sunny, and yesterday the thermometer dipped a trifle into chilly territory, but the brisk air was conducive to alert playing and the immense crowds gave vent to their enthusiasm with extraordinary conviction.

* * *

LEINSDORF'S first Tanglewood year was a highly and positively successful one. The programs he brought and the distinctive manner with which he treated the familiar works kept interest at the qui vive. His Tchaikovsky yesterday was favorably individual in many ways. In the first movement few conductors have chosen to play the "molto piu tranquillo" quite that slow, and yet few conductors, it should be said, have achieved such sonority in the lower strings at the beginning of the slow movement—and followed the French horn, so beautifully played by James Stagliano, to stay so well within the dynamic frame.

The first half of the program had brought a Prokofieff cantata new to this festival. The "Alexander Nevsky" score is taken from the incidental music written for the film and consists of a suite of seven episodes, all of them depicting the legendary glory of the great general who defended his country in the 13 century against the invading Teutonic knights. Without celluloid stage action the music is still magically graphic. The Festival chorus, trained by Lorna Cooke de Varon, sang with vital exigency. There were sections of the choral allotment which did not seem to lie in the most advantageous registers of the voices, but this did not affect the impact consistently effected. The sixth movement requires a contralto for an aria for the sweetheart who searches the battlefield for her wounded suitor. Lili Chookasian was tremendously right for this role. Her voice has a deep texture of the sombre character required for this scene and her artistry enhanced the total effect far beyond the ratio of time she performed.

Erich Leinsdorf

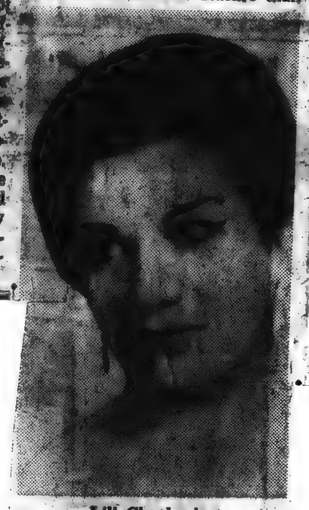
IT WAS NOT possible to ascertain if the orchestra was in this last program infected with the spirit of a horse about to be let out to pasture, but it certainly outdid itself in its response to its equally (and unusually) demonstrative conductor. Maybe one of the violin section took extra interest because, he proudly asserted, "Novgorod! that's where I was born," and time had not dimmed his nostalgia.

In the final ovation rendered the orchestra, they, in turn, saluted their conductor at the end of his first year and the exchange of complimentary handclaps and bows and gestures between the desks and the podium were long and warm and hearty.

* * *

SATURDAY night the record crowd of the season came mainly, it would seem, attracted by the magic name of Van Cliburn. He played the Brahms second piano concerto beautifully. He is a couple of heads taller than Lenisdorf, thin, youthful, with a delightfully disarming manner, a ball of puffy blond hair and a springy fast gait coming on stage.

This Brahms is fully as beautiful for the orchestral portion as for the piano, and Leinsdorf gave it a vibrant reading. Had he less the artistic stature than he showed, Cliburn would still have made a deep impression riding such a steed as the Boston in its Saturday night mettle. Cliburn was carried along as though on Bucephalus. Only in rare instances did he metaphorically dismount and jog along astride Rosinante.



Lili Chookasian

The soloist penetrated the concerto most thoroughly and his technical equipment was fully adequate to express his grasp at all times. If any comparisons were to be made, it would reveal that Cliburn adhered more faithfully to the composer's wishes than some others who choose to inject a spirit which the score does not call for. There was a dainty grace to the final movement which sometimes is played with a more restrained urgency, but Cliburn was on valid ground at all times.

In the opening movement he played with a flair of grandeur and showed a great feeling for tonal sensitivity. Samuel Mayes, first cellist of the orchestra, played the sublime air in the third movement with exalted tone and balance. Cliburn's obligato here was equally lofty and fitting.

* * *

THE PROGRAM had opened with a Prokofieff brief trifle. The overture to another score he had written for a film, "The Duenna," on a play of Sheridan written in the same year as "The Rivals." The play had an alternate title, "The Double Elopement," and Prokofieff treats it with the levity and a trace of the style of "Peter and the Wolf."

The main offering, however, was the Prokofieff 6th Symphony, first performed late as 1947, and but four months before the Central Committee of the Communist Party condemned Prokofieff along with a circle of Soviet composers for being influenced by "decadent Western European and American music." It is essentially somber and gloomy music, written in a complex manner for a very large orchestra but with many pages of glorious illumination.

* * *

IT WAS exciting and moving Saturday night and, for us, much more clear and meaningful than in its previous three performances on this same stage.

At the conclusion of events such as this it is customary to issue statements like the profit and loss sheets of a large corporation. No figures, however, be they plus or minus, if in relation to attendance or finances, will reveal the fresh impact the Boston orchestra in these 24 programs has made on the time and tens of thousands of people who have come to hear them, and on the general rejuvenation under which the whole Berkshire Festival has flourished with a new spirit and outlook under Leinsdorf.

We would confer a medal of honor on the "Year 1963 Tanglewood."

Telegram (m)
WORCESTER, Mass.
Circ. 59,451

AUG 26 1963

Music:
Final Concert At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — The Berkshire Music Festival ended in a blaze of glory yesterday afternoon at Tanglewood. The new Boston Symphony conductor, Erich Leinsdorf, received a storm of applause from an audience of 8,944 following Tchaikovsky's Symphony No. 5 in E minor, Opus 64.

Prokofieff's cantata, "Alexander Nevsky," Opus 78, featured the Festival Chorus of 122 mixed voices, prepared by Lorna Cooke de Varon. Mezzo-soprano soloist was Lili Chookasian of the Metropolitan Opera and Spoleto (Italy) festival.

Weekend attendance was 38,608, making a grand total of 233,845 for the eight weeks of the festival, with proceeds of $568,453.00. "Alexander Nevsky" was the 14th Prokofieff work played at Tanglewood this summer to observe the 10th anniversary of the Russian composer's death. The test has been sufficient to indicate that Prokofieff's music will remain a staple of 20th century achievement.

However, Prokofieff's future prominence will rest most heavily on his symphonies, descriptive music, and some of the piano concertos, rather than "Nevsky". The version heard yesterday was adapted from movie background music that Prokofieff wrote in 1938.

The story deals with Russian repulsion led by Prince Nevsky of invading German forces in 1242. Prokofieff's orchestration alone is what saves the score from sounding like a cheap imitation of 19th century Russian music. It has prolific imitations of Borodin, Moussorgsky, Rimsky-Korsakoff and Glinka.

Yesterday's singing was in Russian and Latin. Excepting the introduction and mezzo aria, it was a "hoopla" performance for chorus and orchestra. Miss Chookasian sang the mournful "Field of the Dead" selection with proper decorum and attitude.

Orchestrally, "Nevsky" is one of the few pieces that can rival Tchaikovsky's "1812 Overture" for volume. Once the somber mood of the whole has been established in the introduction, basses and tenors embark on a campaign that sometimes challenges the women's voices to be heard at all.

Vigor, Folk Style

Vigor and folkish style pervaded the opeing chorus, which bemoans the Mongol yoke, and the patriotic song, "Arise to Arms, Ye Russian Folk." A new twist was added in the vocal portion of "Battle on the Ice." The chorus began seated and suddenly leaped to its feet at the most dramatic moment.

Training, discipline and sonority added much to the impressiveness of "They Who March on Russia" and "Peregrinus Expectavi." These, and the concluding patriotic hymn, required shouting and screaming to penetrate cutting harmonies and crashing orchestral sound. The ultimate was the "Ice Battle."

Miss Chookasian sang her one selection, "Field of the Dead," with rich, reasonable voice. However, some of the quiet tones she essayed not only lost luster but were almost inaudible. Her obvious purpose was to transmit a poignant mood, which certainly was in keeping with the text.

Tchaikovsky's Fifth Symphony hearkened back to the Koussevitzky era, when it was "specialty of the house." With each decade the work continues to produce pangs of morbid excitement.

Leinsdorf rested its case on the Tchaikovsky tenet that fate hangs like a Damocles sword over man's life.

Festival's Success

Yesterday's performance was tonally radiant, technically expert. The "fate" motive was in constant eruption, even in the Frowning Waltz (third movement) when Leinsdorf managed to minimize it as a noisy distraction.

The success of this festival has resulted from changes in repertorial policy, improved performance, and podium effectiveness. All were definitely overdue.

It no doubt accounts for the additional 16,203 in attendance over the 1962 festival, with commensurate receipts of $21,559.

Herald
D. 359,8[illegible] S. 42[illegible]

AUG 26 1963

Up
Clos[illegible]

By William Ben[illegible]
LENOX, [illegible]

Applause and bravos [illegible] through the shed at [illegible] wood today as Erich [illegible] dorf concluded this [illegible] son as music director [illegible] Boston Symphony.

And well deserved [illegible] were.

Musicianship and [illegible] persisted on a high [illegible] today when Prokofiev [illegible] tanta, "Alexander Ne[illegible] was featured and last [illegible] when the largest cro[illegible] the season (12,481) ca[illegible] to hear Van Cliburn [illegible] Brahms Second Piano [illegible] certo.

Thus, the final week [illegible] Tanglewood, far from [illegible] ing an air of finality, [illegible] only well of the future [illegible] Boston Symphony a[illegible] Berkshire music festiv[illegible]

By almost every st[illegible] of judgment, Mr. Le[illegible] has done well by his m[illegible] chestra, the festival a[illegible] summer music center [illegible] advanced study of mus[illegible]

He has given the or[illegible] a snap and glow that it[illegible] always have under hi[illegible] ecessor, Charles Mun[illegible] he has taken a hard [illegible] and an active hand [illegible] excellent Berkshire [illegible] Center and already [illegible] its improvement.

Sunday's crowd [illegible] brought the weekend t[illegible] tendance to 32,608, in[illegible] Friday night's conce[illegible]

New York Herald Tribune
D. 359,813 S. 428,011

AUG 2 6 1963

Up at Tanglewood— Closing Out Strong

By William Bender
LENOX, Mass.

Applause and bravos echoed through the shed at Tanglewood today as Erich Leinsdorf concluded his first season as music director of the Boston Symphony.

And well deserved they were.

Musicianship and artistry persisted on a high level today when Prokofiev's cantata, "Alexander Nevsky," was featured and last night when the largest crowd of the season (12,481) came out to hear Van Cliburn in the Brahms Second Piano Concerto.

Thus, the final weekend at Tanglewood, far from exuding an air of finality, spoke only well of the future of the Boston Symphony and the Berkshire music festival.

By almost every standard of judgment, Mr. Leinsdorf has done well by his new orchestra, the festival and the summer music center of the advanced study of music.

He has given the orchestra a snap and glow that it didn't always have under his predecessor, Charles Munch, and he has taken a hard look at, and an active hand in, the excellent Berkshire Music Center and already plotted its improvement.

Sunday's crowd (8,944) brought the weekend total attendance to 32,608, including Friday night's concert and Saturday's open rehearsal, and the season total of 233,845—which was announced as a record for the 28 years the orchestra has participated in the festival. This figure, which includes 24 Boston symphony orchestra concerts, eight open rehearsals, six Tuesday night chamber music concerts and two special benefits concerts, surpassed the previous record set last year by 16,203.

Van Cliburn, pianist.

Ticket sales for the 40 events in the eight-week 1963 season drew $568,453.50. This compared to $546,894.50 for 1962, when the festival was first increased to eight weeks.

Mr. Cliburn's reading of the Brahms Second Concerto turned out to be an ample reward for those who braved temperatures in the mid 40's. It was a marvelous blend of virtuosity and Brahmsian reflective introspection. It is a concerto ideally suited to his big, sustained tone and to his ability to phrase a long line. The concerto now ranks as one of his most impressive achievements. It is to hoped he will be able to stick to it and add other works to his repertory, rather than repeating endlessly the Tchaikovsky First and Rachmaninoff Third, the concerts with which he triumphed in Moscow in 1957.

The "Nevsky," which had the excellent services of mezzo Lili Chookasian and a splendid student chorus trained by Lorna Cooke de Varon, concluded the festival's observance of the death of Serge Prokofiev. It was a sort of festival within a festival, and ten works in all were presented.

In the cantata, Mr. Leinsdorf once again demonstrated his flair for the Prokofiev idiom. The music—the snarling low brasses and strings, the whining woodwinds, the unexpected percussion effects had familiar menace and triumph, and yet continually there were flashes of new insight and clarity.

This excellence also marked the reading of two other works of Prokofiev played Saturday night—the Sixth Symphony (a marvelous first movement that is not sustained) and "The Duenna" overture, a short, frisky novelty—as well as the Tchaikovsky Fifth Symphony, the final work this afternoon.

Mr. Leinsdorf leaves tomorrow to vacation in Sante Fe, N. M. He will return in time for the opening of the Boston symphony's eighty-third season Sept. 27.

New England Newspaper Agency, Inc.
Boston, Mass. & Richmond, Va.
Patriot-Ledger (e)
QUINCY, Mass.
Cir. 44,419
AUG 27 1963

The Sound of Music

Tanglewood Finale

By Dan Webster

LENOX — The applause that erupted Sunday after the concert closing the Boston Symphony Orchestra's 26th season in Tanglewood was acclaim for Erich Leinsdorf.

The tireless music director was completing his first full year with the orchestra and his first summer as head of the Berkshire Music Festival. The nearly 9,000 persons in the music shed Sunday told him they liked what they had heard.

The Leinsdorf season was one of music new to Tanglewood including two weekends of seldom played Mozart jewels, a panoramic view of the music of Prokofiev played to mark the 10th anniversary of his death, and the American premiere of Britten's "War Requiem."

In tribute to the quality of the concerts, the orchestra refused to take the applause with Mr. Leinsdorf Sunday. Instead, they remained seated and applauded him.

There was much to applaud him for, in the weekend concerts and in the season as a whole. The weekend attendance hit the high for the year with nearly 30,000. Nearly 13,000 came Saturday night, drawn by the magic name of Van Cliburn.

The crowd heard what they had reckoned. The tall, bushy haired Texan played the monumental Brahms second piano concerto with those qualities one associates with his name: a large tone, a big style and robust approach to the music.

His sudden rise in the musical world followed his triumph in Russian competition playing the Tchaikowsky first concerto. He has made his mark here with that work and the showy Rachmaninoff concertos. It was a pleasure, then, to hear him play Brahms and without the thundering approach so successful in the other music. His Brahms is full-blooded but not showy, romantic but not sticky. It was an elegant but factual statement by a great pianist that he can play anything Brahms could write—and have technique left over.

He probed deeper into the concerto than he did earlier. His hands, as strong and secure as can be, now seek some of the subtler colors. His first arpeggios at the opening were quiet, but compelling, an exhibition of the full sound he achieves even at the softest end of his dynamic scale.

VAN CLIBURN

His big style sends him easily into the music Brahms wrote for his third movement. It is demanding, but singing with sophisticated harmonies and arching phrases. He sustained these phrases, molding them into lingering beauty. It was in strong contrast with his vigorous onslaught in the second movement and his sturdy playing in the first movement.

It was in the finale, however, that the greatness of the young pianist came to the test. The staccato theme develops through rhythmic and harmonic difficulties, building toward a climax, which, when it comes, is simply a hushed restatement of the opening theme. His building and sustaining of the music and its quiet recapitulation left the listener with an urge to sigh in relief.

Mr. Leinsdorf's orchestra was a match for the soloist, precise, large-toned, dark-hued.

The evening had started with good omens. The "Duenna" Overture by Prokofiev glinted and skipped under Mr. Leinsdorf's direction. The overture is late Prokofiev, wittily conceived, colorfully executed. It succinctly states what Richard Brinsley Sheridan had in mind for a comic opera.

The homage to Prokofiev continued with a virtuoso reading of his Sixth Symphony in E flat minor. The symphony is a major work, although marred by some trickery in orchestration. Its unusual key lends it mystery, a quality augmented by the composer's use of the low strings and bass instruments. It is a somber composition, built of astringent harmony and rhythmic intensity, one of the most interesting Prokofiev works included in the series honoring him 10 years after his death.

The symphony has only three movements with a largo standing between two faster movements. The largo includes some fine lyricism built on shifting tonalities of unusual originality. The symphony is only 16 years old, and has lost almost none of its novelty or its appeal.

The concert Sunday included a last nod to Prokofiev with a performance of his cantata, "Alexander Nevsky," built of music he composed for a titanic film by Sergei Eisenstein. It requires a large orchestra, chorus and mezzo soprano soloist, in this case, Lily Chookasian and the festival chorus.

The soloist made a stunning impression in her singing of the "Field of the Dead" section. Her voice is ample, dark and accurate. The writing is designed to display such a voice, and Miss Chookasian was more than equal to the challenge. Her solo section was profoundly moving.

This music is impressive while it swirls around the listener, but, when it is gone, leaves little impression. The orchestra paints brilliant pictures of heroic scenes, but much of it is surface painting.

The chorus, prepared by Lorna Cooke de Varon, was in good form, singing in Russian and Latin the hymns and invocations of this patriotic cantata.

The concert closed with Tchaikowsky's Fifth Symphony in a reading notable for control. Mr. Leinsdorf avoided the sugary violin sound and drove the orchestra in the finale to achieve a romantic but not cloying performance of the often overdone music.

The storm of applause that broke after the last note of the Tchaikowsky was for the conductor who showed in this concert and others that he could perform the new and the old in a fresh and exciting way.

New York
Journal American
NEW YORK, N.Y.
D. 501,625 S. 760,395

AUG 2 6 1963

BERKSHIRE FESTIVAL

A Brilliant Finale

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 26.—Crowds flocked to the final weekend of the Berkshire Festival, some 28,019 people in all. They helped swell the total attendance of the season to over 16,000 more than a year ago.

Ideal weather for most of the time made an important contribution too. Yesterday was one of those perfect afternoons in the Berkshires.

Erich Leinsdorf chose to end his little Prokofieff Festival spanning recent weeks with a performance of the cantata "Alexander Nevsky." While he may not have imparted all the intensity or the true Russian flavor of the work, he did convey the fact that this remains an impressive score into which Prokofieff poured considerable feeling as well as musical ingenuity.

Appearing more intent on controlling the Boston Symphony and the Festival chorus than injecting the sinister undercurrents associated with an invasion or the sheer excitement of the battle on the ice, he left this listener on the outside rather than pulling me into the drama of the moment. This work can be much more moving, however spectacular it also is as pictorial music.

●

The forces did well, but the impression persisted that their potentialities had been only partially tapped. It was, nevertheless a well co-ordinated presentation Lili Chookasian sang the mezzo solo with feeling. Lorna Cooke De Varon, who had prepared the chorus, received an unusual amount of applause.

Tchaikovsky's Fifth Symphony brought the Festival to a brilliant close with considerable demonstration on the part of audience and orchestra alike for Mr. Leinsdorf. The performance marked the completion of his first year with the Boston Symphony, and the music shed reverberated with expression of appreciation.

●

As an interpreter of Tchaikovsky on this occasion, Mr. Leinsdorf played freely with tempos. I don't recall even Koussevitzky taking certain parts so slowly or whipping up others faster. At times the orchestra champed at the bit to get going.

Again I missed that incandescent intensity inherent in Tchaikovsky. When it comes to letting this music radiate from the orchestra, Mr. Leinsdorf has still to find the secret of communication.

Van Cliburn's presence probably accounted for the largest audience of the season on Saturday night. Had it not been so cold, more than the 12,481 people would undoubtedly have attended. Earlier Arthur Fiedler and the Boston Pops, however, had drawn only 50 fewer people.

The Saturday program included Prokofieff's overture to "The Duenna" and the Sixth Symphony. Mr. Cliburn played the Brahms Second Piano Concerto.

As the 26th Festival becomes history, the announcement comes that the 1964 Festival will open July 3 and run for eight weeks for the third successive season.

THE STATE JOURNAL
LANSING, MICH.
D. 69,180 S. 68,698

SEP 1 1963

Here's Summary Of 1963 Berkshire Festival of Music

The 1963 Berkshire Festival opened with a series of six Mozart concerts by a chamber orchestra composed of members of the Boston Symphony Orchestra conducted by Erich Leinsdorf. Charles Munch conducted two Bach programs and Mr. Leinsdorf a concert of Haydn's music in the third and final weekend of programs by the chamber music orchestra. The full Boston Symphony Orchestra presented 15 concerts during the remaining five weeks of the Festival. Mr. Leinsdorf, in his first season as music director of the orchestra, conducted nine of these concerts with the full orchestra. His guest conductors included Charles Munch (two programs with the chamber orchestra and two with the full orchestra); Eugene Ormandy (two concerts); Richard Burgin and Pierre Monteux. Arthur Fiedler conducted the Boston Pops Orchestra on July 31 for the benefit of the Berkshire Music Center.

Erich Leinsdorf invited to Tanglewood a number of soloists who had not earlier performed here. Among these were pianists David Bar-Illan, John Browning, Van Cliburn, Malcolm Frager and Lorin Hollander; singers Alec Campbell, Walter Carringer, Lili Chookasian, Nicholas DiVirgilio, June Genovese, George Hoffman, Tom Krause, Jeanette Scovotti and the Columbus Boy Choir. Other soloists who appeared at the Berkshire Festival this summer included (in order of appearance): Rudolf Serkin, Lukas Foss, Phyllis Curtin, Berj Zamkochian and Jorge Bolet. Patricia Peardon was the narrator in the performance of Mendelssohn's "A Midsummer Night's Dream."

OTHER SOLOISTS

Joseph Silverstein, concertmaster; Samuel Mayes, principal cello; Doriot Dwyer, principal flute; James Pappoutsakis, flute; Ralph Gomberg, principal oboe; and Roger Voisin, principal trumpet, all of the Boston Symphony Orchestra, also were soloists this summer.

On July 27, Mr. Leinsdorf conducted the American premiere of Benjamin Britten's "War Requiem," and for his first Berkshire Festival season he selected a number of compositions which had not been performed at Tanglewood. Ten works by Prokofiev, in observance of the 10th anniversary of the composer's death, were performed by the orchestra during the Festival season. Other composers whose works were played at the 15 concerts by the Boston Symphony Orchestra included: Beethoven (6), Brahms (4), Debussy (2), Schubert (2), Stravinsky (2), Wagner (2), Tchaikovsky (2), and one each by Bartok, Barber, Berlioz, Franck, Handel (arr. Harty), Hindemith, Kodaly, Mahler, Mendelssohn, Ravel, Respighi, Saint Saens and Sibelius.

CHAMBER MUSIC

The six Tuesday evening programs of chamber music included: three programs by the Juilliard String Quartet presented in cooperation with the Fromm Music Foundation of Chicago and devoted to the music of the 20th century; the Nova Arte Trio, an all-Prokofiev program by the Kroll Quartet with Ruth Posselt and Ralph Berkowitz as assisting artists, and Henryk Szeryng in recital. Composers represented at the six chamber music programs were Bach (2), Bartok, Beethoven (2), Berg, Carter, Copland, Debussy, Fine, Ginastera, Hindemith, Mozart, Ponce, Prokofiev (4), Ravel, Schoenberg, Shostakovitch, Stravinsky and Webern.

The Boston Symphony Orchestra maintains and operates the Berkshire Music Center, the summer center for the advanced study of music, throughout the Berkshire Festival season of eight weeks. This summer's session was the 21st since the Music Center was founded in 1940 (two years were omitted during the war). Mr. Leinsdorf served as director of the Music Center with Aaron Copland as chairman of the faculty. Three hundred participants were enrolled from 38 states and 19 foreign countries.

CHAMBER CONCERTS

157

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June 16, 1963

SYRACUSE HERALD AMERICAN
Sunday, June 16, 1963

POUGHKEEPSIE JOURNAL
June 23, 1963

SCHENECTADY GAZETTE
June 18, 1963

SCHENECTADY UNION STAR
Saturday, June 15, 1963

New York World-Telegram
D. 463,241 SAT. 175,139
JUN 15 1963

BROOKLYN, N.Y.
FLATBUSH LIFE
W. 15,473
JUL 6 1963

BUFFALO, N.Y.
COURIER EXPRESS
D. 167,022 S. 306,415
JUN 16 1963

HACKENSACK, N.J.
RECORD
D. 114,495
JUN 17 1963

SYRACUSE, N.Y.
HERALD-AMERICAN
SUN. 210,123
JUN 16 1963

POUGHKEEPSIE, N.Y.
JOURNAL
D. 30,907 S. 32,324
JUN 23 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302
JUN 16 1963

New England Newsclip Agency, Inc.
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Enterprise (e)
LEOMINSTER, Mass.
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JUN 17 1963

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
JUN 20 1963

New England Newsclip Agency, Inc.
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BENNINGTON, Vt.
Circ. 5,111
JUN 12 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Press (e)
BRISTOL, Conn.
Circ. 14,191
JUN 24 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
JUN 15 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,730
JUN 20 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 102,270
JUL 7 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
JUN 15 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Ledger-Times
BOSTON, Mass.
Weekly Circ. 14,000
JUN 27 1963

BROOKLYN, N.Y.
KINGS COURIER
W. 15,201
JUL 6 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 283,819
JUN 16 1963

Chamber Music at Tanglewood

Six concerts of chamber music will be presented in the Theatre at Tanglewood in Lenox, Mass. on Tuesday evenings at 8 during the 1963 Berkshire Festival.

The first concert will be given during the second week of the Festival by the Nova Arte Trio on July 9. The series of chamber music performances benefits the Tanglewood revolving scholarship fund of the Berkshire Music Center, the summer center for the advanced study of music maintained by the Boston Symphony Orchestra at Tanglewood.

Of the five remaining concerts three will be given by the Julliard String Quartet, which will present 20th-century chamber music. These programs have been selected in consultation with Erich Leinsdorf and will be presented in cooperation with the Fromm Music Foundation. The concerts by the Julliard String Quartet will be given on July 16, Aug. 6 and Aug. 13.

The Kroll Quartet with Ruth Posselt and Ralph Berkowitz as assisting artists will give a concert devoted to the chamber music of Prokofiev on July 23. On July 30 Henryk Szeryng, violinist, will be heard in a sonata recital.

The first Boston Symphony Orchestra concerts of the Berkshire Festival will take place in the Music Shed on July 5, 6 and 7. These concerts, consisting entirely of the music of Mozart, will be conducted by Erich Leinsdorf with Rudolf Serkin performing a Mozart piano concerto on each of the programs.

The complete Berkshire Festival chamber music programs:
Tuesday, July 9—Nova Arte Trio:
Beethoven: String Trio in C minor, Op. 9, No. 3.
Hindemith: String Trio, Op. 34, No. 1.
Mozart: Divertimento for Violin, Viola, and Cello in E-flat, K. 563.
Tuesday, July 16—Juilliard String Quartet:
Berg: Lyric Suite.
Carter: Quartet No. 2.
Bartok: Quartet No. 4.
Tuesday, July 23—Kroll Quartet with Posselt and Berkowitz:
Prokofiev: Quartet No. 1 in B minor, Op. 50.
Prokofiev: Sonata No. 1 for Violin and Piano, Op. 80 (Ruth Posselt and Ralph Berkowitz).
Prokofiev: Sonata for Two Violins in C, Op. 56 (William Kroll).
Prokofiev: Quartet No. 2 in F, Op. 92.
Tuesday July 30—Henryk Szeryng, Violinist, Charles Reiner, accompanist:
Bach: Sonata No. 3 in E.
Bach: Partita No. 2 with Chaconne, for Violin alone.
Beethoven: Sonata, Op. 30, No. 2.
Ponce: Sonata Breve.
Debussy: Sonata.
Tuesday, Aug 6—Juilliard String Quartet.
Strevinsky: Three Pieces for Quartet.
Webern: Five Pieces for Quartet, Op. 5.
Fine: String Quartet.
Ravel: Quartet in F.
Tuesday, August 13 — Juilliard String Quartet.
Schoenberg: String Trio.
Copeland: Two Pieces for Quartet.
Shostakovitch: Quartet No. 7.
Ginastera: Quartet No. 2.

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JUL 10 1963

Richard Burgin Conducts Student Concert Tonight

The Berkshire Music Center Orchestra will give its first concert of the season tonight at 8 in the Music Shed at Tanglewood. This concert will be one of 40 events open to the Friends of the Berkshire Music Center.

Richard Burgin, head of the Music Center's Department of Instrumental Music, will conduct the concert. The program will begin with the Overture to "Benvenuto Cellini" by Berlioz. Mr. Burgin will also conduct performances of Vaughn Williams' Fantasia on a Theme by Thomas Tallis and Brahms' Symphony No. 2.

The Friends of the Berkshire Music Center are those who make voluntary contributions for the support of the activities of the Boston Symphony Orchestra's summer center for the advanced study of music. Contributions may be made in person at the Friends office at the Main Gate of Tanglewood.

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SCHENECTADY GAZETTE
Monday, July 22, 1963

Kroll Quartet to Perform At Tanglewood Tomorrow

The Kroll Quartet with Ruth Posselt, violin, and Ralph Berkowitz, piano, as assisting artists will present a chamber music concert tomorrow at 8 p.m. in the Theater at Tanglewood, Lenox, Mass.

* * *

THE ALL-Prokofiev program will open with the Russian composer's "Quartet in B minor, opus 50." Miss Posselt and Berkowitz will play the "Sonata number 1 for Violin and Piano, opus 80." Later in the program Miss Posselt will be joined by William Kroll for a performance of Prokofiev's "Sonata for Two Violins in C, opus 56." The concert will conclude with the Kroll Quartet playing the "Quartet Number 2 in F, opus 92."

Friends of the Berkshire Music Center have been invited to five events at Tanglewood this week. The Fromm Fellows will give a concert of contemporary music in the theater tonight at 8.

Two concerts will be available to the Friends on Wednesday. At 4 p.m. there will be a composers forum in the Chamber Music hall and the Berkshire Music Center Orchestra will give a concert at 8 p.m. in the Music Shed.

* * *

THIS CONCERT will be conducted by Eugene Ormandy, music director of the Philadelphia Orchestra, who is devoting a portion of his summer holiday to the Berkshire Music Center's department of instrumental music.

Paul Jacobs of the center's department of composition faculty will be host for the seminar in contemporary music Friday at 3:15 p.m. in the theater. Jacobs' topic will be "Twentieth Century Piano Music." A concert of chamber music will be presented Sunday at 10 a.m. in the Chamber Music hall.

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JUL 16 1963

Tanglewood Choir Readies First Concert

The Choral Department of the Berkshire Music Center will give its first program of the season at Tanglewood on Wednesday evening. Beginning at 8 p.m. in the theater, the program will include music from the Renaissance to the contemporary period. This concert will be open to the members of the Friends of the Berkshire Music Center.

Lorna Cooke deVaron, Abraham Kaplan, and Alfred Nash Patterson of the Choral Department's faculty will conduct this concert. The program will begin with a composite mass consisting of the Kyrie from the Mass in C major by Beethoven; the Gloria from Missa Brevis by Kodaly; Schubert's Credo from his Mass in G; the Sanctus and Benedictus from the Mass for Three Voices by William Byrd; and the Agnus Dei from the Missa Pangu Lingua by Des Prez.

Also to be heard on Wednesday's program are Waltzes, Op. 65 by Brahms; the Lamentations of Jeremiah by Couperin; and three works by Poulenc: "Exsultate Deo," "Salve Regina" and the Finale of "Figure Humaine."

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JUL 9 1963

Ruth Posselt Will Solo With Kroll Quartet

Ruth Posselt, violinist, and Ralph Berkowitz, pianist, will appear with the Kroll Quartet at the Berkshire Festival Chamber Music Concert at Tanglewood on July 23.

Miss Posselt and Mr. Berkowitz, both well known Tanglewood personalities, will be heard together in this all-Prokofieff chamber music program in the Sonata No. 1 for Violin and Piano, Opus 80.

Later in this concert Miss Posselt will play the Sonata for Two Violins in C, Opus 56 with William Kroll. The Kroll Quartet will perform Prokofieff's Quartets Nos. 1 and 2.

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Transcript (e)
NORTH ADAMS, Mass.
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JUL 10 1963

Music Review

Nova Arte Trio Plays With Sensitivity, Skill

THE NOVA ARTE TRIO, played in the Theater-Concert Hall at Tanglewood, Lenox, last night: Joseph Silverstein, violin; Joseph De Pasquale, viola; Samuel Mayes, cello.
Trio in C Minor, Opus 9, No. 3 — Beethoven
Trio No. 1, Opus 34 — Hindemith
Divertimento, K 563 — Mozart

By FRANK N. PATTERSON

Unseasonably cool weather warmed by magnificent music and seasoned performers was the happy result of last night's chamber music concert by the Nova Arte Trio at Tanglewood's Theater-Concert Hall.

The well balanced program which included Mozart's unique Divertimento, played here last year by the same group, left nothing more to be desired than more of the same. The Trio performs about a dozen concerts a year about the country.

However, this certainly is not the mainstay of the group's musical activities, Mr. Silverstein is concert master of the Boston Symphony, Mr. DePasquale is first viola and Mr. Mayes first cellist — the Boston Symphony runs a schedule of about 48 weeks of concerts a year, which is, by the way, more than any other orchestra in the world.

Few Peers

However, playing together at any and every opportunity has produced a trio that has few peers in sensitivity, skill and musical rapport. And certainly musical intelligence should be added to their list of attributes when describing their performance of such works as the vigorous opening trio by Beethoven. The work is, despite his youth, an adult Beethoven in the manner with which it copes with the problem of the "inadequate" three instruments. With his simple gnius he makes it sound like more.

The best of Beethoven's typically noble, yet movingly warm, adagio is followed by a rough and virile finale that, while it might be offensive to one of quieter tastes stirs, with its six-eight meter, unabashed syncopation and brusque manner, a hot and spicy broth.

Hindemith Trio

The Hindemith trio with its learned, but virtuoso-like manner is a zestful work with a seeming high regard for getting on despite the many ideas that sound half said. The clean, bright speed and harmony of the Bach-like toccata that called on the beautifully played violin of Mr. Silverstein throughout the entire movement, gave way to perhaps the warmest examples of Mr. Hindemith's writing.

While it is not by any means romantic, it is only a composer's composer that can make "themes" into such fine and strikingly beautiful music. Perhaps the brilliant display of contrapuntal knowledge in the finale is not as good an example of such skill as "themes into music," nor perhaps is the bold charm of the flashy pizzicato scherzo that so lightly captures one's imagination. However, as best found garland to the composer's output, the group did little if any to hinder the best results of this work so difficult to perform.

If anyone carries themes more perfectly into music than any other man in history, then certainly that man is Mozart. Yet, curiously enough a good part of his divertimento for violin, viola and cello is of the "tune" variety. The fourth movement andante brought, with this Trio's exquisite performance, a redolence of Schubert variations with their folk-like tunes of human recognition. It is like a music that offers a schnapps to a neighber or genial slap on the shoulder to a new member of the club—well, whatever it is, it is rare Mozart and as great music it was well done.

Of the five Tuesday evening concerts to follow, there are three quartets by the Julliard group, one by the Kroll and one by Henryk Szenyng, violinist. To beginners it's more than a start, but to buffs it's the livin' end.

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JUL 10 1963

Nova Arte Trio Heats Chill Air At Tanglewood

By R. C. HAMMERICH

LENOX—The Nova Arte Trio warmed the chill air around the Theater at Tanglewood Tuesday night with three vigorous works.

First of Six Concerts

The players are first-desk men in the Boston Symphony Orchestra, and they were presenting the first of six Tuesday-night chamber music concerts. Violinist was Joseph Silverstein; violist, Joseph De Pasquale, and cellist, Samuel Mayes.

Their manner was as cool and businesslike as the weather, but the dominant characteristic of their music was warmth of tone and homogeneity of balance.

Only during the first piece, Beethoven's C minor trio, Opus 9 No. 3, and in a couple of spots during the six movements of Mozart's divertimento (K-563), did the violin attract more attention than its colleagues, but that was mostly because the score seemed to demand it.

Mozart Said Best

Of the three works presented (the other was Hindemith's String Trio No. 1, Opus 34), best, perhaps, was the Mozart.

It is mature Mozart (age 32), which puts it one up on the Beethoven, a product of relative youth (27)—musical youth, that is, because at 32 Mozart was only three years from death and had been composing about as long as Beethoven had lived when he wrote the Opus 9 trios.

Anyway, the K-563 Divertimento is quite a different work from the divertimentos of Mozart's young garden-party days. It suggests the reflective thoughtfulness of one who has made his peace with adversity without really accepting it.

Kind of Misnomer

Hence, divertimento is a kind of misnomer. There is much more than diversion in it.

And the Nova Arte Trio seemed to fare best with it . . . perhaps because after playing the others for an hour the instruments and fingers had warmed up. The temperature was about 50.

The players' technical facility was even more precise and coordinated than it had been with the Beethoven and Hindemith, and their rapport with the warm, gentle, benign seriousness of the music seemed to be complete.

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JUL 15 1963

Five Events Are Open to BMC Friends

Five events are open to the Friends of the Berkshire Music Center this week. Tonight at 8 in the theater the Fromm Fellows will give their first concert of the season. The Fromm Fellows are a group of specially selected muscians who are gifted in the performance of contemporary music. Their work at Tanglewood is a function of the Department of Compostion and their fellowships for summer study and performance at the Berkshire Music Center are provided by the Fromm Music Foundation of Chicago, Paul Fromm, president.

Other Events

Other events open to the Friends include a concert by the Tanglewood Choir on Wednesday at 8 in the threater, and two programs of chamber music by the members of the Berkshire Music Center. The first of these will be held Thursday evening at 8 in the Chamber Music Hall. The tradifional Sunday morning chamber music program will begin at 10 in the Chamber Music HAll. Yannis Xenakis, guest composer in residence at the Berkshire Music Center this summer, will be the host for the seminar in contemporary music Friday afternoon at 3:15 in the theater.

The Friends of the Berkshire Music Center are those who make voluntary contributions for the support of the Music Center's activities. Contributions may be made in person at the Friends office at the main gate of Tanglewood or by mail to the Friends Office, Tanglewood, Lenox.

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JUL 8 1963

Music Center Concerts Open Tomorrow

The first concert by members of Berkshire Music Center will be given in the Chamber Music Hall at Tanglewood tomorrow morning at 10. The traditional Sunday morning chamber music concert will be held under the auspices of the Friends of the Berkshire Music Center.

Sunday's program will begin with Sanders' quintet in B-flat. This work was prepared under the supervision of Roger Voisin, principal trumpet of the Boston Symphony Orchestra. Also to be heard are Schubert's quartet in A minor, Op. 29, and Poulenc's sextet. Alfred Krips, assistant concertmaster of the Boston Symphony prepared the Music Center members in the Schubert quartet, and Louis Speyer, English horn of the orchestra, supervised the preparation of the Poulenc work.

This program is the first of nearly forty Berkshire Music Center events which will be open to the Friends of the Berkshire Music Center. Membership in the Friends is open to those who make voluntary contributions for the support of the Music Center's activities. Contributions may be made in person at the Friends Office at Tanglewood or by mail to the Friends of the Berkshire Music Center, Tanglewood, Lenox.

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JUL 14 1962

Chamber Music Concert Starts At 10 Sunday

TANGLEWOOD—Walter Piston's quintet for wind instruments will open the Berkshire Music Center's chamber music concert in the Chamber Music Hall at Tanglewood Sunday at 10 a.m. The program, open to Friends of the Music Center, also will include Debussy's String Quartet No. 1 and Mendelssohn's Piano Trio, Op. 49.

The Piston work is scored for flute, oboe, clarinet, bassoon and horn. It has been prepared under the direction of Doriot Anthony Dwyer, principal flute of the Boston Symphony Orchestra.

William Kroll, co-head of the chamber music division at the Center, directed the Debussy work and Samuel Mayes, first cellist with the BSO, coached the piano trio.

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JUL 13 1963

Bach Contata Set for Sunday

For the first time in the long history of the Sunday morning chamber music concerts by the members of the Berkshire Music Center at Tanglewood a choral work will be performed. Bach's Cantata No. 12 will begin the program at 10 a.m. which will also include Smetana's String Quartet and Beethoven's String Quartet, Op. 127. This concert will also mark the first occasion that the Music Center has performed a composition from the late period of Beethoven's work.

This program will be open to the members of the Friends of the Berkshire Music Center and will be held in the Chamber Music Hall.

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JUL 11 1962

Chamber Music Program Tonight At Tanglewood

A concert of chamber music by members of the Berkshire Music Center will be held at Tanglewood tonight at 8. The program will be given in the Chamber Music Hall under the auspices of the Friends of the Berkshire Music Center.

Tonight's program will begin with the String Quintet in D major by Mozart prepared under the supervision of the Boston Symphony Orchestra's concertmaster, Joseph Silverstein. For this concert Ralph Berkowitz prepared Shostakovich's Piano Quintet and Doriot Dwyer, principal flute of the Boston Symphony, prepared the members of the Music Center who will play Irving Fine's Partita for Wind Quintet.

Membership in the Friends is open to those who make voluntary contributions for the support of the Music Center. The Friends office at the main gate of Tanglewood is open on weekdays from noon to 8:30, on Saturdays from 9 to 8:30, and on Sundays from 9 to 2:30. Contributions may be made at the Friends office or by mail to the Friends of the Berkshire Music Center, Tanglewood, Lenox.

N.Y.
NEWSPAPER
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AUG 1962

Tanglewood Will Feature Polish Music

New Polish music will be featured in the fourth in the series of "Aspects of New Music Seminars", at Tanglewood, Lenox Mass., tomorrow at 3:15 p.m. in the theater.

* * *

WITOLD LUTOSLAWSKI of Warsaw, Poland, composer in residence this summer at the Berkshire Music Center, will present the program. Music will be provided by the Fromm Fellowship Players.

All works on the program will be performed for the first time in the United States.

* * *

LUTOSLAWSKI will open the seminar with his own "Five Pieces for Voice and Piano." Linda Sanford will be the soprano soloist with Paul Jacobs, pianist.

Two works by Krzysztof Penderecki will be heard. His "String Quartet" will be performed by the Fromm string players; and Kenneth Goldsmith, violin, and Jacobs will play 'Miniatury for Violin and Piano." The program also will include Henryk M. Gorecki's "Sonata for Two Violins" with Goldsmith and Nancy Cirillo as the soloists and the "Divertimento for Four Winds (1928)" by Tadeusz Baird.

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Music Review

Nova Arte Trio at Tanglewood

By JAY C. ROSENFELD

THE FIRST of the six Tuesday evening chamber music programs was played in the theater at Tanglewood last night by the Nova Arte Trio, Joseph Silverstein, violin, Joseph Silverstein, violin, Joseph de Pasquale, viola, and Samuel Mayes, cello, the first-chair men of their respective sections in the Boston Symphony Orchestra. The three men are superlative masters of their instruments and their ensemble gave the audience immense pleasure.

They played the C minor Beethoven, opus 9, No. 3, and the Mozart Divertimento (K563) separated by the first Hindemith trio, opus 34. This is an early work, of nearly 40 years ago and is harsh and involved. After such a felicitous work as the Beethoven trio, Hindemith did not seem to be concerned with the favorable registers of the strings and what it pleased him here to write might have been sounded on any instrument capable of producing the tones he indicated. Furthermore, it seemed apparent that the artists considered their mission accomplished when they adhered to the letter of the score, at least so far as the first movement, a toccata, was concerned. There was meaning and warmth to the slow movement. The short, third movement is played entirely plucked by the violin and viola, and the cello only resorts to the use of a bow at the final stretto. The concluding fugue is again obtuse.

ONE OF the cachets of genius in composing is the instinct to know where to place a tune or a harmony once it has come into a composer's head, weather it is better for a voice, a keyboard, a wind instrument or a string. This is not always arrived at immediately and often it is resolved by trial and error. One of the great distinctions of both Mozart's unique trio and of last night's Beethoven, is the manner in which the music fits the three strings. Neighter of these compositions is a quartet reject. They were thought of as trios and indubitably belong there. The Hindemith does not give us the impression that this formula applies here.

* * *

THE TWO anchors on the program are undisputed masterworks, and the performances were dazzling and fervent in turn. An ensemble of such infinite capacities can sometimes be inveigled into displaying its virtuosity to overshadow the content of the music. We would have been content in many of their allegros to hear a slightly more disciplined tempo. In fact, in such a piece, if one is prompted to say, "Did you notice how cleanly they played that section at that speed?" it is already a condemnation, ipso facto. In any case, the tone produced by the members of the trio was rare and beautifully warm and round, quite exceptional.

* * *

THE MOZART Divertimento is pure joy from beginning to end. They made the adagio sublime, but we could not agree with their conception of either of the minuets. We would wager that they are more true when played slower, if not as a dignified, stately dance, at least more like a proletariat German Laendler and not as a scherzo. The second trio of the second minuet was even distorted into a waltz. The lovely, lilting final allegro is out of the same soil as the finale of the concerto Serkin played last Sunday. We would have laid this movement exactly over the stencil used for that memorable performance and allowed it to become a bucolic frolic.

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JUL 15 1963

Program Listed For Juilliard Chamber Concert

The Juilliard String Quarted—Robert Mann, violin, Isidore Cohen, violin, Raphael Hillyer, viola, and Claus Adam, cello—will give a concert of chamber music in the theater at Tanglewood on Tuesday evening at 8. This will be the first of three concerts this season by the Juilliard quartet to be presented by the Bekshire Festival in cooperation with the Fromm Music Foundation of Chicago. Each of these concerts will be devoted to chamber music of the 20th century. For Tuesday's concert the quartet will play Berg's Lyric Suite, the Quartet No. 2 by Carter and Bartok's Quartet No. 4. These compositions have not been performed previously at Tanglewood. The Tuesday evening chamber music programs are presented for the benefit of the Berkshire Music Center.

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JUL 16 1963

Program Change For Juillard Concert Tonight

The Boston Symphony Orchestra announces a program change for the Juilliard String Quartet program this evening. Tonight's concert, beinning at 8 in the theater at Tanglewood, will begin with Irving Fine's Spring Quartet which will be followed by the Quartet in F by Ravel. Following the intermission the Juilliard Quartet will perform Berg's Lyric Suite.

The Tuesday evening chamber music concerts are presented by the Boston Symphony Orchestra for the benefit of the Berkshire Music Center. The program this evening and two others by the Juilliard String Quartet on August 6 and 13 are given in cooperation with the Fromm Music Foundation of Chicago. The three concerts are devoted to a survey of 20th century chamber music.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,256
JUL 18 1963

Juilliard Quartet At Tanglewood

The first of three concerts presented by the Juilliard String Quartet, in co-operation with the Fromm Music Foundation, for the Berkshire Music Festival chamber music series, was given Tuesday evening before a large and enthusiastic audience, albeit, for the most part, a disappointed one.

The expected program has been changed, much to the chagrin of most of the chamber music devotees, who had traveled divergent distances with keen anticipation for hearing the Carter and Bartok quartets. Elliott Carter's second quartet, seldom played by the major chamber groups, is one of the great works of this century.

However, the Alban Berg Lyric Suite in six graphically titled movements, was brilliantly played, with great attention to each change in mood, through subtle nuance and dynamics. Partly cyclic, this work marks Berg's first (and free) use of the 12-tone system evolved by his master-teacher, Schoenberg. It was a stirring, well-thought out and relaxed performance.

The first quartet played was written by the late Irving Fine, whose musical activities were closely connected with the Boston Symphony Orchestra; he had conducted his own symphony, played by the BSO in Boston, last year, shortly before his untimely death at the age of 48. Mr. Fine was a member of the Berkshire Music Center from 1946-57. This quartet in two movements, allegro risoluto and lento, dedicated to Serge and Natalie Koussevitsky, was received with much acclaim by the attentive listeners.

The concert closed with the Ravel Quartet, a classic in chamber music repertoire, scintillatingly played with all the verve, brilliance and finesse the Juilliard Quarete is capable of projecting. There were times during the program when the music sounded precious, as though the artists had rehearsed too much, but one expects this from any top-notch ensemble.

Because of the re-arrangement of the content of the three programs, the Carter and Bartok quartets are scheduled to be heard on August 6th, in the Theatre-Concert Hall, as usual for this series.

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SCHENECTADY UNION STAR
Saturday, July 13, 1963

AT TANGLEWOOD—The Juilliard String Quartet will give the first of its three concerts in the Berkshire Festival [illegible] music series at Tanglewood near Lenox, Mass., Tuesday at 8 p.m. The three programs by the Juilliard group will be devoted to performance of 20th century chamber [illegible]

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JUL 17 1963

VARIED MENU OF MUSIC AT TANGLEWOOD

Julliard String Quartet Offers Works of Berg, Fine, Ravel

By R. C. HAMMERICH

LENOX — The Julliard String Quartet offered a string performance of music by Alban Berg, Irving Fine and Maurice Ravel Tuesday night for the first of its three appearances this summer in the theater at Tanglewood.

Varied Menu

This combination of chamber music from Austria of 1925-26 (Berg), America of 1953 (Fine) and France of 1902 (Ravel), provided a varied cross-sectional menu for the 987 afficianados of 20th Century music, some of whom were relaxed on the surrounding lawns.

The other concerts scheduled by the Julliard Quartet (Aug. 6 and 13) also will be of 20th Century music, and all are sponsored by the Fromm Music Foundation of Chicago to benefit the Berkshire Music Center.

Of the three pieces presented Tuesday night, Berg's "Lyric Suite" seemed most impressive, although all were so meticulously precise, so expertly performed that each drew bravos from the audience.

Irving Fine's only quartet opened the program and during its first section built up a furious nervous tension that wasn't quite resolved by the only slightly less frenetic concluding section.

The ephemeral, floating ending trailed off into nothing, and a return to an earthier, less dissonant life was brought about by the applause.

More Dissonant

Berg's "Lyric Suite," which followed, was, if anything, more dissonant. But it is a more substantial piece. It was his first essay into the weird, but carefully organized, realm of his teacher's (Schoenberg) 12-tone system, and has become recognized as one of the tone row foundation stones.

Tuesday night, Julliard's superlative performance held the audience nearly breathless. The third movement, especially, was handled with incredible precision. It is entitled "Allegro Misterioso," is played with mutes and a lot of feathery pizzicato and is indeed mysterious. The movement drew applause in the middle of the six-movement work.

The sweetly tart chromaticism of Ravel's 1902 quartet, which followed after intermission, seemed almost orthodox after the experimental auditory sensations of Berg.

Ravel's Only Quartet

It was Ravel's only quartet and it has become a standard work in the string quartet repertoire. Ravel wrote it while he was still a student, and when DeBussy heard it, he said, "In the name of the gods of music, and in mine, do not touch a single note of what you have written in your quartet."

As performed Tuesday night, with its many gentle tensions, and beautiful releases, it is easy to see why DeBussy issued that [illegible]

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JUL 23 1963

Lecture Tomorrow At Tanglewood Prior to Concert

Tomorrow evening at 7 p.m. in the Theater at Tanglewood a lecture will be given on the music to be performed at the Berkshire Music Center Orchestra's concert. Henry Portnoi of the Boston Symphony Orchestra will discuss the music of this program and through the use of a tape recorder give demonstrations of the compositions which will be heard.

The series of lectures to be continued at each of the Music Center Orchestra's concerts are designed primarily for teen agers who are residents or campers in the Berkshires, and who are members of the Friends of the Berkshire Music Center.

Eugene Ormandy, music director of the Philadelphia Orchestra, will conduct tomorrow's concert at 8 in the Music Shed at Tanglewood. The Philadelphia conductor's program will begin with Wagner's Overture to "Die Meistersinger" and include a complete performance of Beethoven's Symphony No. 5 on the first half of the concert.

After the intermission Dr. Ormandy will conduct the "Eagles" by Rorem; Sibelius' "The Swan of Tuonela"; and "Pines of Rome" by Respighi.

Wednesday's concert is open to the members of the Berkshire Music Center.

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JUL 24 1963

KROLL QUARTET BEGINS TRIBUTE TO PROKOFIEV

Tanglewood's Memorial Starts With Four Chamber Works

By R. C. HAMMERICH

LENOX — The Kroll String Quartet, Ruth Posselt, violinist, and Ralph Berkowtiz, pianist, launched Tanglewood's memorial to Prokofiev Tuesday night by playing four of his chamber works in the theater.

Anniversary Performance

The Berkshire Festival has scheduled several performances of Prokofiev's music this summer in observance of the 10th anniversary of his death.

The Kroll Quartet played his First and Second Quartets; Berkowitz and Miss Posselt played his First Sonata for Violin and Piano and William Kroll and Miss Posselt played his Sonata for Two Violins.

All four of the pieces, even though written during about 15 years, exhibit many of the composer's major characteristics . . chromaticism, distinct rhythms, sudden and unexpected shifts in direction, passages of clear, singing melody, inexorable force.

Dramatic and Colorful

This chamber music is exceedingly dramatic and colorful, and all of Tuesday's performers played it that way.

There was a good deal of electricity in the performances, lots of dynamism. It was almost as if the romantic virtuosos of Paganini's style had returned — except that even the lively sections were sombre and lugubrious, as might be expected of serious Russian music.

Most dramatic, perhaps, although everything was dramatic, was the four-movement sonata for piano and violin.

It is strong, sinewy, masculine misic, and Miss Posselt gave it plenty of muscle. Her vigorous peformance drew applause twice before she was finished — after the second and third movements.

The piano part written for the sonata is no mere accompaniment. It exploits the power and percussiveness of the instrument so that sometimes the violin is accompanying the piano.

Berkowitz at the keyboard had an equally virtuosic contribution to make, and he carried it off valiantly.

As a matter of fact, all of the music played Tuesday night demanded technical virtuosity and intense concentration. It was not joyful music, but it was continuously interesting and excellently performed.

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Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
JUL 24 1963

At Tanglewood

All-Prokofiev Program Given by Kroll Quartet

The third chamber music concert in the Tanglewood Theater-Concert Hall by the Kroll Quartet, assisted by Ruth Posselt, violinist and Ralph Berkowitz, pianist in an all-Prokofiev program.

Quartet No. 1
Sonata No. I for Violin and Piano
Sonata for Two Violins
Quartet No. 2

FRANK N. PATTERSON

While last night's concert of Prokofiev's works was perhaps a little too much of one thing, there was some variety in the display of the composer's fairly meager chamber works and a good bit of diversion in their presentation.

Adds Interest

The quartet's performance of the two works that opened and closed the program added interest to the rather rich diet of quartets heard in the series thus far by re-emphasizing the general poverty of chamber music emanating from Russia. Despite, or perhaps due to the deep, rather profound, philosophical mind of the Russian there was little evidence of serious or successful examples of quartet music written by the great 19th century composers. Tchaikovsky's opus 10 is best known for its tear-jerking cantabile and Borodin's rather famous 2nd String Quartet ended up in Kismet. Shostakovich wrote a couple that, while a step or two above the others, will probably neither make Broadway nor history.

Prokofiev about completes the list with his 1st which might never have been written had it not been commissioned by the Library of Congress and his 2nd, while written on his own hook and perhaps more convincing, is to this reviewer's mind — no accolade. The constant, almost primeval, repetition that Russians can handle so well in their orchestral scores leaves their quartets bare, and their penchant for the moving cantabile in quartets to this reviewer seems to border on poor taste or a fair mis-conception of the quartet's range.

The drenching of sentiment and color they generally infuse into the delicate ensemble, the more it seems to drain away vitality. The less than exacting performance of the works did little to enhance the possible. The Quartets, or for that matter allegros in the Sonata for two violins, was, one felt, simply too harsh and severe to carry its small burden of pleasure or excitement.

Pleasant Relief

The Sonata for Violin and Piano was a pleasant relief to the rather steady fare of the rest of the program. The violinist, Ruth Posselt a member of the Berkshire Music Center faculty (and to many who did not know, wife of the BSO associate conductor, Mr. Burgin), gave a challenging performance, that never-the-less did not overshadow the amazing musical talent of her colleague, Ralph Berkowitz. His sensitive grasp of the important problems of the semi-accompaniment to solo performers, whether it be balance, re-enforcement, or a subtle display of musical material, is in an ensemble such as this second to none.

Preceeding the last two concerts by the Julliard Quartet, who will present a survey of twentieth century music, will be a violin recital by Henryk Szeryng next Tuesday with works by Debussy, Beethoven, Ponce and Bach.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUL 29 1963

Tanglewood Choir Concert Is Tonight

The Tanglewood Choir will present a program of choral music tonight at 8:00 in the Theatre at Tanglewood. This will be the second program of the season for the 50-voice Choir consisting of participants in the Choral Department of the Berkshire Music Center.

Tonight's concert will be under the direction of Alfred Nash Patterson and Lorna Cooke deVaron. The program will include works by Bach, Grieg, Gretchaninof, Rachmaninof, Schoenberg, Webern, Schickle, and Hindemith. This program will be open to Friends of the Berkshire Music Center.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUL 15 1963

Seminar at Tanglewood

The first seminar in contemporary music was held Friday afternoon in the Theatre-Concert Hall at Tanglewood with Aaron Copland listed as host. Mr. Copland made short talks before the numbers which were performed by the Fromm Fellowship Players assisted by members of the orchestral department of the Berkshire Music Center.

This is one of the outstanding features of the summer at Tanglewood, and the opportunity it offers for the students of the school as well as for Friends of the Center is unusual for all interested in learning the direction and the state of progress of contemporary music writing.

Very few would be more capable than Copland of conveying to any audience, whether sophisticated or tyros, the trend of today's music, not only from his vantage point as composer himself but from his lucid comprehension of the subject.

The composers selected for the program, which will be formally presented again tonight, went as far back as Arnold Schoenberg whose string quartet no. 2. opus 10 dates from 1908. Only the last two of the four movements were played Friday and the vocal assignment which he here adds was sung by Susan Belink. Copland pointed out how Schoenberg at about this time started to attempt to emancipate music from a central tonality.

Music Marches On

The program advanced through the Stravinsky of 1918 when he dipped his toe in the waters of rag-time, and proceeded to Varese of 1924, his "Octandre's" for eight wind instruments and one double-bass; a wind quartet of Chavez, sextet of Copland himself, and an opera sketch of Darios Milhaud of 1927. And last, chronologically, were a wind quartet of Chavez and Copland's sextet for string quartet, clarinet and piano.

The Varese departed farthest on this program from anything else, although as Copland pointed out, after the 40 years since its composition, it is difficult nowadays to shock anyone by mere dissonance. The moot point in our opinion is whether there is any attempt to express anything or is it accomplished by mathematics and acoustics. It seems fair to assume that this will be discussed even beyond this season. J.C.B.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Advertiser
BOSTON, Mass.
Circ. 450,303
JUL 28 1963

Berkshire Music Cente Events for Friends

Five musical events are on the list for the Friends of the Berkshire Music Center, Tanglewood, this week. The Tanglewood Choir will give a concert tomorrow evening at 8 o'clock in the Theater. Two programs of chamber music, one on Wednesday afternoon and the second Sunday morning are scheduled for 10:30. Each will be held in the Chamber Music Hall.

A composers' forum will take place on Thursday evening at 8 o'clock in the Chamber Music Hall and the regular Seminar in Contemporary Music will be given in the Chamber Music Hall on Friday afternoon at 3:15.

Host for this event will be Yannis Zenakis, guest composer in residence at Tanglewood this summer.

Arthur Fiedler returns on Wednesday for his annual concert by the Boston Pops Orchestra for the benefit of the Berkshire Music Center, the summer center for the advanced study of music operated by the Boston Symphony Orchestra at its summer home. Leonard Pennario will be Mr. Fiedler's guest artist.

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SPRINGFIELD, Mass.
Circ. 83,691

Regional Roundup

Music Center Said Arena For Contemporary Works

Seminars, Concerts Conducted Fridays for Summer Students at Tanglewood

In addition to providing a center for young musicians to practice their art through numerous performances, the Berkshire Music Center, the summer center for the advanced study of music maintained by the Boston Symphony Orchestra at Tanglewood, also is providing the arena for the performance of a considerable amount of contemporary music this summer. For this and many previous summers, the Music Center in Lenox is assisted in part by the Fromm Music Foundation of Chicago.

Seminars Held

Each Friday afternoon throughout the eight-week session a seminar in contemporary music is held at Tanglewood under the leadership of the Berkshire Music Center's department of composition. This summer Aaron Copland, head of the composition department, and Gunther Schuller, new to the Tanglewood faculty this season, have been hosts at these seminars.

Coupled with a lecture, music is played by the Fromm Fellows, a group of specially selected musicians who are gifted in the performance of new music. Later this summer Paul Jacobs, Yannix Xenakis, visiting composer in residence at the Music Center, Alfred Nash Patterson and Lorna Cooke deVaron of the choral department, and Lukas Foss will be hosts at the Friday afternoon seminars.

The concluding seminar of the summer will consist of a round-table discussion by Xenakis, Schuller and Foss. Music to be performed at the seminars is by 22 different composers—Babbitt, Boulez, Brown, Ballif, Chavez, Copland, Foss, Goehr, Ives, Kagel, Marie, Milhaud, Mache, Paz, Philippot, Reck, Schoenberg, Schuller, Stravinsky, Varese, Webern, Xenakis.

Composers

The Berkshire Music Center's department of instrumental music, which includes the chamber music and orchestral divisions, will perform a vast quantity of modern music this summer. In the chamber music division compositions by 47 composers are scheduled for preparation and performance and of these a total of 27 composers are considered contemporary. The Music Center's Orchestra repertoire includes compositions by Barber, Copland, Hindemith, Petrassi, Prokofiev, Ravel, Rorem, Schoenberg, Shostakovitch, Sibelius, Stravinsky, Strauss and Varese.

The 18 composers studying in the department of composition at the Berkshire Music Center this summer have four programs at which their works will be performed by the Fromm Players.

The Fromm Music Foundation program was begun at Tanglewood in 1956 and has continued each year since that time. The foundation is dedicated to the furtherance of contemporary music and has commissioned many new works. In its many years of association with the Berkshire Music Center the Fromm Foundation has sponsored performances of a great variety of new music.

Special Fellowships

Another facet of its work at Tanglewood has been the Fromm Fellows, a group of young musicians who are granted special fellowships by the foundation for the performance of new music during the eight weeks of the Berkshire Music Center session.

At its concerts for the Friends of the Berkshire Music Center the choral department of the Music Center will perform a large number of contemporary works. Members of the Festival Chorus were heard with the Boston Symphony Orchestra in performances of Britten's "War Requiem" last Saturday. They will perform in "Alexander Nevsky" by Prokofiev on Aug. 25.

With the exception of their concerts with the Boston Symphony Orchestra and the Aug. 20 Gala Evening program, the performances by the participants in the Berkshire Music Center are open to the Friends of the Berkshire Music Center.

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Berkshire Eagle (e)
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JUL 23 1963

Music Review

Fromm Fellows Concert

By JAY C. ROSENFELD

ONE OF the most significant features of the new regime at Tanglewood this season is the scope of the contribution being made by the Fromm Music Foundation, an institution started by Paul Fromm of Chicago and dedicated to the furtherance of contemporary music.

The Fromm collaboration with the Berkshire Music Center started in 1956 when it sponsored concerts and in addition, encouraged the study of recently written music. This was done in several ways, the most salient being the establishment of a small group of young and competent players, called the Fromm Fellows, which prepared and presented chamber music not only of works newly composed but also commissioned by the Foundation.

* * *

LAST NIGHT in the theatre-concert hall the second of the Fromm Fellows' concerts was given by the Fellowship players assisted by faculty men and instrumental members of the Center. Although these concerts are free to "Friends of the Berkshire Music Center," the main share of the audience consists of the students of the Center, for whom, in essence, they are intended.

The Fromm program consists of a seminar of seven sessions held Friday afternoons in each of which a member of the composition faculty acts as "host," and four Monday evening concerts in which the instrumental programs are repeated a trifle more formally and completely.

* * *

LAST NIGHT Gunther Schuller, guest composition teacher of the Center, presided and made a short talk preceding the concert in which he briefly commented on the program to follow. Schuller speaks very lucidly on a facet of music which can be very obscure and conveys articulate logic to the subject in a manner which we doubt, or, at least, wonder if composers of bygone eras could have done to the matter with which they were immediately concerned.

Last night's program consisted of music for various combinations and drew upon Charles Ives, a manuscript Schuller explained he had unearthed in the library of Yale University where he also is a faculty member, Juan Carlos Paz, Alexander Goehr, Anton Webern, Schuller himself and David Reck.

* * *

ALL THESE programs are of tremendous importance to students and anyone interested in the exploratory and pioneering directions and goals of current music. The intelligence applied by the Fromm Foundation to encourage these functions, to say nothing of the financial support, are evidence that their activities will prove profitable not only to those directly involved at the moment but to the larger and broader concept of music in general.

Aaron Copland, head of the Berkshire Music Center faculty, was the host at the first session of the seminar July 12th as well as at the first Fromm Fellowship concert last Monday, and Yannis Xenakis and Lukas Foss will preside at the August events.

Another contribution to Tanglewood of the Foundation is the series of three concerts of contemporary chamber music by the Juilliard string quartet which are part of the Tuesday evening series. Admission is charged for these three concerts and the proceeds benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

SPRINGFIELD Union 7/28/63

Composer Prokofiev In Berkshire Festival Spotlight These Days

Chamber Concert Last Tuesday and Other Performances Loom During Week

By R. C. HAMMERICH

LENOX—Sergei Prokofiev is receiving special attention this season at Tanglewood. In addition to the all-Prokofiev concert of chamber music by the Kroll String Quartet last Tuesday, the Boston Symphony Orchestra, with soloists, plans to perform four of his piano concertos, three symphonies, two overtures and the "Alexander Nevsky" cantata. Prokofiev died March 4, 1953. More than an ordinary amount of his music is being performed as a memorial for the 10th anniversary of his death.

Composer at 9

He started composing when he was 5 and during his 62 years managed to turn out quite a sizable amount of music, even though he spent a lot of time between 1918 and 1932 touring the world as a piano virtuoso.

He wrote seven operas, six ballets, nine cantatas, six symphonies, five piano concertos, two violin concertos, a cello concerto, a lot of solo piano music (including eight sonatas), many songs and a large amount of chamber music and incidental music for plays and movies.

When he was young, his music showed a strong rebellion against the ultrachromaticism of the late 19th century, but as he grew older it mellowed somewhat.

Very little of it displays the noisiness characteristic of his atonal contemporaries, but its dominant elements include blunt strength, unexpected shifts in direction and frequent lyrical melodies.

Tanglewood Soloists

Tanglewood soloists scheduled to play his dynamic piano concertos are Malcolm Frager, No. 2 this afternoon and No. 1 Aug. 2; Jorge Bolet, No. 3 Aug. 11, and Lorin Hollander, No. 5 Aug. 16.

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Press (e)
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JUL 30 1963

Eight Week Seminar In Contemporary Music Offered At Tanglewood

In addition to providing a center for young musicians to practice their art through numerous performances, the Berkshire Music Center, the summer center for the advanced study of music maintained by the Boston Symphony Orchestra at Tanglewood, also is providing the arena for the performance of a considerable amount of contemporary music this summer. For this and many previous summers, the Music Center is assisted in part by the Fromm Music Foundation of Chicago.

Each Friday afternoon throughout the eight week session a Seminar in Contemporary Music is held at Tanglewood under the leadership of the Berkshire Music Center's Department of Composition. This summer Aaron Copland, head of the Composition Department, and Gunther Schuller, new to the Tanglewood faculty this season, have been hosts at these Seminars. Coupled with a lecture, music is played by the Fromm Fellows, a group of specially selected musicians who are gifted in the performance of new music. Later this summer Paul Jacobs, Yannis Xenakis, visiting composer in residence at the Music Center, Alfred Nash Patterson and Lorna Cooke deVaron of the Choral Department, and Lukas Foss will be hosts at the Friday afternoon Seminars.

The concluding Seminar of the summer will consist of a round table discussion by Messrs. Xenakis, Schuller, and Foss. Music to be performed at the Seminars is by twenty-two different composers including: Babbitt, Boulez, Brown, Ballif, Chavez, Copland, Foss, Goehr, Ives, Kagel, Marie, Milhaud, Mache, Paz, Philippot, Reck, Schoenberg, Schuller, Stravinsky, Varese, Webern, Xenakis.

The Berkshire Music Center's Department of Instrumental Music which includes the chamber music and orchestral divisions will perform a vast quantity of modern music this summer. In the chamber music division compositions by forty-seven composers are scheduled for preparation and performance and of these a total of twenty-seven composers are considered contemporary. The Music Center's Orchestra repertoire includes compositions by Barber, Copland, Hindemith, Petrassi, Prokofiev, Ravel, Rorem, Schoenberg, Shostakovitch, Sibelius, Stravinsky, Strauss, Varese.

The eighteen composers studying in the Department of Composition at the Berkshire Music Center this summer have four programs at which their works will be performed by the Fromm Players. The Fromm Music Foundation program was begun at Tanglewood in 1956 and has continued each year since that time. The Foundation is dedicated to the furtherance of contemporary music and has commissioned many new works. In its many years of association with the Berkshire Music Center the Fromm Foundation has sponsored performances of a great variety of new music. Another facet of its work at Tanglewood has been the Fromm Fellows, a group of young musicians who are granted special fellowships by the Foundation for the performance of new music during the eight weeks of the Berkshire Music Center session. The Fromm Fellows this summer include:

Violin, Kenneth Goldsmith, Paul Zukofsky; viola, Jesse Levine; cello, Robert Martin; flute, Elinor Preble; clarinet, Edward Avedesian; oboe, Philip West; bassoon, David Carroll; percussion, John Bergamo; harp, Susan Goodman; soprano, Susan Belink; conductor, Melvin Strauss; timpani and percussion, Ronald H. Dowd and Dennis C. Kain.

At its concerts for the Friends of the Berkshire Music Center the Choral Department of the Music Center will perform a large number of contemporary works. Members of the Festival Chorus will be heard with the Boston Symphony Orchestra in performances of Britten's War Requiem on July 27 and "Alexander Nevsky" by Prokofiev, (August 25)

With the exception of their concerts with the Boston Smyphony Orchestra and the August 20 Gala Evening program, the performances by the participants in the Berkshire Music Center are open to the Friends of the Berkshire Music Center. The Friends are provided with an unusual opportunity to hear polished performances of contemporary music some of which is being premiered at the Tanglewood concerts.

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 839,581 S. 1,143,546
AUG 1 1 1963

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JUL 22 1963

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Circ. 164,299
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JUL 23 1963

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Circ. 13,256
JUL 22 1963

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Morning Globe
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Circ. 194,870
JUL 23 1963

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Journal (e)
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Circ. 12,291
JUL 23 1963

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Circ. 65,046
JUL 23 1963

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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JUL 23 1963

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PROVIDENCE, R. I.
Circ. 144,028
JUL 23 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Circ. 101,591
JUL 24 1963

Conducts Tonight At Tanglewood

Eugene Ormandy, music director of the Philadelphia Orchestra and a summer resident of the Berkshires, will conduct the Berkshire Music Center Orchestra's concert at Tanglewood, Lenox tonight at 8 p.m. This will be the first occasion at which Dr. Ormandy has conducted the Music Center Orchestra at one of its concerts.

The Philadelphia conductor has announced his program for

EUGENE ORMANDY

Wednesday's concert which will begin with Wagner's Overture to "Die Meistersinger." Dr. Ormandy will also conduct a complete performance of Beethoven's Symphony No. 5. The second half of the program includes "Eagles" by Rorem; "The Swan of Tuonela" by Sibelius; and Respighi's "Pines of Rome."

Prior to coming to his summer residence in the Berkshires, Dr. Ormandy attended the String Congress in East Lansing, Mich., and conducted a concert by the young musicians' orchestra there. Tonight's program at Tanglewood will provide listeners with a unique opportunity to hear the Berkshire Music Center Orchestra under Dr. Ormandy.

The concert will be held under the auspices of the Friends of the Berkshire Music Center. Membership in the Friends is open to all who make voluntary contributions to the scholarship funds of the Music Center. Contributions may be made at the Friends Office at Tanglewood, which is open on weekdays from noon to 8.30 p. m., Saturdays from 9 a. m. to 8.30 p. m., and on Sundays from 9.30 a. m. to 2.30 p. m.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUL 25 1963

Music Review

Ormandy Conducts Students

By JAY C. ROSENFELD

EUGENE ORMANDY'S appearance last night as guest conductor of the Berkshire Music Center Orchestra in the Shed at Tanglewood had some of the aspects of a "Man bites Dog" story. The student orchestra plays for audiences of the Friends of the Center at various times during the season, sometimes under conducting students and sometimes under the eminent members of the conducting faculty; but for one of the world's outstanding conductors to appear as a guest is a new experience.

It proves two things. One, that Ormandy's attitude toward music is not that of a prima donna demanding perfection in every contributing element, as he expects from his own Philadelphia Orchestra or from the Boston Orchestra which he is to conduct this Tanglewood season, but that he envisages working with musicians not yet at professional levels as part of his responsibility. Two, it proves that the Center orchestra is capable of responding to the baton of such a conductor.

* * *

ORMANDY MUST have given considerable thought to what he would select to play for last night's concert, one for which, at best, given the lack of experience of the members of the orchestra, rehearsal time would be meager. It was only natural, therefore, that he should decide on works which he, and any of the musicians who were familiar with any of the literature, would know as well and intimately as a little boy knows the way to the pantry.

What more reasonable, therefore, than the "Meistersinger" overture of Wagner and Beethoven's Fifth Symphony. True, after the intermission, he ventured into geographical areas in several directions: Ted Rorem's "Eagles," Sibelius' "The Swan of Tuonela" and the Respighi "Pines of Rome."

* * *

THAT THE huge audience of "Friends" which attend these so-called "student" concerts liked it is surely a mild report. The greater and more lasting profit, of course, was derived by the hundred-odd young musical aspirants who had the experience of playing these standard examples of the orchestral repertory under such authoritative auspices.

Ormandy's reputation as a conductor was not on the scales last night. The regard in which he is held by the world of music would not have been lowered had the performance with the materials at hand been less exciting. We think, on the other hand, that he augmented his stature in the eyes of all who learn of this latest contribution he made last night by involving himself with serious musicians in their educational processes and by the fraternal gesture to his colleague of the Boston Symphony, Erich Leinsdorf, whose spirit and example is making this, his first season at Tanglewood, so impressive.

One of the features of the evening was the outstanding playing of the English horn solo in the Sibelius number by Douglas Bairstow of Dalton, a member of the Center student body. Ormandy asked Bairstow to come to the front of the stage to acknowledge with him the spontaneous reaction of the enthusiastic audience.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 46,382
JUL 30 1963

Szeryng Recital Planned At Tanglewood Tonight

Henry Szeryng, violinist, will present a sonata recital tonight in the chamber music series at Tanglewood, Lenox, Mass. The program opens at 8 p.m. and will include Bach "Sonata number 3 in E" and the Partita number 2 with Chaconne" for violin alone; the Beethoven "Sonota, opus 30, number 2," the 'Sonata Breve" by Mexican composer Manuel Ponce; and the Debussy "Sonata."

* * *

EVENTS OPEN to the Friends of the Berkshire Music Center this week include two programs of chamber music, the first tomorrow at 4 p.m. and the second on Sunday at 10:30 a.m. Both will be held in the Chamber Music Hall.

A composers' forum will be held Thursday at 8 p.m. in the Chamber Music Hall and the regular seminar in contemporary music will be given Friday at 3:15 p.m. in the chamber music hall. Yannis Xenakis, guest composer in residence at Tanglewood this summer, will be the host for the Friday afternoon event.

New England Newsclip Agency, Inc.
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Times (e)
HARTFORD, Conn.
Circ. 126,360

Chamber Music Series Has Violinist Henryk Szeryng

By GEORGE W. STOWE
Special to the Hartford Times

Lenox, Mass. — Henryk Szeryng, the superlative French violinist, offered a good, old-fashioned program with plenty of encores last night in the fourth concert in the Chamber Music Series at Tanglewood.

In works by Bach, Beethoven, Manuel Ponce, and Debussy this young performer exhibited not only great technical prowess but a freedom and spontaneity that should be an example to all young violinists. There was a warmth and c o m m u n i cative quality to his playing that reminded me of Fritz Kreisler.

* * *

HIS READING of the Bach Sonata in E major (No. 3) was inclined to be perfunctory, perhaps due to his obvious annoyance at the rudeness of certain latecomers who insisted upon being seated. However, the Adagio was beautifully set forth in this instance.

In the Bach Partita No. 2 with the celebrated Chaconne he demonstrated the full range of his violinistic talents. The Sarabande had a wonderful, improvisatory character and the Gigue was a pure delight in its technical efficiency. The chaconne, which is the cornerstone of this remarkable work, was also recreated in fine fashion.

* * *

JOSEPH SZIGETI, in his prime, was unforgettable in the way that he illuminated the inner design of this masterly creation. Last night the listener was impressed with the technical security of Szeryng's performance but less so by his understanding of the chaconne's musical message.

In Beethoven's Sonata in C minor (Op. 30, No. 2) the tempestuous character of the first movement was realized in an impassioned manner and the Scherzo was irresistible in the quick-silver performance last night. Only the finale suffered from the tendency to push the tempos beyond the range of expressivity.

* * *

MANUEL P O N C E'S Sonata Breve is a delightful essay in lyricism. Its sound is contemporary, but not enough to make enemies of those who dislike modern music. It is well-written for the instrument and should find considerable currency among violinists.

For many the highlight of the program was undoubtedly Mr. Szeryng's suave account of the Debussy Sonata. The fluidity, the tonal warmth, and typically Gallic quality of this reading were ravishing to the ear.

What endeared mr. szeryng to everyone was his generosity in offering encores ranging from Brahm's 17th Hungarian Dance to Bach's G m i n o r Fugue. Charles Reiner was the violinist's accompanist, an excellent musician whose only fault seemed to be a tendency to cover Mr. Szeryng's tone.

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JUL 31 1963

Bach, Beethoven, Ponce, Debussy Are Featured

FOURTH CHAMBER MUSIC Concert in the Tanglewood Theater - Concert Hall with Henryk Szeryng, violinist and Charles Reiner, piano accompaniment.

Sonata No. 3 in E major — Bach
Partita No. 2 — Bach
Sonata in C minor — Beethoven
Sonata breve — Ponce
Sonata — Debussy

By FRANK PATTERSON

Of the six violin and harpsichord sonatas written by Bach, the third has become most familiar and probably most admired as well.

Though it is a work that requires no great skill from the performers in technique and in the aspects of duet sonata performance, perhaps even less skill, to maintain balance and promote the complimentary techniques of duet, it was soon obvious that far more than moderate skill had enhanced the opening adagio. Its delightfully Baroque motif in thirds and sixths with a long pedal point on the piano supporting the beautiful play of melody in the violin, set a mark for the evening's performance that was, despite the adagio's magnificence, seldom far afield.

Subtle Musicianship

The allegro that follows with its busy but bright melodic reflections or the final allegro with Mr. Szeryng's flawless technical dexterity, demonstrated the subtle musicianship the performance commands. The adagio ma non troppo, by the way, with its minor sounds that portray neither sadness nor any other mood representable in language lest it be a connotation of poetry, was nonetheless as exquisitely performed as the opening adagio. And thus went the entire concert of works that reached from Bach to Debussy.

There was no exception to the performance of the Bach Partita No. 2 for violin alone which, with its technical demands, has too often become more a feat than a feature of music. Mr. Szeryng performed the work with practically no verbrato to closer match the sound that a Bach audience might hear, and with virtuoso playing created a close impression with the modern bow of what the old curved bow was better adapted to do.

The powerful Beethoven C minor Sonata, that for some unpredictable reason was performed before rather than after intermission, illustrated Mr. Reiner's skill in duet as capable of being more than equal to his task. The no-holds-barred brashness of the composition permitted both performers to almost berate each other with uninhibited music.

Ponce Sonata

The Ponce Sonata, new to this auditor, and the Debussy, known to most, were played with the same virtuoso grace that Mr. Szeryng employed in approximately seven encores the audience demanded and most happily received. Pietro Locatelli (The Finger Hero), Brahms and Bach were a few of the composers he performed in the encore list with also a dedication to Fritz Kreisler and an exceptionally warm performance of the slow movement from Mozart Sonata No. 16.

The next and last two Chamber Music programs in this Tuesday night series will be devoted to music of contemporary and modern composers presented by the Julliard String Quartet.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
JUL 31 1963

CONCERT PACE IS HURRIED AT TANGLEWOOD

Henryk Szeryng, Violinist, Displays Mastery to Audience of 1200

By R. C. HAMMERICH

LENOX—Henryk Sreryng, master violinist, seemed to be in a hurry for a while Tuesday night.

Stepped Up Movements

He was on the stage of the theater at Tanglewood ready to play before an audience of about 1200 was two-thirds seated, stepped up the slow movements of Bach's Sonata No. 3 and Partita No. 2 to medium tempes, announced there would be no intermission and immediately launched into Beethoven's Sonata, Op. 30, No. 2.

He is a compact, muscular man, apparently with more strength than his audience. The four-movement Bach Sonata No. 3 is long enough, but the Partita No. 2, for unaccompanied violin is very long.

Its monumental fifth movement, the Chanconne, is about as long as the other four movements together. It is, perhaps, the most famous and formidable recital piece in the repertory for violinists, a giant of a piece that demands maximum technique and fingers of steel.

Chairs Get Hard

Szeryn, obviously had both, but the listeners' chairs were getting a little hard by the time it was finished, even though his incredible facility, musicianship and strength never let the music flag.

His tone was a little cooler than it was when he played the Chaconne in Northampton last March, but his warmth of feeling constantly varying dynamic subtleties and elegant and exact control of rubato (smooth flow) was still there.

Even after the physically demanding Chaconne, Szeryng's impeccable control carried him through a fully satisfying performance of Beethoven's C Minor Sonata.

Buoyant Spirits

Beethoven wrote it about the same time he was writing his second symphony and it has the buoyant, spirits and precision of Mozart with the force of romanticism beginning to show in the youghful Beethoven.

Nothing was lost in Szeryng's interpretation, but the listeners, after an hour and 20 minutes in their chairs, didn't give it the same reception as they had the Chaconne.

After that Szeryng released them for an intermission, which was followed by Ponce's "Sonata Breve" and Debussy's only audience's enthusiasm gradually increased.

The audience became so enthusiastic, in fact, that it summoned him for five encores of music by Brahms, Locatelli, Kreisler, Bach and Mozart.

Szeryng must be included among the top half dozen violinists. He plays with technical control that is virtually faultless, and his feeling for the subtleties of musical phrasing makes his interpretations seem as if they were the only way to play them.

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New England Newsclip Agency, Inc.
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Journal (e)
HAVERHILL, Mass.
Circ. 12,291
JUL 31 1963

JUILLIARD STRING QUARTET—Tuesday evening at at Tanglewood in Lenox the Juilliard String Quartet will give the second of their three concerts devoted to chamber music of the 20th century. The Quartet will be heard again at Tanglewood August 13. The programs are presented by the Boston Symphony Orchestra in cooperation with the Fromm Music Foundation of Chicago. Left to right: Raphael Hillyer, viola; Robert Mann, violin; Isidore Cohen, violin; and Claus Adam, cello.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 452,333
AUG 6 1963

Juillard Quartet To Play at Lenox

For Tuesday evening's chamber music concert the Juillard String Quartet will return to Tanglewood for the second of their three concerts of 20th century chamber music. The program to be held in the theater includes Stravinsky's Three Pieces for Quartet; Webern's Five Pieces for Quartet, Opus 5; the String Quartet No. 2 by Carter and the String Quartet No. 4 by Bartok.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 46,382
AUG 5 1963

Juilliard String Quartet At Lenox Tomorrow

The Juilliard String Quartet will present the second of three concerts of twentieth century chamber music tomorrow night in the Theater at Tanglewood, Lenox, Mass.

THE PROGRAM will include Stravinsky's "Three Pieces for Quartet"; Webern's "Five Pieces for Quartet, opus 5"; the "String Quartet number 2" by Carter and the "String Quartet number 4" by Bartok.

The three concerts by the Juilliard String Quartet are presented in co-operation with the Fromm Music Foundation and proceeds benefit the Tanglewood revolving scholarship fund of the Berkshire Music Center.

A total of six events will be open at Tanglewood this week for Friends of the Berkshire Music Center. The Fromm Fellows will give a concert at 8 p.m. today in the Theater.

WEDNESDAY there will be a composers' forum at 4 p.m. in the Chamber Music Hall and in the evening Erich Leinsdorf will conduct the Berkshire Music Center Orchestra. At 7 p.m. Henry Portnoi of the Boston Symphony will give a discussion of the music to be performed at the 8 o'clock concert. Portnoi's lecture will be held in the theater. It has been arranged especially for teenagers and will contain musical examples from the evening concert.

MEMBERS OF THE Music Center's chamber music department will present a concert Thursday at 8 p.m. in the Chamber Music Hall.

The regular Seminar in Contemporary Music will be held in the Theater Friday at 3:15 p.m. with Alfred Nash Patterson and Lorna Cooke deVaron of the Music Center's Choral Music department as hosts for the program which will consider 20th century Choral Music.

A second program of chamber music will be given Sunday at 10 a.m. in the Chamber Music Hall.

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Times (m)
NEW YORK, N. Y.
Circ. 681,612
AUG 7 1963

6 MODERN WORKS PLAYED AT LENOX

Impression of Delicacy Given Despite Strange Sounds

By ROSS PARMENTER
Special to The New York Times

LENOX, Mass., Aug. 5—It is at the start of each week that contemporary music has its chief innings at Tanglewood. Monday night about 500 friends of the Berkshire Music Center heard a rather extreme sampling of the sort of thing that has been going on here since early in July.

It was the third of the four Fromm Fellows Concerts being offered by the Fromm Music Foundation. Yannis Xenakis, the Greek composer who is a guest teacher at the music center this summer, was the host. This meant that he chose the program and also provided the commentary.

The program was, in a sense, a second run-through of most of the music, for on Friday Mr. Xenakis discussed the composers and their ideas at a session that was one of the events in a continuing seminar in contemporary music.

The six selections provided many shudders, sharp outcries, staccato raps, clinks, sustained drones, squeals, silences and plucks. Yet there was not one of the pieces that did not earn one's respect by the way in which the composers organized their sounds. On the whole, the impression was one of delicacy of texture, with a good deal of poignance, melancholy and personal sensibility.

Four of the works were new to the United States. One was an American work, "Pentathis for Nine Instruments" by Earle Brown. The other three came from France, where Mr. Xenakis now lives. Canzone II for Bass Ensemble was by the 27-year-old François Bernard Mache, Mr. Xenakis's only pupil.

The others were by two French composers, who, as Mr. Xenakis explained, were trying to create a world of contemporary sounds without resorting to serialism. They were "Polygraphie-Polyphonique," by Jean Etienne Marie, which combines taped sounds with those of the performing instrumentalists, and Claude Ballif's "Double Trip," Op. 35, Nos. 2 and 3.

Mr. Ballif's combined trios came the closest in sound to traditional concert music. They also had the most charm on the first hearing. But they were not so interesting as Mr. Brown's piece or the two works that have already been played elsewhere in America.

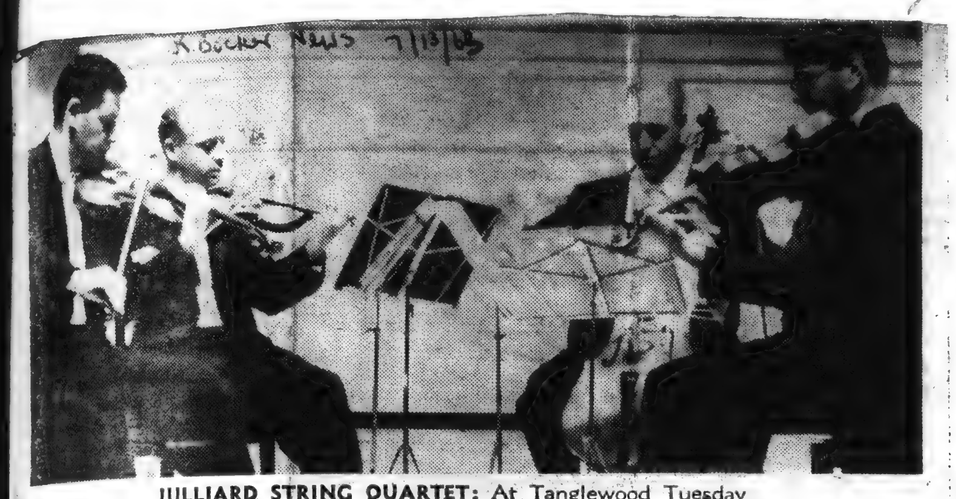
The first of those other works was Pierre Boulez's haunting "Improvisation sur Mallarme No. 2," which was beautifully sung by Susan Belink, with the very sensitive accompaniment of a variety of instruments including harp, celeste and gourds with seeds that rattled.

The other was Mr. Xenakis's own "Achorripsis," a work using formulas the composer wrote on a blackboard. He also presented a diagram of the "events" in the piece which, he said, suggested a Mondrian painting, done mostly in yellows and greens.

This required 21 players, and it had more thuds and sirens in it than the others. It generated a good deal of excitement. Gunther Schuller, another guest teacher here, led it with such skill that it all held together.

Lukas Foss will be the host at the next Fromm Fellows Concert on Aug. 19. The Juilliard String Quartet still has two more programs of contemporary chamber music to give. And on Aug. 23, Messrs. Xenakis, Schuller and Foss will lead a round-table discussion on contemporary music.

The events make a stimulating counter-thread to the big events in the Shed. This summer Tanglewood is indeed a lively place.



JULLIARD STRING QUARTET: At Tanglewood Tuesday

SPRINGFIELD (MASS.) SUNDAY REPUBLICAN
AUGUST 11, 1963

Fromm Fellows Visible and Aural Exception to Era

Founder of Foundation Believes More Listeners Would Find Value in Contemporary Music If They Heard It More Often

By R. C. HAMMERICH

LENOX—The Fromm fellows at Tanglewood are a visible and aural exception to a musical situation peculiar to the 20th Century.

In the old, old days (17th Century) composers wrote music they were asked for. In the old days (19th Century) they wrote as they pleased, but they were pleased to please their listeners.

Nowadays they tend to write as they please and let the listeners listen—if they please.

Avoids Control

One result has been that the majority of listeners aren't pleased by avant garde music; so it is seldom performed.

Paul Fromm, 47, of Chicago believes that more listeners would find value in contemporary music if they heard more of it.

His wine importing business is profitable beyond his family's needs; so in 1952 he set up the Fromm Foundation, which, by 1956, was sponsoring the composing, publishing, performing and recording of contemporary music to the tune of $50,000 a year all over the country.

He has avoided personal control of the foundation's choices for support by putting it in the hands of a board of musicians who can (and do) outvote him.

Two Sections

Since 1956 the foundation has sponsored a program each summer at Tanglewood. This summer the program is in two sections.

One is the sponsorship of three public concerts of 20th Century music by the Juilliard String Quartet as part of the Tuesday night chamber music series. The ticket sales benefit the Berkshire Music Center's scholarship fund.

The other section is sponsorship of the Fromm fellows—14 young musicians with special interest and demonstrated ability in contemporary music who are beginning professional careers.

They were chosen from nearly 50 musicians who were auditioned last spring in New York by Gunther Schuller, one of four composers-in-residence at the center this summer. (The others are Aaron Copland, head of the center's faculty, Lukas Foss and Yannis Xenakis.)

Expert Guidance

Although each Fromm fellow is given room and board and $700 for the eight weeks (except two who split one of the 13 fellowships), their incentive is the opportunity, under guidance, to study and perform music they (or anyone else) almost never hear.

Last week, for instance, they gave a concert of six pieces, four of which had never before been heard in the United States.

Their schedule of performances, all open to the Society of Friends of the Center, include four Monday evening programs (23 compositions), four Friday afternoon seminars and four forums (two Wednesdays, two Thursdays) at which they perform music written by young composers studying at the center.

Highly Complex

Most contemporary serious music is highly complex. Its performance requires technical proficiency, intense concentration and much practice. Consequently, the Fromm fellows are very busy indeed.

They are scheduled for rehearsals from 9.30 a. m. to 5.45 p. m. six days a week, with breaks for meals when they can grab them. But even this is not enough. On their own they rehearse evenings and Sundays.

To indicate the scope of their opportunity as well as the difficulties of their studies, here is an alphabetical list of some of the composers they are investigating: Babbitt, Ballif, Boulez, Brown, Chavez, Copland, Foss, Goehr, Ives, Kagel, Mache, Manie, Milhaud, Paz, Reck, Schoenberg, Schuller, Stravinsky, Varese, Webern and Xenakis.

Some of the music the Fromm fellows are playing this summer causes shudders among the listeners, some of it is so strange it sets them to giggling and some of it is highly appreciated.

How much of it will be heard with interest in 100 years no one knows. But all of it is considered significant now and with the kind assistance of Paul Fromm, the 20th Century's equivalent of the 17th Century's princely sponsors, it is being given a public hearing.

New England Newsclip Agency, Inc.
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Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
AUG 7 1963

ATONAL MUSIC PRESENTED AT TANGLEWOOD

Juilliard String Quartet Returns for Second of Three Appearances

By R. C. HAMMERICH

LENOX — The Juilliard String Quartet offered music by Stravinsky, Carter and Bartok Tuesday night in the second of its three appearances this summer in the Theater at Tanglewood.

Are Survey

The three programs are a survey of 20th Century string quartet music and are being sponsored by the Fromm Foundation of Chicago in cooperation with the festival.

The quartet played music by Berg, Fine and Ravel July 16 and will wind up the Tuesday night chamber music series here next week with music by Schoenberg, Copland, Shostakovitch and Ginistera.

All of the music Tuesday night displayed the deep concern with unusual and exaggerated timbres and textures characteristic of most serious 20th Century music, and virtually all of it was atonal.

Of the four pieces offered, Bartok's Fourth Quartet seemed most impressive. It is a masterwork of variety and maturity.

It displays almost every kind of sound that a fiddle can make. The technical details, as contrived as they may seem in description, are so appropriate in the continuity of sound that they seem automatic.

Chord Clusters

There are bold, forceful passages, dense chord clusters, shrieking glissandos, muted blends, twitters, non-vibrato tones, fluttering pizzicato and graceful melodies.

There is even a place where the strings are supposed to be plucked hard enough to slap against the finger-boards and another where the players are directed to play fortissimo with the backs of the bows.

"As the foregoing indicates, this music requires expert technicians, which the Juilliard players are. They are expert musicians, also, and thoroughly capable of discovering and recreating the intense music which Bartok noted down.

Webern Most Interesting

"Of the other music on the program — Stravinsky's Three Pieces for String Quartet (1914), Webern's five Pieces for String Quartet, Op. 5 (1909) and Elliot Carter's Quartet No. 2 (1938)— the Webern seemed, by far, the most interesting.

The Stravinsky was whimsical and rhythmical in places, but relatively light-weight, and Carter's Pulitzer prize-winning 12-tone construction builds an atmosphere of dissonance that seems endless, is sometimes chaos, and Tuesday night was so disturbing as to make the intermission a welcome relief.

"The atonal Webern which preceded it seemed, in retrospect, as pleasant as a cool breeze.

NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY GAZETTE
Monday, August 19, 1963

Four Music Events Set at Tanglewood

Four events by members of the Berkshire Music Center are available to the Friends of the Berkshire Music Center at Tanglewood, Lenox, Mass., this closing week of its 21st season. Lukas Foss will be host for the Fromm Fellows' Concert at 9 tonight in the theater.

THE PROGRAM will include works by Schoenberg, Webern, Kagel, Babbitt and Foss.

Two programs of chamber music are scheduled for this week. The first will be Thursday at 8 p.m. in the chamber music hall and the second will be presented Sunday at 10 a.m.

The seminar in contemporary music on Friday will consist of a round table discussion of contemporary music. Speakers will be Yannis Xenakis, Gunther Schuller and Lukas Foss, all of the music center's department of composition. The event will be held in the theater at 2:15 p.m.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 46,382
AUG 7 1963

Tanglewood Program For Tonight

Erich Leinsdorf, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, will conduct a concert by the Music Center Orchestra and Festival Chorus at 8 tonight in the Music Shed at Tanglewood, Lenox, Mass.

* * *

TONIGHT'S Concert will open with Mozart's "Overture to 'The Magic Flute'." The Festival Chorus will be heard for the first time this season with the Berkshire Music Center Orchestra in a performance of "Three Nocturnes" by Debussy and the first half of the program will conclude with Aaron Copland's "El Salon Mexico."

The Festival Chorus will join the orchestra following intermission for the Stravinsky "Symphony of Psalms." The final work of the program will be excerpts from Wagner's "Gotterdammerung."

The Berkshire Music Center Orchestra's next concert will be conducted by Richard Burgin Aug. 14. The orchestra's concerts are open to the members of the Friends of the Berkshire Music Center.

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SPRINGFIELD, Mass.
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AUG 16 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,256
AUG 15 1963

Foss To Speak At Tanglewood

Lukas Foss of the Berkshire Music Center's Department of Composition will speak on "Composition and Performance in the '60s" at the Seminar in Contemporary Music at Tanglewood on Friday. This program will also be a preview of the Fromm Fellows' concert on Monday at which Mr. Foss will also be host. The Friday and Monday programs will be held in the chamber music hall at Tanglewood.

Monday's program will begin with the newest work by Mr. Foss — Three Excerpts from Echoi (1916-1963). This composition was commissioned by the Fromm Music Foundation and is scored for piano, clarinet, cello and percussion. Mr. Foss will play the piano at this performance.

The next work to be heard will be Milton Babbitt's Vision and Prayer for Soprano and Synthesizer. Susan Belink will be soprano soloist. This composition is the first composed on RCA's Synthesizer at the Columbia-Princeton electronic Laboratory.

Following the Babbitt work will be a most unusual composition by Mauricio Kagel. The Work, called Sonant scored for guitar, harp, double bass and mebranophones, is organized by the players who decide on the events to be performed. After a starting signal each player will perform his part without regard to the performance of the others.

Also included in this concert will be a rare performance of Arnold Schonberg's Herzgewachse, Op. 20, and five pieces for Small Orchestra by Anton Webern. Melvin Strauss will conduct the Fromm Players and members of the Berkshire Music Center's department of instrumental music in this performance.

N.Y. Times 8/2/63

6 MODERN WORKS PLAYED AT LENOX

Impression of Delicacy Given Despite Strange Sounds

By ROSS PARMENTER
Special to The New York Times

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It was the third of the four Fromm Fellows Concerts being offered by the Fromm Music Foundation. Yannis Xenakis, the Greek composer who is a guest teacher at the music center this summer, was the host. This meant that he chose the program and also provided the commentary.

The program was, in a sense, a second run-through of most of the music, for on Friday Mr. Xenakis discussed the composers and their ideas at a session that was one of the events in a continuing seminar in contemporary music.

The six selections provided many shudders, sharp outcries, staccato raps, clinks, sustained drones, squeals, silences and plucks. Yet there was not one of the pieces that did not earn one's respect by the way in which the composers organized their sounds. On the whole, the impression was one of delicacy of texture, with a good deal of poignance, melancholy and personal sensibility.

Four of the works were new to the United States. One was an American work, "Pentathis for Nine Instruments" by Earle Brown. The other three came from France, where Mr. Xenakis now lives. Canzone [illegible] for Bass Ensemble was by the [illegible] year-old François Bernard [illegible] Xenakis's only [illegible]

The others were by two French composers who, as Mr. Xenakis explained, were trying to create a world of contemporary sounds without resorting to serialism. They were "Polygraphie-Polyphonique," by Jean Etienne Marie, which combines taped sounds with those of the performing instrumentalists, and Claude Ballif's "Double Trip," Op. 35, Nos. 2 and 3.

Mr. Ballif's combined trios came the closest in sound to traditional concert music. They also had the most charm on the first hearing. But they were not so interesting as Mr. Brown's piece or the two works that have already been played elsewhere in America.

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The other was Mr. Xenakis's own "Achorripsis," a work using formulas the composer wrote on a blackboard. He also presented a diagram of the "events" in the piece which, he said, suggested a Mondrian painting, done mostly in yellows and greens.

This required 21 players, and it had more thuds and sirens in it than the others. It generated a good deal of excitement. Gunther Schuller, another guest teacher here, led it with such skill that it all held together.

Lukas Foss will be the host at the next Fromm Fellows Concert on Aug. 19. The Juilliard String Quartet still has two more programs of contemporary chamber music to give. And on Aug. 23, Messrs. Xenakis, Schuller and Foss will lead a round-table discussion on contemporary music.

The events make a stimulating counter-threat to the big events in the Shed. This summer Tanglewood is indeed a lively place.

NewEnglandNewsclipAgency,Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
AUG 8 1963

usic Review

Leinsdorf Leads Students

By JOHN JOBELESS

ERICH Leinsdorf last night confessed to his Tanglewood audience that the program being performed by the Berkshire Music Center orchestra had been designed not with the listeners primarily in mind, but with the idea that the group should gain experience in as many masterworks and as many styles as possible.

He needn't have apologized, for the five-part program appealed to widely varied tastes. It had, in other words, something for practically everyone.

With the exception of the closing piece, Siegfried's Rhine Journey from Wagner's "Die Gotter dammerung," the choices were not of the kind which usually elicit a wildly appreciative response.

But, thanks to the professional-sounding student orchestra and the firm hand of Maestro Leinsdorf, last night's presentation must be counted a success.

* * *

THE PROGRAM opened with a spirited reading of Mozart's overture to "The Magic Flute," and it became immediately evident to all in attendance that the familiar demon even of many professional orchestras, weak strings, was not a problem to the BMC ensemble.

The women of the Festival Chorus joined the instrumental forces on stage to collaborate in a performance of Debussy's three Nocturnes — "Nuages," "Fetes" and "Sirenes." Here again, the orchestral forces responded in fine fashion. The women's voices, however, seemed leaden. Perhaps blame should rest on the moisture-heavy air which filled the Shed last night. Happily, the instrumentalists were not seriously threatened by the potent atmosphere.

Mr. Leinsdorf brought the first half of the program to a close with a snappy reading of Copland's "El Salon Mexico." This recent tour de force received its due, but the audience was only moderately appreciative.

* * *

A DIMINISHED orchestra and the full Festival Chorus were on stage to begin the second half of the program with Stravinsky's "Symphony of Psalms." The hauntingly driving impact of the work was effectively brought home under Mr. Leinsdorf's direction. Oddly, the weather appeared to take less toll on the combined chorus than it had on the women earlier.

There is little of conventional beauty in this work, which sets to music excerpts from the 38th and 39th Psalms and the entire 150th Psalm. The not unexpected result was a rather meager response from the assembled Friends of the BMC.

The "Rhine Journey" is a real symphonic showpiece and Maestro Leinsdorf reacted appropriately by calling for a virtuoso performance from his orchestra. The success of the venture finally brought the crowd of nearly 2,000 to life and the evening closed with a lengthy ovation.

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Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
AUG 6 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,256
AUG 6 1963

NewEnglandNewsclipAgency,Inc.
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Press (e)
BRISTOL, Conn.
Circ. 14,439
AUG 6 1963
SPRINGFIELD, Mass.
Circ. 83,691
AUG 6 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
AUG 6 1963

Leinsdorf Will Conduct Concert at Tanglewood

LENOX—Erich Leinsdorf, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, will conduct a concert by the Music Center Orchestra and Festival Chorus Wednesday night at Tanglewood. The program will be held at 8 in the Music Shed.

Mozart Opens Concert

Wednesday's concert will begin with Mozart's Overture to "The Magic Flute." The Festival Chorus will be heard for the first time this season with the Berkshire Music Center Orchestra in a performance of Three Nocturnes by Debussy. The first half of the program will conclude with Aaron Copland's El Salon Mexico.

Following intermission, the Festival Chorus will join the orchestra for the Symphony of Psalmsy Stravinsky. Leinsdorf has chosen excerpts from Wagner's "Gotterdammerung" as the final work for his program with the Music Center Orchestra.

The Berkshire Music Center Orchestra's next concert will be conducted by Richard Burgin on Aug. 14.

Prior to the concert, Henry Portnoi of the Boston Symphony Orchestra will give a lecture in the theater on the music to be performed by the Berkshire Music Center Orchestra. The lecture will begin at 7 and will include demonstrations from the evening's program. Though designed primarily for teen-agers, the lectures are open to all members of the Friends of the Berkshire Music Center.

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...INGS
...NEW YORK
...RVICE
...Y GAZETTE
...12, 1963

Juilliard String Quartet Concert at Tanglewood

The Julliard string quartet will present the last of three concerts devoted to 20th century chamber music at 8 p.m. tomorrow at Tanglewood, Lenox, Mass.

* * *

The **JUILLIARD** programs are sponsored by the Boston Symphony Orchestra in co-operation with the Fromm Music Foundation of Chicago and proceeds benefit the Boston Symphony Orchestra's Berkshire Music Center.

The program for the Juilliard string quartet tomorrow includes the Schoenberg "String Trio;" "Two Pieces for Quartet" by Aaron Copland, chairman of the Berkshire Music Center faculty; the Shostakovitch "Quartet number 7" and Ginastera's "Quartet number 4."

Friends of the Berkshire Music Center have been invited to six events this week by the members of the Berkshire Music Center. The Tanglewood will give a concert in the theater at 8 tonight. Two events will be available to Friends on Wednesday, a concert of chamber music at 4 p.m. in the chamber music hall and a concert by the Berkshire Music Center Orchestra at 8 p.m. in the Music Shed. Henry Portnoi of the Boston Symphony Orchestra will give a lecture on the music to be performed at the Wednesday evening concert at 7 p.m. in the theater. A composers' forum will be held in the Chamber Music Hall at 8 p.m. Lukas Foss of the Music Center's composition department will be host at a seminar in contemporary music at 3:15 p.m. Friday in the theater.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
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AUG 14 1963

Music Review

Chamber Music Series Finale

By JAY C. ROSENFELD

THE PROGRAM by the Juilliard String Quartet last night in the Theater-Concert Hall at Tanglewood was the sixth and final event of the season in the Tuesday evening chamber music series, and the third appearance for the Juilliard. Under the co-sponsorship of the Fromm Music Foundation of Chicago, the Juilliards have given a survey of 20th century string quartets.

Their program again was bold and stimulating, by no means consistently agreeable but of intense interest in itself and doubly so by the brilliant playing.

* * *

THEY BEGAN with a very early essay of Aaron Copland: "Two Pieces for String Quartet," which had its first performance in 1928 by the Lenox quartet, an ensemble organized and maintained at that time by a Lenox "cottager," the late Mrs. Frank D. Griswold. The rondino, written in 1923, (the lento was written five years later) is placed second in sequence and is a novel and intriguing rhythmic exercise which throws common time off-balance, but the idiom is bright and full of fun. The principal theme spells out the name of Gabriel Faure. The lento is harmonically less self-evident and in spots sounded as well when not played accurately as when the score was adhered to.

* * *

THE Shostakovich 7th Quartet, Opus 108, in F Minor, is of the year 1960 and is a tightly knit work played without pause. The first movement is lucid to simple. The man writes with such ease and fluency that he makes some musical thoughts seem elementary. The slow central movement maintains its simplicity over an ingenuous pendulum-like arpeggio gigure played, to begin, by the second violin *cohen sordino*. The last movement has an introduction based on an inversion of the opening phrase, but soon resolves into a coarse fugue which was given a marvelously barbaric rendition. In a quieter middle section Shostakovich plays musical anagrams by displacing bar lines with high wit in a waltz pattern. This, the latest work in time, was the most quickly enjoyed of the evening.

* * *

THE SCHOENBERG string trio which followed, his Opus 45, was the most engrossing of the program. He ascribed its fundamentals to a very severe illness he endured when he was near three score and 15 and utilized all the devices in which he had pioneered to express his impressions of the deepest degree of his ailment and his subsequent recovery and elation.

The members of the quartet are Robert Mann and Isidore Cohen, violins, Raphael Hillyer, viola, and Claus Adam, cello. Cohen stepped out for the trio, but participated, of course, in the other music of the evening.

* * *

AFTER intermission came the Alberto Ginastera second quartet, commissioned by the Elizabeth Sprague Coolidge Foundation. It was first played in the Coolidge auditorium in the Library of Congress in 1958. The first movement is a rustic uncouth dance which subsides in the middle to a peaceful, smooth section. It resumes the rough peasant dance and ends on a fascinatingly pungent dissonance. The fourth movement is a rhapsodical sequence of quasi-cadenzas for each member of the quartet. In a slow second movement he had aimed at a mood of anguish, in the third a spell of magic, but now in the fourth he arrived at a more substantial but paradoxically unbridled independence of which the individuals of the quartet made a tour de force. The fifth and last movement is a furious and hysterical frenzy.

* * *

THESE THREE Juilliard programs have given an extremely wide view of contemporary chamber music. The man from whom most avant-garde composers today are offshoots, Arnold Schoenberg, was represented last night by the most intellectual and complex writing of the series. The Juilliards put meaning and understanding into every thing they touched.

This has been a new venture for the Fromm Foundation, which up to this year has placed its support in other channels. It has not abandoned these previously encouraged factions of students or types of music, but these contemporary programs by established professional ensembles, in contradistinction to the Fromm Fellows selected each year for a summer's concentration, if they are not exactly the most enjoyable by reason of the nature of the works played, have certainly been the most profitable in the dissemination and appreciation of the work of today's composers.

The New York Times
D. 680,265 S. 1,306,418
AUG 18 1963 Buffalo

PRIZES: Each year the Berkshire Music Center gives prizes to its most talented student conductors. This year, Paul Capolongo of France has been named the winner of the Koussevitzky Memorial Conducting Prize. Moshe Atzmon of Tel Aviv has been picked for the Leonard Bernstein Award. Meanwhile the students have been doing a little awarding of their own. Knowing that Erich Leinsdorf is a connoisseur of wines, the members of the center gave him three bottles of Bernrasteler Doctor 1959. After Eugene Ormandy led them, the students voted him a tree for his place in Monterey, Mass. It will be either a copper beech or a horse chestnut. The plaque to go with it will read "To Eugene Ormandy, our teacher and friend, from the Berkshire Music Center Orchestra, 1963."

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Record-American (m) (e)
BOSTON, Mass.
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AUG 16 1963

CONTEMPORARY MUSIC SEMINAR AT TANGLEWOOD

Lukas Foss of the Berkshire Music Center's department of composition will speak on "Composition and Performance in the '60's" at the Seminar in Contemporary Music at Tanglewood on Friday.

This program will also be a preview of the Fromm Fellows' concert on Monday at which Mr. Foss will also be host. The Friday and Monday programs will be held in the Chamber Music Hall at Tanglewood.

Box 2078, Boston 6 • RIchmond 2-4200
Banner (e)
BENNINGTON, Vt.
Circ. 5,111
AUG 14 1963

Choose from Three Tanglewoods

By LISA TATE

LENOX, Mass. — The most appealing Tanglewood, because of its intimacy, is the Tanglewood of a Tuesday night, when chamber music is performed in the small shed which seats about 1,000 people. It doesn't feel that big when you're in it, and the audience is attentive.

The Juilliard String Quartet, just about the best quartet in the business, has been playing a series of three concerts of 20th century music there, sponsored by the Fromm Music Foundation. Last week they performed Webern's Five Pieces for String Quartet, Elliott Carter's Quartet No. 2, and the Quartet No. 4 by Bela Bartok. The Bartok is an exquisite composition, a rare demonstration of feeling incorporated into the contemporary idiom, an idiom which did not keep Bartok from investing his composition with snatches of lovely Magyar melodies. It is also exquisitely difficult and demanding to play, but this did not phase the Juilliard Quartet for a moment. And such was the insistence of the applause which greeted their performance that they did, what is rare at Tanglewood — repeated the third movement of it as an encore. Their concert this Tuesday included Schoenberg's string Trio, Shostakovich Quartet No. 7, Two Pieces for Quartet by Aaron Copland, and a quartet by Ginistera.

Tanglewood of a weekend can be a very exciting place, too, musically speaking, if one is seated inside the big shed. One hears every note in an electrifying ensemble of sound, as in the Boston Symphony Orchestra's performance of Stravinsky's Firebird Suite last Friday night. Here too, one can quite easily see and benefit from seeing the articulate gestures and meaningful expressions of Erich Leinsdorf, whose conducting has lent a whole new breath of musical fresh air to the BSO.

The programming, too, has a greater diversity than in previous years, and so one can enjoy the newness of a symphony as rarely performed as Tchaikovsky's Seventh.

Looking at it from the third angle is what gets me. Of the almost 11,000 people at Tanglewood last Saturday night, some 5,000 of them must have been outdoors on the lawn, treating Prokofiev and Brahms and Mendelssohn as though it were simply Music To Be Out In Midsummer's Night To. There is talking, there is walking, there are other things, and there is the music, somewhere way off in the it-doesn't-matter background. There's nothing wrong with the popularization of good music, unless that popularization is at the expense of the music itself. But there is something wrong with the popularization of music that still costs $2.50 not to hear very well amidst a sea of distractions.

Even Leinsdorf himself seemed distracted by it on Saturday night, though he brought some of it on himself by choosing to play Mendelssohn's "Midsummer Night's Dream" with interjections of Shakespeare's poetry as narrated most dramatically but most distractingly by Patricia Pearson. Brahms' Double Concerto was performed to much better effect, though I rest fairly convinced that those thousands on the lawn missed most of the solo work by the violinist, Joseph Silverstein, and the cellist, Samuel Mayes.

So if you love your music closely and intimately, stick to Tuesday night. If you want masterfully played symphonic masterpieces, then any weekend concert is worth it, provided you pay for a reserved seat. But don't get caught on the lawn — unless you simply enjoy moonlight to wafts of distant music, surrounded by thousands of others enjoying (or not enjoying) the same thing.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,256
AUG 15 1963

String Quartet At Tanglewood

The Juilliard String Quartet, in co-operation with the Fromm Music Foundation, made its third and last appearance at Tanglewood Tuesday evening, in the current Berkshire Festival chamber music programs. The program consisted of representative works of four contemporary composers. In all three of their concerts, the Juilliard Quartet has attempted to present a survey of string quartets of the 20th century.

The concert opened with an early work of Copland, Two Pieces for Quartet, written in the 20s while Copland was in France studying with Nadia Boulanger. These pieces of Copland's forgotten style were pleasantly fresh; the first Tranquillo legato, employed subtle dissonances, and was treated in a gentle, caressing manner by the instrumentalists. The second, Rondino, offered a contrast to the first in light fleeting mood, and showed the ability of the players to juxtapose passages of pizzicato with passages of legato, yielding successful results from the variety of elements in the piece.

A more recent work by Dmitri Shostakovitch, Quarte No. 7 in F-sharp minor, Op. 108, composed in 1960, followed Copland's piece on the program, and was similar in its particular reflection of modern elements of quarte writing, dissonances but no atonality, free rhythm but within a defined meter, The quarte was divided into three movements played without pause. The first, Allegretto, giving the first violin and cello an opportunity to play soft passages making use of imitative technique, while the middle voices maintained a tremolo background. Plaintive melodies of the solo violin in the Lento movement further exposed individual virtuosity of the players. With reference to the initial theme of the quartet, the last movement, whose tempo was maintained unhestitatingly fast, unified this short but impressive work.

A String Trio, No. 45, by Arnold Schoenberg (sole non-living composer on program) was the evening's introduction to what is commonly thought of as the more difficult type of modern music. The work makes use of the 12-tone series and its permutations, and is especially complex in its erratic rhythmic pattern. The Juilliard Quartet was, however, able to convey the variety of moods expressed here by Schoenberg, in his attempt to depict "the experience of near-death" in 1946 by their precise intonation and dynamic contrasts.

The second half of the program consisted of String Quartet #2 by Argentine composer Alberto Ginastera, a work in five movements, resembling Schoenberg' sin its atonality and apparent absence of any regular meter; the quartet was often too long unrelieved by convention. The second movement, Adagio angoscioso, was notably lovely for its duet between second and first violin and the gradual thickening of instrumental texture. Here again the dynamic expressiveness of the players was responsible for the evident success of the work.

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Transcript (e)
NORTH ADAMS, Mass.
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AUG 14 1963

At Tanglewood

Julliard Quartet Presents Last Concert in Series

THE JULLIARD STRING QUARTET performing in the Theater-Concert Hall at Tanglewood, Lenox last night. Robert Mann and Isidore Cohen, violins, Raphael Hillyer, viola and Claus Adam, cello.

Two Pieces for String Quartet — Copland
String Quartet No. 7, Op. 108 — Shostakovich
String Trio, Op. 45 — Schoenberg
String Quartet No. 2 — Ginastera

by FRANK N. PATTERSON

The sixth and last of the Chamber Music Series in the Theater-Concert Hall last night might well have been expected to be a tremendous trial to the standard harmonic ear — it wasn't. And, since it was also the last of three series by the Julliard Quartet all devoted to 20th Century music one might also have expected that the program would have become far more trying to patience as well — it was. The audience, however, was up to the music and judging by its polite applause, capable of opinion.

Dissonant and Dull

The Aaron Copeland Quartet, written back in 1923, was mild, dissonant and rather a dull work in two parts. The "Tranquillo legato," a reptitious, studied and almost aimless series of plain sequential material, begged for, but never received, a bright chance in development.

This hint of monotony would seem to be the program's main fault. Especially in the Ginastera that in its rugged dance-like opening movement stopped for breath but once, and with all four instruments chugging along in this fashion without break, there develops a string enviroment that is colorless, tasteless and perhaps artless. The third movement too was so chock-a-block full of notes it was difficult for the performers to find a moment to turn a page.

While this was again obvious in the last rather slow-paced furiosc movement, there was relief in the second and especially in the fourth movement where long solos by first violin, then cello and finally viola swung to the opposide extreme. The temperment of the movements marked with such titles as allegro rustico, adagic angoscioso, presto magico, libero e rapsodico, generally had difficulty expressing themselves.

The Shostakovich, though suffering from some cuteness and over-sweet lyricism, was intelligently performed and in the last movement with its more marked decisive music broadly dramatic and appealing.

One might well complain that Schoenberg gives us too little time or sympathy to sort our minds to his ordered tunes, harmonies and rhythms that cross, split and interchangeable-join as unpredictably in the beginning as schwenk, blng and chlopk. Yet, however slow one might grasp this evolution or transformation of his music, there inevitably goes with it an honest respect and finally a positive admiration.

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
AUG 14 1963

QUARTET ENDS ITS SURVEY AT TANGLEWOOD

Juilliard Group Closes 20th Century Chamber Music Series

BY R. C. HAMMERICH

LENOX—The Juilliard String Quartet Tuesday night ended its survey of 20th Century chamber music at Tanglewood with music by Copland, Shostakovich, Schoenberg and Alberto Ginastera.

Foundation Sponsor

Sponsored by the Fromm Foundation, the survey was presented at three of the six Tuesday night chamber music concerts in the Theater.

Most difficult to handle Tuesday night, for listeners as well as players, was the Schoenberg trio, Op. 45. He wrote it in 1946 while he was teaching at the University of Southern California at Los Angeles, and within its 12-tone harmonic pattern it offers a wide variety of density and mood.

It is a tough nut to crack, however, even when played with impeccable precision, as is the Juilliard Quartet's habit. Schoenberg's atonal dissonances and discords establish a mood of impending doom for unpracticed listeners, and this tends to make it all sound alike.

Open Program

The program opened with Aaron Copland's "Two Pieces for String Quartet". (1923) and Shostakovich's Quartet No. 7, Op. 108 (1960).

These pieces, although separated by 47 years and widely different backgrounds, have an air of similarly expressed jaunty, skipping rhythms that sometimes support and sometimes hide long, languid melodic lines.

Both, Tuesday night, seemed to take some of the curse off the rainy, dismal weather. The Schoenberg made the gloom deeper.

Except for the melancholy middle movement of the Shostakovich quartet, the two pieces were light, deceptively simple and quietly antic like a sad clown.

Ginastera Work

Ginastera's String Quartet No. 2 (five movements) followed intermission and offered a sound quite unlike some of his music for orchestra. He is a member of the faculty of the National Conservatory in Buenos Aires and frequently uses strains from Argentinian folk music in his compositions.

The quartet showed evidences of this source, but more evident was the influence of the modern atonal harmony that seems to be making the work of many contemporary composers sound the same the world over.

The concert was the last of the six in the Tuesday night series. Attendance was 1150, the highest of the three Juilliard Quartet appearances, which totaled 3124.

Total attendance for the series was 6331, the largest audience being 1180 for Henryk Szeryng's violin recital July 30.

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NEWTOWN, Conn.
Weekly Circ. 6,085
AUG 23 1963

A jazz program will replace the seminar in contemporary music previously scheduled at Tanglewood on Friday, August 23, at 8:15 p.m. Members of the Berkshire Music Center's department of instrumental music and the Fromm Fellowship Players will perform written works and also improvisations. The program will be in the theatre of the Berkshire Music Center.

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
[illegible] S. 33,324
AUG 22 1963
NewEnglandNewsclipAgency,Inc.
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Telegraph (e)
NASHUA, N. H.
Circ. 13,082

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,256

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,850
[illegible]363

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
21 1963
THE NORTH A

Schuller to Direct Tanglewood Jazz Program Friday

Gunther Schuller of the Berkshire Music Center's department of composition will direct a program of jazz at Tanglewood, Lenox, Friday afternoon. The program will be performed by members of the Berkshire Music Center's department of instrumental Music and the Fromm Fellowship Players.

This concert will replace the seminar in contemporary music originally scheduled for Friday afternoon at 3:15. Mr. Schuller has announced the two instrumental groups will perform both written works and improvisations. The compositions to be heard on the jazz program include Andre Hodeir's Jazz Cantata with soprano Susan Belink as soloist, Conversations for Jazz Quartet and String Quartet by Schuller and an untitled piece for solo trombone, string quartet, and rhythm by Chris Swansen. This work was composed by Mr. Swansen, who is a member of the composition department at Tanglewood this summer. Mr. Swansen is also trombonist and chief arranger for the Stan Kenton Orchestra. Also to be heard will be arrangements by Gil Evans of Boplicity and Moon Dreams, written by the famous Miles Davis nonet of 1950.

The program will be presented under the auspices of the Friends of the Berkshire Music Center in the theater at 3:15.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302
SEP 1 1963

Schuller Shows His Fine Talent

Young Composer Presented Tanglewood Concert Along Lines of 'Third Stream' Music

By R. C. HAMMERICH

The presence of Gunther Schuller on the faculty of the Berkshire Music Center at Tanglewood during the season just finished was evidence not only of a fascinating development in music but also of top-drawer acknowledgment of that development.

Schuller is a young (37) American composer of serious 12-tone music. He is also an articulate spokesman, prime mover and laborer in the vineyard called, partly by accident and partly for want of a better label, "Third Stream."

Several Talents

The Boston Symphony Orchestra's summer center for the advanced study of music is the pre-eminent institution of its kind in America and probably the world. Schuller's presence there was more than a simple utilization of his several talents. It was also a recognition by Erich Leinsdorf, director of the orchestra and the center, of the importance of Third Stream music.

To be sure, Schuller spent the vast majority of his time there involved in serious compositional instruction and in leadership of the Fromm Fellows, 14 young musicians who were studying and preforming 20th-Century polytonal music and its tone-row variants.

But on the afternoon of Aug. 23, with the Fromm Fellows augmented by center participants, he presented a concert he smilingly called the first bonafide jazz concert at Tanglewood.

Obscure Origins

Well, as he has indicated, the word "jazz" has obscure origins, was attached to the music several years after it had begun to be heard and is becoming increasingly difficult to define.

The oldest music of the seven pieces played that Friday was "Boplicity," arranged for the Miles Davis short-lived nonet by Gil Evans in 1949. The youngest was "Piece for String Quartet, Second Jazz Trio," written by Chris Swansen, a Berkshire Center participant, no longer than two weeks before its performance.

Except for "Boplicity" and "Moon Dreams," also arranged (1950) by Evans for Davis, and passages that appeared here and there, the music was not of the sort most listeners would be likely to call jazz. Nor was it "classical."

A Fusion

It was a fusion of jazz and non-jazz. It was Third Stream.

That label, "Third Stream," was first used innocently by Schuller in 1957 or 1958 during a lecture. It appeared in a New York Times headline in 1960. Since then it has become a catch-phrase to identify a kind of music that even after about 15 years of development is still embryonic.

The label is even more difficult to define than the words "jazz" and "classical" because those indefinable words must be used in its definition.

Nevertheless, the music is forging ahead unmindful of any pigeonholes talkers and writers must fit it into. It doesn't know what it is being called, and there are signs that it will take a place of importance equal to its components, jazz and serious music, without necessarily disturbing the development of either.

Wrote Article

Confusion about the music and its label was so widespread by the late 50s that Schuller felt impelled to write an article of clarification for the Saturday Review of May 13, 1961, titled "Third Stream Redefined."

In that he said it is a "new genre that attempts to fuse the improvisational spontaneity and rhythmic vitality of jazz with the compositional procedures and techniques acquired in western music during 700 years of musical development."

This reference to the history of music, however, should not be allowed to mislead readers unfamiliar with Third Stream music. It is not a fusion of Bach with Jelly Roll Morton or Wagner with Benny Goodman.

Avant Garde

Listeners who venture a few minutes with this music expecting to hear hints of Mozart, Beethoven, Billie Holiday and Louis Armstrong will be disappointed.

It is avant garde music and must be listened to without fixed notions of what jazz or classical music should sound like. It must be heard according to its own standards.

Its development since World War II has come about because for the first time in the 40-year history of jazz the performing musicians are able to read and play modern 12-tone music as well as improvise within the subtle rhythms unique to jazz and because some young composers, nearing the limit of creative expansion within formal 12-tone music are looking to jazz for new directions.

Post-War Music

In conversation and in his many writings Schuller frequently uses the terms "cross-fertilization," "interaction," "synthesis" and "fusion" in describing the jazz-classical combination in Third Stream.

But it must be remembered that the music is a post-war development. It is new. The "jazz" he refers to is ultra modern and the "non-jazz" he refers to is atonal.

The people working in the field can be grouped in many ways. One way is to make three classifications: serious composers who write for jazz performers, jazz performers interested in serious music, and performers who compose.

The confusion is compounded by overlapping of all three groups. but here is an attempt at a fragmentary list. Composers: Gunther Schuller, Werner Heider. Milton Babbitt, Andre Hodier. Harold Shapero. Performers: Miles Davis, Ornette Coleman. Eric Dolphy, Sonny Rollins. Performer-composers: John Lewis, Jimmy Giuffre, Lennie Tristano, J. J. Johnson, Bill Evans, Charlie Mingus, Thelonious Monk.

At first hearing, their Third Stream music is strange. And one of the more interesting reactions to it is an almost immediate rejection by listeners who are strongly committed to either classical music or jazz to the exclusion of the other.

Listeners who find merit in both, and especially those rare listeners who just like music without paying much attention to a hierarchy of styles, are becoming interested in the Third Stream.

BMI
NEW YORK, N.Y.
MONTHLY-CIRC.N.AVAIL.
SUMMER 1963

NEWS FROM BERKSHIRE MUSIC CENTER

Seven seminars in contemporary music were given on successive Friday afternoons, starting July 12, in Chamber Music Hall of the Berkshire Music Center.

Aaron Copland lectured at the first, followed in the weeks thereafter by GUNTHER SCHULLER, Paul Jacobs, Yannis Xenakis, Alfred Nash Patterson and Lorna Cooke de Varon, and Lukas Foss. The final session, on August 23, was devoted to a round-table discussion, with Mr. Xenakis, Mr. Schuller, and Mr. Foss the participants.

Four Fromm Fellows' concerts were given--on July 15, July 22, August 5, and August 19. Among the works programmed were String Trio and Trio by ANTON WEBERN, Pentathis by EARLE BROWN, Vision and Prayer by MILTON BABBITT, Improvisations sur Mallarme, No. 2 by PIERRE BOULEZ, and Music for Violin, Piano and Percussion by GUNTHER SCHULLER.

Mr. Schuller was one of the guest teachers at the center this year.

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AUG 20 1963

Music Review

Fromm Fellows Finale

By JAY C. ROSENFELD

THE SEASON'S final Fromm Fellows Concert at Tanglewood last night had Lukas Foss as "host." A program of "music" from Schoenberg and Webern and Edgar Varese to Milton Babbitt, Mauricio Kagel, and of Mr. Foss, himself, was performed for a large audience.

The Fromm Foundation of Chicago has contributed a very important part to this season's activities at Tanglewood by providing players and opportunities for the study and performance of current music. There is no other place in the musical world where there is such concentration by dedicated players, outstanding composers in this particular channel and musicians interested in this phase of music.

* * *

IN A WORLD for those who observe either with pleasure, indifference or bewilderment certain paintings and sculpture, read a choice of literature with the same reactions, attends certain theater and movies, here is their music. It should be heard to be appreciated, here interpreted to mean either judged with respect or to become cognizant of it.

We choose to approach it as a serious effort. If there is a hoax involved, we must take the chance of being taken in, for otherwise most of it would have to be considered a practical joke if not ludicrous. For example, Foss' "Three Excerpts from Echoi" has at least the merit of a faint blueprint to which intelligent and empathetic performers bring some sort of congruous ensemble. It is probably unfair that comment on their efforts be made by one whose education stopped with Fetis and Dubois. With the most favorable prejudice the second excerpt was suggestive.

* * *

BABBITT'S "Vision and Prayer" enlisted soprano Susan Belink singing a poem of Dylan Thomas while a synthesizer provided accompaniment. The voice sings, talks and declaims. The easy way to dismiss this effort would be to make fun of it, but Babbitt is a man of tremendous lucidity and just because what he says, here in sound, is unintelligible is no proof that the fault lies with him.

The high point of the evening, we thought, or should we say the extreme point, was the "Sonant" of Kagel. Everyone should hear this to see to what lengths such things can be carried. At one point gestures as of producing sounds on instruments held in the performer's hands are made but actual contact or the required air-propulsion are not made. The audience reaction was perfect. Hands with open palms were "clapped," but stopped only a whisper short of actual hitting each other. The ultimate in applause.

* * *

FOSS WAS at the keyboard in his own work in which, at one point, a clarinet bell is blown into the strings and sounding board of the piano table. Foss is a very articulate host and did well in conveying justification for what is some sort of controled disorder.

The crux of this direction in which music of one faction is moving was signalized in a discussion, on a previous Fromm meeting, in which members of the Berkshire Music Center faculty, Gunther Schuller, Yannis Xenakis and Mr. Foss could not agree whether it was important that an audience be impressed favorably we would assume, or not. There was one contention that a man composed for the expression of his own thoughts. Composed, or wrote, or painted. For one so earthbound as to be drawn to a concert hall for interest, at a minimum, if not for pleasure or artistic profit, or intellectual gratification, we must be content to allow ourselves to be left behind.

We would be pleased to learn that the actual participants in the performances derived any satisfaction from their part for it seemed to us that they were talking a language they had learned by rote and of whose message they were quite innocent.

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POUGHKEEPSIE, N. Y.
D. 30,907 S. 32,324
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Telegraph (e)
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Hampshire Gazette (e)
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Christian Science Monitor (e)
BOSTON, Mass.
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AUG 22 1963

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
AUG 21 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,084
AUG 22 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
AUG 21 1963

Schuller to Direct Tanglewood Jazz Program Friday

Gunther Schuller of the Berkshire Music Center's department of composition will direct a program of jazz at Tanglewood, Lenox, Friday afternoon. The program will be performed by members of the Berkshire Music Center's department of instrumental Music and the Fromm Fellowship Players.

This concert will replace the seminar in contemporary music originally scheduled for Friday afternoon at 3:15. Mr. Schuller has announced the two instrumental groups will perform both written works and improvisations. The compositions to be heard on the jazz program include Andre Hodeir's Jazz Cantata with soprano Susan Belink as soloist, Conversations for Jazz Quartet and String Quartet by Schuller and an untitled piece for solo trombone, string quartet, and rhythm by Chris Swansen. This work was composed by Mr. Swansen, who is a member of the composition department at Tanglewood this summer. Mr. Swansen is also trombonist and chief arranger for the Stan Kenton Orchestra. Also to be heard will be arrangements by Gil Evans of Boplicity and Moon Dreams, written by the famous Miles Davis nonet of 1950.

The program will be presented under the auspices of the Friends of the Berkshire Music Center in the theater at 3:15.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302
SEP 1 1963

Schuller Shows His Fine Talent

Young Composer Presented Tanglewood Concert Along Lines of 'Third Stream' Music

By R. C. HAMMERICH

The presence of Gunther Schuller on the faculty of the Berkshire Music Center at Tanglewood during the season just finished was evidence not only of a fascinating development in music but also of top-drawer acknowledgment of that development.

Schuller is a young (37) American composer of serious 12-tone music. He is also an articulate spokesman, prime mover and laborer in the vineyard called, partly by accident and partly for want of a better label, "Third Stream."

Several Talents

The Boston Symphony Orchestra's summer center for the advanced study of music is the pre-eminent institution of its kind in America and probably the world. Schuller's presence there was more than a simple utilization of his several talents. It was also a recognition by Erich Leinsdorf, director of the orchestra and the center, of the importance of Third Stream music.

To be sure, Schuller spent the vast majority of his time there involved in serious compositional instruction and in leadership of the Fromm Fellows, 14 young musicians who were studying and preforming 20th-Century polytonal music and its tone-row variants.

But on the afternoon of Aug. 23, with the Fromm Fellows augmented by center participants, he presented a concert he smilingly called the first bonafide jazz concert at Tanglewood.

Obscure Origins

Well, as he has indicated, the word "jazz" has obscure origins. was attached to the music several years after it had begun to be heard and is becoming increasingly difficult to define.

The oldest music of the seven pieces played that Friday was "Boplicity," arranged for the Miles Davis short-lived nonet by Gil Evans in 1949. The youngest was "Piece for String Quartet, Second Jazz Trio," written by Chris Swansen, a Berkshire Center participant, no longer than two weeks before its performance.

Except for "Boplicity" and "Moon Dreams," also arranged (1950) by Evans for Davis, and passages that appeared here and there, the music was not of the sort most listeners would be likely to call jazz. Nor was it "classical."

A Fusion

It was a fusion of jazz and non-jazz. It was Third Stream.

That label, "Third Stream," was first used innocently by Schuller in 1957 or 1958 during a lecture. It appeared in a New York Times headline in 1960. Since then it has become a catch-phrase to identify a kind of music that even after about 15 years of development is still embryonic.

The label is even more difficult to define than the words "jazz" and "classical" because those indefinable words must be used in its definition.

Nevertheless, the music is forging ahead unmindful of any pigeonholes talkers and writers must fit it into. It doesn't know what it is being called, and there are signs that it will take a place of importance equal to its components, jazz and serious music, without necessarily disturbing the development of either.

Wrote Article

Confusion about the music and its label was so widespread by the late 50s that Schuller felt impelled to write an article of clarification for the Saturday Review of May 13, 1961, titled "Third Stream Redefined."

In that he said it is a "new genre that attempts to fuse the improvisational spontaneity and rhythmic vitality of jazz with the compositional procedures and techniques acquired in western music during 700 years of musical development."

This reference to the history of music, however, should not be allowed to mislead readers unfamiliar with Third Stream music. It is not a fusion of Bach with Jelly Roll Morton or Wagner

Avant Garde

Listeners who venture a few minutes with this music expecting to hear hints of Mozart, Beethoven, Billie Holiday and Louis Armstrong will be disappointed.

It is avant garde music and must be listened to without fixed notions of what jazz or classical music should sound like. It must be heard according to its own standards.

Its development since World War II has come about because for the first time in the 40-year history of jazz the performing musicians are able to read and play modern 12-tone music as well as improvise within the subtle rhythms unique to jazz and because some young composers nearing the limit of creative expansion within formal 12-tone music are looking to jazz for new directions.

Post-War Music

In conversation and in his many writings Schuller frequently uses the terms "cross-fertilization," "interaction," "synthesis" and "fusion" in describing the jazz-classical combination in Third Stream.

But it must be remembered that the music is a post-war development. It is new. The "jazz" he refers to is ultra modern and the "non-jazz" he refers to is atonal.

The people working in the field can be grouped in many ways. One way is to make three classifications: serious composers who write for jazz performers, jazz performers interested in serious music, and performers who compose.

The confusion is compounded by overlapping of all three groups, but here is an attempt at a fragmentary list. Coraposers: Gunther Schuller, Werner Heider, Milton Babbitt, Andre Hodier, Harold Shapero. Performers: Miles Davis, Ornette Coleman, Eric Dolphy, Sonny Rollins. Performer-composers: John Lewis, Jimmy Giuffre, Lennie Tristano, J. J. Johnson, Bill Evans, Charlie Mingus, Thelonious Monk.

At first hearing, their Third Stream music is strange. And one of the more interesting reactions to it is an almost immediate rejection by listeners who are strongly committed to either classical music or jazz to the exclusion of the other.

Listeners who find merit in both, and especially those rare listeners who just like music without paying much attention to a hierarchy of styles, are becoming interested in the Third Stream.

BMI
NEW YORK, N.Y.
MONTHLY-CIRC.N.AVAIL.
SUMMER 1963

NEWS FROM BERKSHIRE MUSIC CENTER

Seven seminars in contemporary music were given on successive Friday afternoons, starting July 12, in Chamber Music Hall of the Berkshire Music Center.

Aaron Copland lectured at the first, followed in the weeks thereafter by GUNTHER SCHULLER, Paul Jacobs, Yannis Xenakis, Alfred Nash Patterson and Lorna Cooke de Varon, and Lukas Foss. The final session, on August 23, was devoted to a round-table discussion, with Mr. Xenakis, Mr. Schuller, and Mr. Foss the participants.

Four Fromm Fellows' concerts were given--on July 15, July 22, August 5, and August 19. Among the works programmed were String Trio and Trio by ANTON WEBERN, Pentathis by EARLE BROWN, Vision and Prayer by MILTON BABBITT, Improvisations sur Mallarme, No. 2 by PIERRE BOULEZ, and Music for Violin, Piano and Percussion by GUNTHER SCHULLER.

Mr. Schuller was one of the guest teachers at the center this year.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,084
AUG 20 1963

169

Music Review

Fromm Fellows Finale

By JAY C. ROSENFELD

THE SEASON'S final Fromm Fellows Concert at Tanglewood last night had Lukas Foss as "host." A program of "music" from Schoenberg and Webern and Edgar Varese to Milton Babbitt, Mauricio Kagel, and of Mr. Foss, himself, was performed for a large audience.

The Fromm Foundation of Chicago has contributed a very important part to this season's activities at Tanglewood by providing players and opportunities for the study and performance of current music. There is no other place in the musical world where there is such concentration by dedicated players, outstanding composers in this particular channel and musicians interested in this phase of music.

* * *

IN A WORLD for those who observe either with pleasure, indifference or bewilderment certain paintings and sculpture, read a choice of literature with the same reactions, attends certain theater and movies, here is their music. It should be heard to be appreciated, here interpreted to mean either judged with respect or to become cognizant of it.

We choose to approach it as a serious effort. If there is a hoax involved, we must take the chance of being taken in, for otherwise most of it would have to be considered a practical joke if not ludicrous. For example, Foss' "Three Excerpts from Echoi" has at least the merit of a faint blueprint to which intelligent and empathetic performers bring some sort of congruous ensemble. It is probably unfair that comment on their efforts be made by one whose education stopped with Fetis and Dubois. With the most favorable prejudice the second excerpt was suggestive.

* * *

RABBITT'S "Vision and Prayer" enlisted soprano Susan Belink singing a poem of Dylan Thomas while a synthesizer provided accompaniment. The voice sings, talks and declaims. The easy way to dismiss this effort would be to make fun of it, but Babbitt is a man of tremendous lucidity and just because what he says, here in sound, is unintelligible is no proof that the fault lies with him.

The high point of the evening, we thought, or should we say the extreme point, was the "Sonant" of Kagel. Everyone should hear this to see to what lengths such things can be carried. At one point gestures as of producing sounds on instruments held in the performer's hands are made but actual contact or the required air-propulsion are not made. The audience reaction was perfect. Hands with open palms were "clapped," but stopped only a whisper short of actual hitting each other. The ultimate in applause.

* * *

FOSS WAS at the keyboard in his own work in which, at one point, a clarinet bell is blown into the strings and sounding board of the piano table. Foss is a very articulate host and did well in conveying justification for what is some sort of controled disorder.

The crux of this direction in which music of one faction is moving was signalized in a discussion, on a previous Fromm meeting, in which members of the Berkshire Music Center faculty, Gunther Schuller, Yannis Xenakis and Mr. Foss could not agree whether it was important that an audience be impressed favorably we would assume, or not. There was one contention that a man composed for the expression of his own thoughts. Composed, or wrote, or painted. For one so earthbound as to be drawn to a concert hall for interest, at a minimum, if not for pleasure or artistic profit, or intellectual gratification, we must be content to allow ourselves to be left behind.

We would be pleased to learn that the actual participants in the performances derived any satisfaction from their part for it seemed to us that they were talking a language they had learned by rote and of whose message they were quite innocent.

TIGHT BINDING

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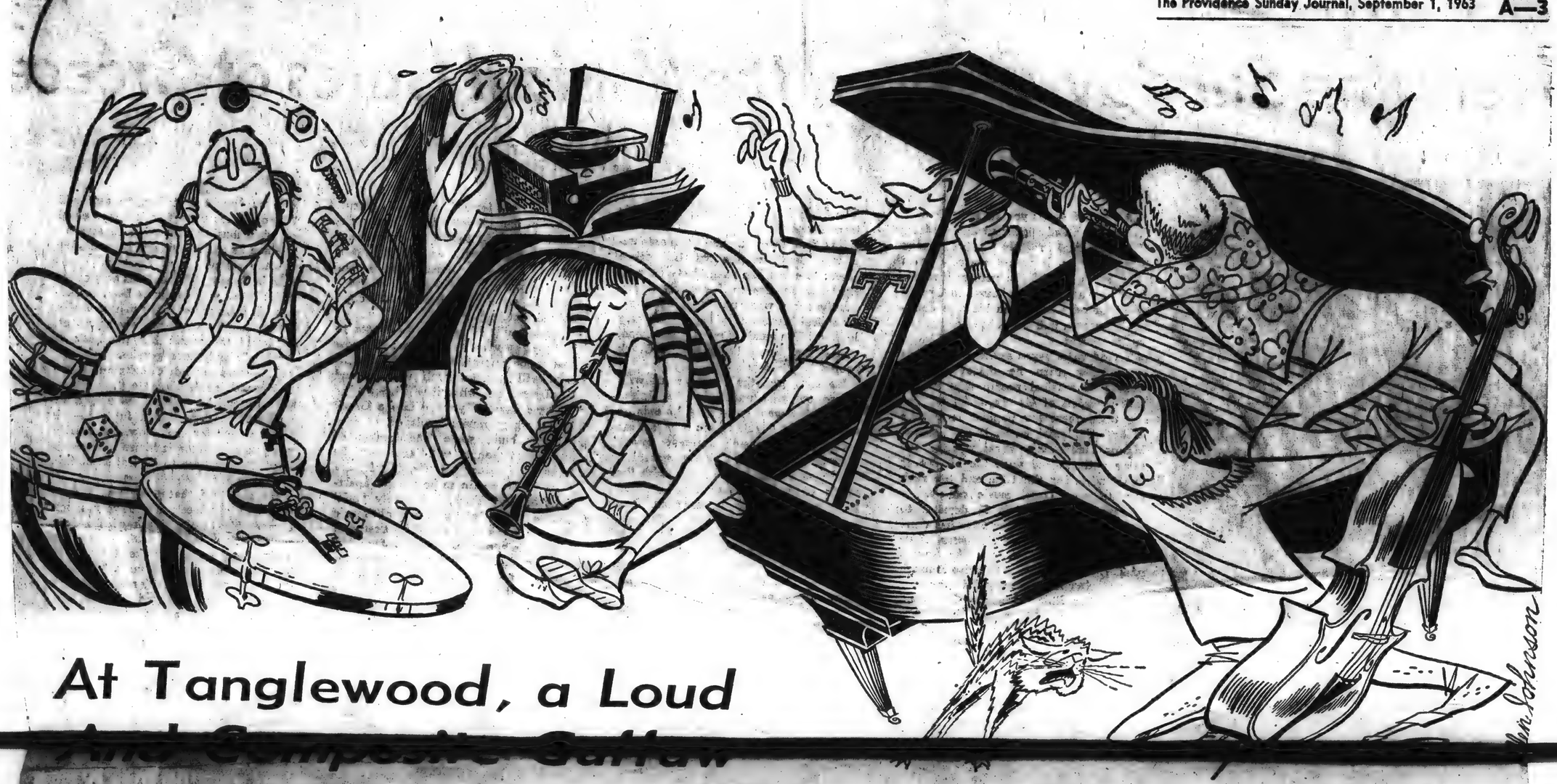
...2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 193,108
SEP 1 1963



At Tanglewood, a Loud And Composite Gallaw

By RUTH TRIPP
Journal-Bulletin Music Critic

THE CONTEMPORARY music scene was given expert attention recently at Tanglewood by Lukas Foss, associate head of the department of composition in the Berkshire Music Center. I attended the one of the programs in the Festival of Contemporary Arts at the University of Rhode Island. At Tanglewood, we heard Susan Belink sing with the tape-recorded sounds of RCA's synthesizer at the Col...

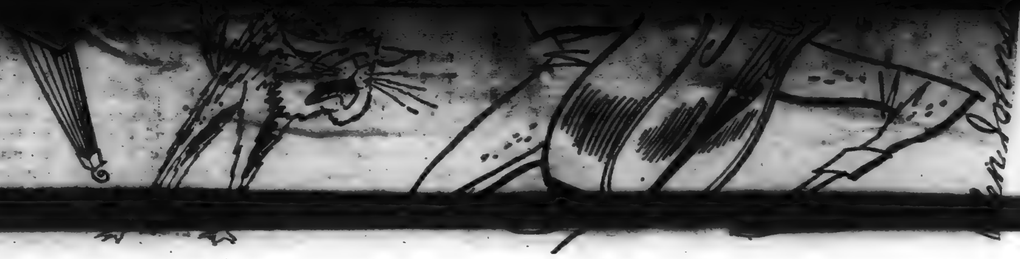
The piece is so organized that the players decide on the passages to be performed. Each player begins his part at a given signal and then he pays no attention to his colle...

beautiful Berkshire view) we could hear a power mower whining away. I thought that what is green and flourishing in the morning is oft...

found that the clarinetist was required to go back to this location to play his clarinet from the inside of a ... In ...

metic. Electronic composers are logical, scientific and accurate in their manipulation of sound. Their ... if any is required, ... of their

At Tanglewood, a Loud



By RUTH TRIPP
Journal-Bulletin Music Critic

THE CONTEMPORARY music scene was given expert attention recently at Tanglewood by Lukas Foss, associate head of the department of composition in the Berkshire Music Center. I attended the Friday afternoon seminar he conducted, which was devoted to *Composition and Performance in the 60s.* Most of what I heard was not new. I have been following these trends for some time.

The astonishing thing to me was, that, contrary to my strict practice of keeping an open mind, come what may, I found that at this seminar, along with many other listeners, it was my mouth that was open. What was heard several times in the theater concert hall was a loud composite guffaw. The situation has, by now, become so exotically composed that it is just plain funny.

Mauricio Kagel's work, *Sonant,* was the funniest. Yet, he may well be the one who can save the situation. His wit is penetrating and sly.

We heard three of the works which were to be performed on the following Monday evening by the Fromm Fellows, a group of young musicians sponsored by the Fromm Foundation of Chicago. It was very gratifying to me to find Edward Avedisian, clarinetist, of Pawtucket, a member of this recondite group. His playing was an important part of the ensemble for the Lukas Foss piece.

The opening number on the seminar program was Milton Babbitt's "Vision and Prayer," a work for soprano and synthesizer written originally for the soprano, Bethany Beardslee, who sang it last April on one of the programs in the Festival of Contemporary Arts at the University of Rhode Island. At Tanglewood, we heard Susan Belink sing with the tape-recorded sounds of RCA's synthesizer at the Columbia-Princeton Electronic Laboratory.

Miss Belink made a creditable showing and came out from the mechanized imprisonment of her accompaniment astonishingly well and exactly even. Susan stood almost motionless and sad, in front of a music stand which held the complex score. She seemed a little young to be singing the sexy, clinical text of the Dylan Thomas poem. Foss had only referred to it as something we "could find in almost any library."

Then came the hilarious Kagel work, *Sonant.* It took 10 minutes or more to arrange the stage. The score asked for guitar, harp, double bass and membranophones. (These, if you don't know, are instruments of the percussion family which have drum-heads.)

Conductor Is 'Safer'

Gunther Schuller, himself a composer of note and a member of the Berkshire Center faculty, was kind enough to take the chair provided at the conductor's podium and to serve as a guide for the abstract goings-on. Foss said that the composer preferred no conductor, but that "a conductor makes it safer." So we had one.

Each of the string players also had a set of drums, of various sizes and shapes, to tap, thump or scratch, according to his inclination, in any available time away from his primary assignment of plucking strings.

The piece is so organized that the players decide on the passages to be performed. Each player begins his part at a given signal and then he pays no attention to his colleagues. The section called *Un* went on this way until Schuller raised his arms and signalled to cut. The second section was called *Trio-Le Jeu.* At a nod from the harpist, the guitar and double-bass joined in the ensemble of three. The idea here was that while one player is performing, another was making believe. (Miming is the technical word.)

It was hilarious to watch the guitarist sweep across the strings without striking a sound. The double-bass also plucked rhythmically, but silently, at times. The trick is to make sure that the other players are making sounds in your silent places. This guessing game finally came to an end and the loud guffaws which followed were partly caused by some members of the audience who applauded actively and noticeably without permitting their hands to make a sound.

The final movement of the suite was all sounds. No one watched anyone else and no coordination of effort was required. The two tympanists came back into the ensemble here. The one on my side of the stage bounced small rubber balls around on his kettle-drum or threw dice across it. At one point, he took his key-ring from his pocket and rattled the keys over the calf-skin. He tossed marbles on it and finally rolled up the manuscript paper from which he had been playing and used this as a drum stick.

All the while, from outside the theater, (the sides were open to the beautiful Berkshire view) we could hear a power mower whining away. I thought that what is green and flourishing in the morning is often cut down in the afternoon. I can only hope that the afternoon is wearing on for this sort of so-called musical experimentation.

Lukas Foss explained to us that this manner of writing is not unique to this piece. This I know. I found, however, that the trumped-up devices seemed to be more prevalent here. Foss maintains that it may be explained by the theory of action and reaction, forces against, and forces with, a given idea. Conflict is the thing. Conflict! His summary was that "it is dangerous to give too much freedom."

We then heard the first three sections of his own composition called "Echoi." He said that the Fromm players already had put in 30 hours of ensemble rehearsal and that the difficulties were so numerous, we would only hear half of the composition. After the performance, he also said that many things had gone wrong.

Foss played the piano part. Robert Martin was cellist, John Bergamo, percussionist, and Edward Avedisian, clarinetist.

Inside a Hollow Tub

Here again, stage arrangements took up considerable time. I could not figure out why a clarinetist would need to fix an extra stand and a page of manuscript in the backstage area amidst the many percussion instruments. It was just a little to the left of two Japanese wind-chimes, one of glass and the other of bamboo sticks. Later I found that the clarinetist was required to go back to this location to play his clarinet from the inside of a hollow tub. In transit, he bumped into the wind chimes, whether inadvertently or intentionally, and made them add their contribution to the ensemble.

After a while he got up and stood on a small box to lean inside the piano so that the lid would make a sounding board for his reed tones. At this point, the cellist also was leaning inside the piano, plucking away at the treble strings, in random fashion, an old Henry Cowell device. To make sure that all the overtones involved would give their full complement of reverberation to the total mass, Lukas Foss was holding the damper pedal down and thumping low notes which had been "prepared" by a piano-tuner's felt pad. Thus, the poor besieged piano added one more thud of tone color to the whole.

The lecture which preceded the program stressed the point that composers in the Kagel and Foss styles are trying to get the human performer back into the area of organized sound and to restore some personality to the field of music which has been so accurately and scientifically analyzed, de-humanized and reconstructed by the electronics boys. It seems to be a revolt against the "Look, Ma, No Hands" school of composing.

To their credit, it may be said that the electronics composers have devised a system of writing all their own. Their graphs could never be deciphered by the average musician brought up on the note and rest symbols, proportioned only by arithmetic. Electronic composers are logical, scientific and accurate in their manipulation of sound. Their strange behavior, if any is required, is reserved for the confines of their laboratories and the small, esoteric circle which frequents them. At a concert, they keep all the manipulation needed, at the back of the hall or even back-stage, that is, unless the occasion is a demonstration lecture.

What price innovation! Yet only a fractional part of this experimentation would be possible had not the large foundations poured huge sums of money into the creative arts. In the old days artists and composers used to starve much sooner. Today, they all seem to be well fed and flourishing.

The thought came to me that the great surge of interest in folk music sweeping across the country may be an indication that the saturation point in this experimental music is at hand. Would that some foundation, somewhere would set up a project to teach everybody the old Shaker hymn, *'Tis the Gift to be Simple, 'Tis the Gift to be Free, 'Tis the Gift to Come Down to Where you Ought to Be.*

Meantime don't discount Serge Prokofiev in the area of traditional composition. On Friday evening in the huge shed we heard the young pianist Lorin Hollander play Prokofiev's Concerto No. 5 in magnificent fashion, with a brilliant accompaniment by the Boston Symphony Orchestra, conducted by Richard Burgin. Here was a piece of honest artistic achievement on all counts, writing and performing. It was the high point of a cold weekend.

TIGHT BINDING

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POPS.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Independent
AGAWAM, Mass.
Weekly Circ. 3,052

JUL 25 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Free Press
SPRINGFIELD, Mass.
Weekly Circ. 1,181

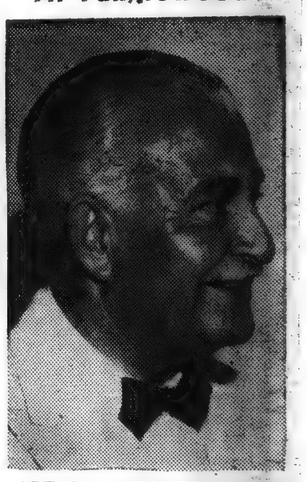
27 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald
CHICOPEE, Mass.
Weekly Circ. 2,024

JUL 25 1963

At Tanglewood



ARTHUR FIEDLER, Conductor of the Boston Pops Orchestra, will make his annual appearance at Tanglewood with the Pops Orchestra for the benefit of the Berkshire Music Center. This program will take place in the Music Shed on Wednesday (July 31) at 8 p.m.

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 36,240

JUL 27 1963

Arthur Fiedler, conductor of the Boston Pops Orchestra, will make his annual appearance at Tanglewood with thee Pops Orchestra G GG the Orchestra for the benefit of the Berkshire Music Center Wednesday, July 31, at 8 p.m.

Father at ALBANY KNICKERBOCKER 7/27/63.

BACK AGAIN — Arthur Fiedler conducts the Boston 'Pops' Orchestra at its annual Tanglewood concert 8 p.m. Wednesday.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Circ. 164,299

JUL 31 1963

Pops Tonight

ARTHUR FIEDLER conducts the Pops Orchestra tonight at 8 in the Music Shed at Tanglewood for the benefit of the Berkshire Music Center.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald News (e)
FALL RIVER, Mass.
Circ. 40,610

AUG 1 1963

Mitchell

BASKING ON THE LAWN at Tanglewood last night, part of the audience of 12,431 take their picnic supper and their ease. The annual concert of the Boston Pops grossed $37,989 for the Berkshire Music Center.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

CHATHAM COURIER
Thursday, July 25, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

VALATIE ROUGH NOTES
Friday, July 26, 1963

Tanglewood

Arthur Fiedler
. . . Returns to Tanglewood

On Wednesday, July 31, Arthur Fiedler returns to Tanglewood for his annual concert by the Boston Pops Orchestra for the benefit of the Berkshire Music Center, the summer center for the advanced study of music operated by the Boston Symphony Orchestra at its summer home. Leonard Pennario will be Mr. Fiedler's guest for this benefit concert. He will be heard in performances of Rachmaninoff's Piano Concerto No. 1 and Litolff's Scherzo from the Concert Symphonique No. 4, Op. 102.

The Tanglewood grounds will be open on Wednesday at 6 p.m., and patrons are invited to bring picnics or purchase box suppers at the Tanglewood cafeteria.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUL 30 1963

CONDUCTOR ARTHUR FIEDLER will lead the Boston Pops Orchestra for the benefit of the Berkshire Music Center Wednesday night at Tanglewood. Pianist Leonard Pennario will be guest artist for concert.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY GAZETTE
Wednesday, July 10, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BUFFALO COURIER EXPRESS
Sunday, July 28, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEW YORK NEWS
Sunday, July 28, 1963

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,055,266 S. 3,157,103

JUL 28 1963

BERGEN RECORD
HACKENSACK, N. J.
JUL 26 1963

BUFFALO
Courier EXPRESS
Western New York's Greatest Newspaper
D. 167,022 S. 306,415

JUL 28 1963

New England Newsclip Agency, Inc.
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Times
NEW MILFORD, Conn.
Weekly Circ. 4,129
JUL 25 1963

New England Newsclip Agency, Inc.
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Press (e)
BRISTOL, Conn.
Circ. 14,439
JUL 25 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 178,553
JUL 24 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,256
JUL 20 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
BEVERLY, Mass.
Circ. 8,350
JUL 22 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 164,299
AUG 21 1963

Arthur Fiedler Goes For Variety

HONOLULU (AP) — Arthur Fiedler, conductor of the Boston Pops Orchestra, says "I'll take some of the blame" for the revival of outdoor music festivals.

"I began ringing doorbells in 1929," said Fiedler, "to raise money for these concerts. Now every mountain has a festival except in Miami where they play indoors. Can't depend on the weather, you know."

Fiedler will conduct the Honolulu Symphony in a concert Saturday.

Commenting on his combination of classical and popular programs, Fiedler said: "I like a variety . . . A variety in music, in travel, in food, in literature . . . in women."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 452,333
JUL 31 1963

Fiedler Conducts At Tanglewood

Arthur Fiedler, first of four conductors making appearances during the fifth week of the Boston Symphony Orchestra's Berkshire Festival at Tanglewood (Lenox), will conduct the Boston Pops Orchestra in the annual benefit program for the Berkshire Music Center on Wednesday at 8 p. m.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 44,419
JUL 6 1963

Tanglewood Concert

The Boston Pops, with Arthur Fiedler at the podium, will visit the Berkshire Music Center for a benefit concert July 31. The group apepars at Tanglewood annually. The soloist this year will be pianist Leonard Pennario who will appear with the orchestra in Rachmaninoff's Concerto No. 1 and in the scherzo from Litolff's "Concert Symphonique."

The orchestra will also perform music by Berlioz, Khachaturian, Strauss, Jarre, Rodgers, and Aaron Copland.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Circ. 101,591
JUL 30 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Circ. 126,360
JUL 18 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Citizen (e)
WINSTED, Conn.
Circ. 3,650
JUL 23 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
JUL 23 1963

Famed Pops Conductor Will Make Annual Visit To Tanglewood July 31

Arthur Fiedler, conductor of the Boston Pops Orchestra, will make his annual visit to Tanglewood on July 31.

Since the close of the Pops season in Boston, Mr. Fiedler has been a conductor on-the-go. Following the opening concerts at the Esplanade on the Charles River in Boston, the Pops conductor traveled to Miami. This is the ninth year that he has conducted a series of concerts at the University of Miami summer pops programs. In recognition of his contribution to the series the University of Miami awarded Mr. Fiedler an honorary Doctor of Music degree at its commencement exercises last June.

Upon his return to Boston from the South, Mr. Fiedler conducted several more concerts on the Esplanade and then journeyed to San Francisco where he opened the Pops season on July 20. On the last day of this month he will conduct the Boston Pops Orchestra at Tanglewood.

The annual concert by Mr. Fiedler and the Pops is for the benefit of the Boston Symphony Orchestra's Berkshire Music Center, the summer center for the advanced study of music at Tanglewood. Leonard Pennario will appear with Arthur Fiedler and the Boston Pops on this program in performances of Rachmanioff's "Piano Concerto No. 1" and the "Scherzo", from the "Concert Symphonique," No. 4, Op. 102 by Litolff. The Pops program will also include Berlioz, "Rackoczy March;" "An Outdoor Overture" by Copland; Khachaturian's Suite from "Gayne"; "Wine, Women, and Song", Waltzes by Strauss; Richard Rodgers' Selections from "No Strings"; and the Theme from "Lawrence of Arabia" by Jarre.

Following his concert at Tanglewood Mr. Fiedler heads west again for more concerts in San Francisco and his fourth benefit concert for the Children's Health Council in Palo Alto and then on to Honolulu for concerts with the Hawaii Symphony Orchestra.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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BROOKLYN BAY NEWS
Friday, July 27, 1963

CAPITAL CITY NEWS BUREAU
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BROOKLYN KINGS COURIER
Saturday, July 27, 1963

CAPITAL CITY NEWS BUREAU
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SYRACUSE HERALD AMERICAN
Sunday, July 14, 1963

CAPITAL CITY NEWS BUREAU
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SYRACUSE POST STANDARD
Sunday, July 14, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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ATHENS HERALD
Thursday, July 26, 1962

BROOKLYN, N.Y.
BAY NEWS
W. 12,125

JUL 27 1963

BROOKLYN, N.Y.
KINGS COURIER
W. 15,201

JUL 27 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 2,885
JUL 25 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record (m)
MERIDEN, Conn.
Circ. 18,289
JUL 15 1963

NewEnglandNewsclipAgency,Inc.
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Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
JUL 11 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,730
JUL 11 1963

NewEnglandNewsclipAgency,Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUL 11 1963

NewEnglandNewsclipAgency,Inc.
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Ledger-Times
BOSTON, Mass.
Weekly Circ. 14,000
JUL 25 1963

NewEnglandNewsclipAgency,Inc.
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Banner (e)
BENNINGTON, Vt.
Circ. 5,111
JUL 20 1963

NewEnglandNewsclipAgency,Inc.
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News (e)
FRAMINGHAM, Mass.
Circ. 14,205
JUL 9 1963

NewEnglandNewsclipAgency,Inc.
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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214
JUL 9 1963

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
JUL 9 1963

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Press (e)
BRISTOL, Conn.
Circ. 14,439
JUL 9 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,256
JUL 6 1963

Program Set For Pops at Tanglewood

Arthur Fiedler, conductor of the Boston Pops Orchestra, has announced his program for the Boston Pops at Tanglewood concert on July 31. The annual appearance of Mr. Fiedler and the Boston Pops Orchestra at Tanglewood is made for the benefit of the Berkshire Music Center, the summer center for the advanced study of music operated by the Boston Symphony Orchestra at its summer home.

Leonard Pennario will be Mr. Fiedler's guest for this season's Tanglewood Pops concert. He will perform Rachmaninoff's Concerto No. 1 in F sharp minor, Op. 1 and the scherzo, from the Concert Symphonique by Litolff.

Copland Work

The Boston Pops Orchestra's concert will begin with Berlioz' "Rakoczy" march which will be followed by "An Outdoor Overture" by Aaron Copland. Mr. Copland is chairman of the faculty and head of the Department of Compostion at the Berkshire Music Center.

Also to be heard on the July 31 benefit program are the Suite from "Gayne" by Khachaturian; Strauss' "Wine, Women and Song,' waltzes; selections from Richard Rodgers' "No Strings"; and the theme from "Lawrence of Arabia" by Jarre.

Tickets for the Boston Pops at Tanglewood program will be on sale at the Festival box office, Tanglewood, Lenox, beginning Wednesday. The grounds will open at 6 p.m. the night of the Pops and patrons are invited to bring picnic suppers.

The complete program follows:

Rakoczy March	Berlioz
An Outdoor Overture	Copland
Concerto No. 1, Concerto No. 1, in F sharp minor	Rachmaninoff
Soloist: Leonard Pennario	
Intermission	
Suite from "Gayne"	Khachaturian
Scherzo, from the Concert Symphonique, No. 4, Op. 102	Litolff
Soloist: Leonard Pennario	
Wine, Women and Song, Waltzes	Strauss
Selection from "No Strings"	Rodgers
Theme from "Lawrence of Arabia"	Jarre

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 36,240

JUL 29 1963

Boston Pops Orchestra Has Tanglewood Date

The Boston Pops Orchestra under the direction of Arthur Fiedler will be an added attraction at the Berkshire Festival, Tanglewood, Lenox, Mass., this week.

Fiedler will conduct his group in the annual program for the benefit of the Berkshire Music Center Wednesday at 8 p.m.

The three concerts by the Boston Symphony Orchestra Friday, Saturday and Sunday will be led by three different men, two of them former music directors of the orchestra and one of them its present music director.

Pianist Featured

Leonard Pennario, pianist, will be Fiedler's guest artist for the program Wednesday night. He will be heard in performances of Rachmaninoff's "Piano Concerto No. 1" and the scherzo from Litolff's "Concert Symphonique, No. 4, Op. 102." The remainder of the program by the orchestra alone will include "Rakocczy March," Berlioz; "An Outdoor Overture," Copland; "Gayne Suite," Khachaturian; "Wine, Women and Song," Strauss; selections from Richard Rodgers' "No Strings"; and the theme from "Lawrence of Arabia," Jarre.

Erich Leinsdorf, present music director of the Boston Symphony, will conduct that group Friday at 8 p.m. Malcolm Frager will be heard with the orchestra in Prokofieff's "Piano Concerto No. 1" and the remainder of the program will include Schubert's "Rosamunde Overture" and Mahler's "Symphony No. 1."

Charles Munch will conduct the concert Saturday at 8 p.m. when the program will include Franck's "Symphony in D Minor," Debussy's "La Mer" and Ravel's "Daphnis and Chloe Suite No. 2."

The Boston Symphony program Sunday at 2:30 p.m. will open with Beethoven's overture to "King Stephen" and "Symphony No. 6." Pierre Monteux conducting. Monteux also will present Respighi's "Fountains of Rome" and Hindemith's "Nobilissima Visione."

Sonata Recital

A sonata recital by Henryk Szeryng, violinist, will make up the chamber music program tomorrow at 8 p.m. The program will include Bath's "Sonata No. 3 in E" and "Partita No. 2 with Chaconne" for violin alone; Beethoven's "Sonata, Op. 30, No. 2"; Mexican composer Manuel Ponce's "Sonata Breve" and "Sonata," Debussy.

Five events will be open to the Friends of the Berkshire Music Center. The first will be a program by the Tanglewood Choir tonight at 8. There will be two programs of chamber music, one Wednesday at 4 p.m., the other Sunday at 10:30 a.m. A composers forum will be held Thursday at 8 p.m. and the seminar in contemporary music with Yannis Xenakis, guest composer in residence, as host will be held Friday at 3:15 p.m.

There will be an open rehearsal of the Boston Symphony for the benefit of the orchestra's pension fund Saturday at 10:30 a.m.

New England Newsclip Agency, Inc.
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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,256
AUG 2 1963

city already.

Pops Orchestra At Tanglewood

As always, Tanglewood teemed with humanity of all ages Wednesday evening for the annual Boston Pops Orchestra Concert with Arthur Fiedler and his ever ebullient but musically precise conducting. The largest attendance (12,431) since 1958, when the total was more than 13,000 and only slightly larger than last year's 12,354, the box office realized $37,980 for the benefit of the Berkshire Music Center, the summer center for the advance study of music, operated by the Boston Symphony Orchestra.

In festive tradition, Mr Fiedler opened the evening's program with the stirringly scored "Rakoczy March" from Berlioz, "Damnation of Faust." The Hungarian battle song was supposedly composed in one night's efforts, and after its overwhelming acclaim incorporated into his dramatic legend of Faust, the latter is authentically transported to Hungary for the composer's purpose.

Written in 1938 for the orchestra at the New York High School of Music and Art, Aaron Copland's provocative and apt "Outdoor Overture" was performed next with the orchestra's usual fine perception.

The seldom played first concerto of Rachmaninoff, in F minor followed, with Leonard Pennario the technically and tonally capable piano soloist. When first composed, the concerto was not pleasing to Rachmaninoff (only 18), who revised it drastically some 26 years later, structurally and instrumentally.

Pennario was heard again in Litolff's airy, bouncing "Scherzo," from the Concert Symphonique, No. 4, Op. 102, after Khachaturian's "Gayne" Suite. Then followed the highly popular section of this typically pops program, the lilting Strauss Waltzes, Wine Women and Song, selections from Rodgers' "No Strings" and the Lawrence of Arabia theme song. Encores followed and erupted to the noisome delight of all, inside and outside the Big Shed, relaxed, happy and pleased with the gracious Arthur Fiedler and his choice musicians from the Boston Symphony Orchestra.

New England Newsclip Agency, Inc.
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Herald News (e)
FALL RIVER, Mass.
Circ. 40,610
AUG 1 1963

Music Review

Tanglewood 'Pops'

By JAY C. ROSENFIELD

"THE BOSTON Pops" with Arthur Fiedler conducting played to an audience of 12,431 in the Shed at Tanglewood last night.

In other years the annual Tanglewood "Pops" concert had been the evening finale of a three-ring circus starting at mid-afternoon and on through the picnic-supper hour involving every aspect of the Berkshire Music Center activities. This year there will be a similar gala event Aug. 21. Last night no other attraction preceded the concert by the "Pops" orchestra, an organization which is composed of about 90 per cent of the Boston Symphony.

* * *

PEOPLE COME to a Pops concert for the fun of it. There is excellent music, excellently played, but there is no music requiring deep cogitation nor inner searching nor the expression of intense despair. Fiedler sees to that. There is rhythm and vitality, melody, dolce and pleasant, gaiety, a little courting, all musical vitamins which do everybody good. Fiedler had only to relax his control one instant and an interrupting truck load of applause was instantly dumped on his head, so attentive and ready to respond was his immense audience.

In fine, the audience liked it, and we don't think 12,431 pops-eyed enthusiasts can be wrong. Berlioz' Radoczy March, Copland's "An Outdoor Overture," the Khatchaturian "Sabre Dance" with two other movements of the Gayne suite thrown in, selections from Strauss' "Wine, Women and Song" waltzes, Rodgers' "No Strings" and the themesong from Jarre's "Lawrence of Arabia," surely a program to enjoy without problems. Fiedler dashed it off with much the same talent and natural baton-swinging as Willie Mays with an equally spectacular batting average.

* * *

LEONARD PENNARIO appeared as soloist in each half of the program playing first the Rachmaninoff Concerto No. 1 for Piano and Orchestra and, after intermission, a fascinating find of the forgotten 19th Century English composer Henry Litolff, a scherzo from his Concert Symphonique, No. 4, Op. 102, in which a swift and ingratiating little phrase is juggled and repeated even oftener than radio advertisers reiterate their telephone numbers.

Litolff required deft fingers propelled by an ebullient sense of rhythm. These Pennario had in abundance. The Rachmaninoff demands a pianist with 88 fingers, so often, apparently, is the entire keyboard utilized simultaneously. And that, too, Pennario, once a Berkshire Music Center student, had. Rachmaninoff is a pianist's clover. It's melodious, showy and effective. He gets ahold of luscious phrases and saccharine harmonies leading brilliant climaxes, and he magnifies and expands the approach like Grieg or even Hoffnung.

We don't know whether the attendance figure announced by the office included our press tickets but if genuine pleasure is being polled we would definitely want to be "included in."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
WORCESTER, Mass.
Circ. 93,451
AUG 1 1963

Fiedler Leads Boston Pops At Tanglewood

By JOHN F. KYES
Gazette Music Critic

LENOX — Arthur Fiedler conducted the Boston Pops Orchestra last night at Tanglewood in the annual event for the benefit of Berkshire Music Center. The crowd of 12,431, while one of the large ones in the history of this project, was not the largest, the change from Thursday to Wednesday being blamed in part. However, prices of seats having been rescaled, the boxoffice intake of $37,989 assumed record proportions.

This evening, built wholly for fun, held startling details, caused partly by the large number of child campers and teen-agers. Audience noise and applause at untoward moments could be blamed on immature enthusiasm and inexperience, but charity forbids naming the cause of the booing when a fifth encore was not productive of a sixth.

To Be at Festival

A gesture toward music of meaning and beauty in classical terms was made by having the highly gifted pianist Leonard Pennario play twice. He will be heard at the Worcester Music Festival in October, and the prospect is exciting. Pennario offered the Rachmaninoff Concerto No. 1 in F sharp minor, Op. 1. The romantic qualities of this early work found a willing advocate, and the cadenza in the first movement was amodel of skilled good taste. The concerto is not as potent in audience appeal as Rachmaninoff's second and third concertos.

Later, the pianist received much more applause for his fluent and sensitive handling of the Scherzo from Lifolff's "Concert Symphonique No. 4," Op. 102. Fiedler and Pannario had great success in dovetailing their rapid, intricate triple-rhythm figures, and Pennario made it seem much easier than it was.

The concert started in low gear and gained momentum slowly. Berlioz's "Rakoczy March" was a chestnut offered piping-hot, but chiefly interesting for its crisp accuracy and control of widely varying dynamics. Copland's "Outdoor Overture," except for a few moments of handsome, overlapping wind phrases, was not music really deserving the time of a large orchestra. It would get less attention from programmers here and elsewhere if the name of a less famous composer was appended to it.

Sabre Dance

The audience, young and old alike, loved the alternations of delicacy and robustness in the later numbers, Khatchaturian's Suite from "Gayne," with the dazzling Sabre Dance, the "Wine, Woman and Song" Waltzes of Strauss, selections from Richard Rodgers' "No Strings" and the theme from "Lawrence of Arabia." In "No Strings," the players showed their ability to go jazzy, with smart results.

The encores elicited strident approval, including the Bossa Nova, "Dessafinado," the theme from "The Longest Day," "Mack the Knife," the theme from "Days of Wine and Roses" and "The Stars and Stripes Forever."

Fiedler was as ever the knowing conductor and unfailing entertainer, a fine figure of a man despite advancing years.

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
AUG 1 1963

12,431 at Tanglewood

Fiedler, Boston Pops Tops For Music Center Benefit

Biggest Audience in 3 Years Pays $37,989 to Aid Summer Study Program; Pennario Pianist

By H. C. HAMMERICH

LENOX — Arthur Feidler and the Boston Pops Orchestra Wednesday night once again drew an enormous audience to the Shed and lawns of Tanglewood.

71 Busses In Lots

There were 12,431 listeners, the largest pop audience in three years, and it seemed as if half of them were boys and girls from dozens of camps in the Berkshires. There were 71 busses in the parking lots.

The annual pops concert at Tanglewood, is given to benefit the Berkshire Music Center for the Advanced Study of Music.

This summer there are about 300 members taking advantage of the full schedule of lectures, seminars and rehearsal sessions. The box office reported receipts of $37,989 for the center.

Major Attractions

Major attraction of Wednesday's program, in addition to Fiedler's appearance, was Leonard Pennario, pianist, who was soloist in Rachmaninoff's Piano Concerto No. 1 and in the Scherzo from the Concert Symphonique, No. 4, Op. 102, by Henry Litolff.

Both were presented in fine pops fashion with plenty of thunder and lightning. The Rachmaninoff was even somewhat schmaltzy, which probably couldn't be helped because that is the way it was written. It always has been a great crowd-pleaser because of its beautiful melodies as well as its pyrotechnics.

Pennario had the technical skill Wednesday to carry it off famously, but the Litolff scherzo was more pleasing, probably because the Rachmaninoff is so familiar.

Wealth Of Material

The scherzo, dredged up from a great wealth of material Litolff wrote, but seldom played, is light, bouncy, rollicking, dancing, foot-tapping music and Fiedler and Pennario took it at breathtaking speed. It is a meringue and it sounded delightful.

Otherwise, the most interesting piece on the program, which included Berlioz's "Rakoczy March," Khachaturian's "Gayneh" suite, Strauss waltzes, Rodgers' "No Strings" and Jarre's theme from "Lawrence of Arabia," was Copland's "Outdoor Overture."

Written in 1938

The "Outdoor Overture" was written in 1938 for performance by the orchestra at the New York High School of Music and Art. It is lyrical and rhythmic, transparent, easy to assimilate, and deceptively simple.

It was played Wednesday, as were all the others, with verve and brilliance. So where the five encores, including a bossa nova.

The weather was sprightly, too. A good time, as the saying goes, was had by all.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Telegram (m)
WORCESTER, Mass.
Circ. 57,703

Music: Fiedler Conducts At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Last night's Tanglewood concert by the Boston Pops Orchestra, conducted by Arthur Fiedler, was for the most part a rousing, tuneful, familiar parade of natural hits.

Leonard Pennario was soloist in Rachmaninoff's Piano Concerto No 1 in f-sharp minor, Opus 1, and the Scherzo from Litolff's Concert Symphonique, No. 4, Opus 102.

This annual pops concert benefits the Berkshire Music Center summer school run by the Boston Symphony Orchestra during the Berkshire Music Festival which has reached the half-way mark.

Proceeds last night were $37,989 from an audience of 12,431.

Downbeat Serves Purpose

It doesn't take a scientific ear to hear the difference between the pops orchestra and the Boston Symphony, although both orchestras have essentially the same players.

By comparison with master-craftsmen who preside regularly from the Tanglewood podium, one cannot be much impressed with Fiedler. But he always gives a downbeat that serves the purpose, and he's a pretty good umpire when needed.

As usual, last night's program was one big serving of desserts. The opener was Berlioz' "Rakoczy" March in what may be the most sonorous performance on record.

You couldn't possibly escape the rugged tune, and rhythm was belted out mightily by everyone. Feidler gave the proper cues, usually on time — except to the muscular cymbal player who didn't need them. The march is usually slowed down at the end, but Fiedler apparently believes in letting well-enough alone.

Copland's "An Outdoor Overture" was played with exemplary enthusiasm. Much was made of its "homey" style, repeated melodic features, and changes of tonal color that keep it from fading away.

And, of course, emphasis was placed on Copland's inevitable xylophone, triangle, snare drum, tricky rhythms. It would make excellent background music for a foreign-made movie comedy.

'Tempestuous Treatment'

Pennario gave the opening of the Rachmaninoff concerto tempestuous treatment, then settled down to its more pensive matters. Piano tone was singing but didn't always penetrate thick orchestral mixtures. Fiedler's conducting consisted mainly of systematic gestures to keep tempos going, although he did oblige soloist with some freedom.

Candidly, it was a performance that catered to the eye and ear, rather than the intellect, partly due to the work itself which stands only knee-high to Rachmaninoff's second and third concertos. That, in spite of the rhapsodic first movement cadenza.

Pennario went a long way toward saving the slow movement from a purely sentimental fate. The pianist cascaded his way through the finale, blazing a trail of brilliance. He disposed of the difficult, flamboyant passages with spirit and digital dash.

Fierce Speed

The Litolff Scherzo was played at a fierce speed. It's a slap-dash work without let-up in momentum. Pennario's playing was clear, precise, accurate, bright - excellent technique and sparkle. Excepting the end, when precision was ruffled, Fiedler and the orchestra gave the soloist excellent support.

Balance of the program included three selections from Khachaturian's "Gayne" ballet suite, of which the "Sabre Dance" raised the biggest storm - Strauss' "Wine, Women and Song" waltzes, a medley from Richard Rodgers' "No Strings," and the theme from Jarre's "Lawrence of Arabia."

The Berkshire Festival's fifth weekend begins with Friday night's concert. Erich Leinsdorf will conduct the Boston Symphony in Schubert's "Rosamunde" overture and Gustaf Mahler's first symphony. Malcolm Frager will be soloist in Prokofieff's first piano concerto.

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STRING SYMPOSIUM

P19

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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SCHENECTADY GAZETTE
August 17, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

THE POST-STANDARD
August 16, 1963

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
August 13, 1963

CAPITAL CITY NEWS BUREAU
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SYRACUSE HERALD FREEMAN
August 12, 1963

SCHENECTADY, N.Y.
GAZETTE
D. 46,382

JUL 1 1963

Schenectady Gazette
SCHENECTADY, N. Y.
D. 46,382

AUG 17 1963

The Herald Statesman
YONKERS, N. Y.
D. 43,824

AUG 14 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
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AUG 15 1963

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Union (m)
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Circ. 83,691
AUG 13 1963

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
AUG 13 1963

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Journal (e)
HAVERHILL, Mass.
Circ. 12,291
AUG 12 1963

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Patriot-Ledger (e)
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Circ. 44,419
AUG 13 1963

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News (e)
SPRINGFIELD, Mass.
Circ. 101,591
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Circ. 452,333
JUL 1 1963

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Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302
AUG 18 1963

Tanglewood Topics

String Symposium

LENOX—The Berkshire Music Center, will sponsor a string symposium today and Monday.

The Music Center has invited 13 of the country's leading string players and teachers to participate in the two-day symposium.

Two Major Topics

Richard Burgin, head of the Berkshire Music Center's Department of Instrumental Music, and Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, will meet with the visiting string players in three sessions during which two major topics will be considered.

The agenda for the Tanglewood symposium consists of: (1) problems in teaching basic techniques for string players including mechanical application, musical application, and physiological problems and their relationship to basic technique; (2) a curriculum for the applied and teaching music major including a consideration of essential subject matter, scheduling of curriculum, and correlating applied and teaching curricula. The three sessions of the string symposium are open to the public and will be held in the Chamber Music Hall at Tanglewood at 7.30 p. m. today and 1.30 and 7.30 p. m. Monday.

Each participant will deliver a paper covering his special interests and views on the agenda. At the final session of the symposium, a panel discussion will summarize the views presented with the expectation that the two-day meeting will have important results for the string teachers at the elementary as well as the advanced level.

Those participating in the String Symposium at Tanglewood include, in addition to Mr. Burgin and Mr. Silverstein:

Max Aronoff, director, the New School of Music, Philadelphia; Anshel Brusilow, concertmaster, Philadelphia Orchestra; Stuart Canin, Conservatory of Music, Oberlin College; Rafael Druian, concertmaster, Cleveland Symphony Orchestra; Broadus Earle, School of Music, Yale University; Josef Gingold, School of Music, University of Indiana; Sidney Harth, Department of Music, Carnegie Institute of Technology, Pittsburgh.

Joseph Knitzer, Eastman School of Music, University of Rochester; Louis Krasner, Department of Music, University of Syrcuse; Theo Salzman, principal cellist, Pittsburgh Symphony Orchestra; Samuel Gardner, violin teacher; Paul Stassevitch, Department of Music, De Paul University, Chicago; and Henry Siegl, concertmaster, Seattle Symphony Orchestra.

* * *

'Gala' Committee

LENOX—Mrs. Serge Koussevitzky, chairman for the Gala Evening at Tanglewood, has announced her committee for the annual evening of performances by the members of the Berkshire Music Center for the center's benefit. The Wednesday activities will begin at 4 p. m. with a concert of chamber music. At 5 p. m. there will be simultaneous programs by the Tanglewood Choir and music by the Tanglewood composers. A supper concert by woodwind and brass players from the Music Center's Department of Instrumental Music will take place on the Main House porch at 6.30 p. m.

The Berkshire Music Center Orchestra's concert will be given at 8 p. m. in the Music Shed under the direction of Richard Burgin. The winners of two of the conducting prizes will also conduct a portion of this concert.

Mrs. Henry B. Cabot, Mrs. Erich Leinsdorf, and Miss Gertrude Robinson Smith will serve as an honorary committee for the Gala Evening.

Other members of Mrs. Koussevitzky's committee include: Miss Anna R. Alexandre, Mrs. John L. B. Brooke, Mrs. Bruce Crane, Mrs. David J. Dawson, Mme Anna deLeuchtenberg, Mrs. Joseph dePasquale, Mrs. Sidney Howard, Mrs. C. D. Jackson, Mrs. John G. W. Mahanna, Mrs. Donald McPherson, Mrs. Lawrence K. Miller, Mrs. Mac Morgan, Mrs. Clement Ogden, Mrs. Thomas D. Perry, Jr., Mrs. John H. Rice, Mrs. Bruce Sanborn, Mrs. John L. Senior, Mrs. Edgar B. Stern and Mrs. Albert Sterner.

* * *

Prize Winners

LENOX—Erich Leinsdorf, director of the Berkshire Music Center, announced the recipients of the two most coveted prizes offered by the Boston Symphony Orchestra's summer center for the advanced study of music at Tanglewood. They will be presented by Mr. Leinsdorf at the Wednesday Gala evening of performances by the members of the Berkshire Music Center for the benefit of the Music Center.

The Koussevitzky conducting pfize was won by Paul Capolongo of Paris, France, and Moshe Atzmon of Tel-Aviv, Israel is the winner of the Leonard Bernstein prize.

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Tanglewood Plans String Symposium

String teachers and professional artists will meet at Tanglewood, Lenox, August 18 and 19 for a three-session symposium on string instruments.

Richard Burgin, associate Boston Symphony Orchestra conductor, and Joseph Silverstein, the orchestra's concertmaster, will meet with visiting players to discuss teaching problems and subject curriculum.

During their Tanglewood stay, the participants in the symposium will visit Berkshire Music Center classes and be available for discussions with the string players in attendance.

INTERNATIONAL MUSICIAN
NEWARK, N.J.
MONTHLY 245,059

JUN 1963

A String Symposium will be held at Tanglewood on August 18 and 19, with two problems occupying the center of attention: (1) problems in teaching basic techniques for string playing; and (2) a curriculum for the "applied" and "teaching" music major. As this symposium will be bringing together professional string players and teachers on the highest level, it is expected that the two-day meeting will have important results for teachers at the elementary level as well as for teachers of advanced string pupils.

THE POST-STANDARD
SYRACUSE, N. Y.
D. 99,290 S. 103,160

AUG 13 1963

Krasner to Give Paper on Strings

Louis Krasner of Syracuse University, concertmaster of the Syracuse Symphony Orchestra, will attend a String Symposium Sunday and Monday at Tanglewood, Lenox, Mass., sponsored by the Berkshire Music Center.

Each participant at the symposium will deliver a paper.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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SYRACUSE HERALD JOURNAL
Monday, August 12, 1963

Krasner Is Symposium Participant

Thirteen leading string players and teachers, including Syracuse University's Louis Krasner, will participate in next week's string symposium at the Berkshire Music Center at Tanglewood, Lenox, Mass.

Richard Burgin, head of the center's department ofi nstrumental music, and Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, will meet with the men Sunday and Monday, Aug. 1 8and 19.

The three sessions of the String Symposium, open to the public, will be held in the Chamber Music Hall at Tanglewood at 7:30 p.m. Aug. 18 and 1:30 and 7:30 p.m. Aug. 19.

Each participant at the symposium will deliver a paper covering his special interests. At the final session, a panel discussion will summarize the views presented.

String Symposium

CAPITAL CITY NEWS BUREAU
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NEWSPAPER CLIPPINGS
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SCHENECTADY GAZETTE
Monday, July 1, 1963

CAPITAL CITY NEWS BUREAU
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SYRACUSE POST STANDARD
Friday, August 16, 1963

CAPITAL CITY NEWS BUREAU
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YONKERS HERALD STATESMAN
Wednesday, August 14, 1963

CAPITAL CITY NEWS BUREAU
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Albany Knickerbocker News
Tuesday, August 13, 1963

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KINGSTON FREEMAN
August 12, 1963

SCHENECTADY, N.Y.
GAZETTE
D. 46,382
JUL 1 1963

Schenectady Gazette
SCHENECTADY, N. Y.
D. 46,382
AUG 17 1963

The Herald Statesman
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D. 43,824
AUG 14 1963

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302
AUG 18 1963

Tanglewood Topics

String Symposium

LENOX—The Berkshire Music Center will sponsor a string symposium today and Monday.

The Music Center has invited 13 of the country's leading string players and teachers to participate in the two-day symposium.

Two Major Topics

Richard Burgin, head of the Berkshire Music Center's Department of Instrumental Music, and Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, will meet with the visiting string players in three sessions during which two major topics will be considered.

The agenda for the Tanglewood symposium consists of: (1) problems in teaching basic techniques for string players including mechanical application, musical application, and physiological problems and their relationship to basic technique; (2) a curriculum for the applied and teaching music major including a consideration of essential subject matter, scheduling of curriculum, and correlating applied and teaching curricula. The three sessions of the string symposium are open to the public and will be held in the Chamber Music Hall at Tanglewood at 7:30 p. m. today and 1:30 and 7:30 p. m. Monday.

Each participant will deliver a paper covering his special interests and views on the agenda. At the final session of the symposium, a panel discussion will summarize the views presented with the expectation that the two-day meeting will have important results for the string teachers at the elementary as well as the advanced level.

Those participating in the String Symposium at Tanglewood include, in addition to Mr. Burgin and Mr. Silverstein: Max Aronoff, director, the New School of Music, Philadelphia; Anshel Brusilow, concertmaster, Philadelphia Orchestra; Stuart Canin, Conservatory of Music, Oberlin College; Rafael Druian, concertmaster, Cleveland Symphony Orchestra; Erwin Eagle, School of Music, Yale University; Josef Gingold, School of Music, University of Indiana; Sidney Harth, Department of Music, Carnegie Institute of Technology, Pittsburgh.

Joseph Knitzer, Eastman School of Music, University of Rochester; Louis Krasner, Department of Music, University of Syracuse; Theo Salzman, principal cellist, Pittsburgh Symphony Orchestra; Samuel Gardner, violin teacher; Paul Stassevitch, Department of Music, De Paul University, Chicago; and Henry Siegl, concertmaster, Seattle Symphony Orchestra.

'Gala' Committee

LENOX—Mrs. Serge Koussevitzky, chairman for the Gala Evening at Tanglewood, has announced her committee for the annual evening of performances by the members of the Berkshire Music Center for the center's benefit. The Wednesday activities will begin at 4 p. m. with a concert of chamber music. At 5 p. m. there will be simultaneous programs by the Tanglewood Choir and music by the Tanglewood composers. A supper concert by woodwind and brass players from the Music Center's Department of Instrumental Music will take place on the Main House porch at 6.30 p. m.

The Berkshire Music Center Orchestra's concert will be given at 8 p. m. in the Music Shed under the direction of Richard Burgin. The winners of two of the conducting prizes will also conduct a portion of this concert.

Mrs. Henry B. Cabot, Mrs. Erich Leinsdorf, and Miss Gertrude Robinson Smith will serve as an honorary committee for the Gala Evening.

Other members of Mrs. Koussevitzky's committee include: Miss Anna R. Alexandre, Mrs. John L. B. Brooke, Mrs. Bruce Crane, Mrs. David J. Dawson, Mme Anna deLeuchtenberg, Mrs. Joseph dePasquale, Mrs. Sidney Howard, Mrs. C. D. Jackson, Mrs. John G. W. Mahanna, Mrs. Donald McPherson, Mrs. Lawrence K. Miller, Mrs. Mac Morgan, Mrs. Clement Ogden, Mrs. Thomas D. Perry, Jr., Mrs. John H. Rice, Mrs. Bruce Sanborn, Mrs. John L. Senior, Mrs. Edgar B. Stern and Mrs. Albert Sterner.

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INTERNATIONAL MUSICIAN
NEWARK, N.J.
MONTHLY 245,059
JUN 1963

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THE POST-STANDARD
SYRACUSE, N. Y.
D. 99,290 S. 103,160
AUG 13 1963

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CAPITAL CITY NEWS BUREAU
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SYRACUSE HERALD JOURNAL
Monday, August 12, 1963

Krasner Is Symposium Participant

Thirteen leading string players and teachers, including Syracuse University's Louis Krasner, will participate in next week's string symposium at the Berkshire Music Center at Tanglewood, Lenox, Mass.

Richard Burgin, head of the center's department of instrumental music, and Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, will meet with the men Sunday and Monday, Aug. 18 and 19.

The three sessions of the String Symposium, open to the public, will be held in the Chamber Music Hall at Tanglewood at 7:30 p.m. Aug. 18 and 1:30 and 7:30 p.m. Aug. 19.

Each participant at the symposium will deliver a paper covering his special interests. At the final session, a panel discussion will summarize the views presented.

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MAY 2 1963

Symposium For Strings Slated At Tanglewood

Among the many new innovations at the Berkshire Music Center's 1963 session will be a String Symposium to be held at Tanglewood on August 18 and 19. The symposium will bring together for the first time the finest string teachers and professional players in this country. Richard Burgin, Associate Conductor of the Boston Symphony Orchestra, and Joseph Silverstein, Concertmaster of the Orchestra, will meet with the visiting string players in three sessions during the two day symposium. The agenda for the Tanglewood symposium will consist of two topics: (1) Problems in teaching basic techniques for string playing including mechanical application; musical application; and physiological problems and their relationship to basic technique; (2) a curriculum for the applied and teaching music major including consideration of essential subject matter; scheduling of curriculum; correlating applied and teaching curricula.

The first two of the three sessions will be devoted to the delivery of papers with the final session given to a panel discussion of the material covered in the earlier sessions. As this symposium will be bringing together professional string players and teachers on the highest level, it is expected that the results of the two day meeting will have important results for teachers at the elementary level as well as those teaching very advanced string pupils. The symposium will aid teachers in the elementary level in the application of theories and ideas.

During their stay at Tanglewood the participants in the String Symposium will visit classes of the Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music, and be available for discussions with the string players in attendance at the Music Center. The proceedings of the Tanglewood meeting will be published in the Journal of the American String Teachers Association.

Among those who have accepted invitations to attend the August 18 and 19 String Symposium at Tanglewood are: Max Aronoff, Head of the New School of Music, Philadelphia; Anshel Brusilow, Concertmaster of the Philadelphia Orchestra; Stuart Canin of the Oberlin Conservatory; Raphael Druian, Concertmaster of the Cleveland Orchestra; Broadus Earle, Yale School of Music; Josef Gingold, University of Indiana Music Dept.; Sidney Harth, Carnegie Institute of Technology; Joseph Knitzer, Eastman School of Music; Louis Krasner, Chairman of the String Department of Syracuse University; Louis Persinger, Juilliard School of Music; Theodore Saltzman, first cellist of the Pittsburgh Symphony Orchestra; Oscar Shumsky of the Curtis Institute of Philadelphia; Sol Babitz, concert violinist; Szymon Goldberg, concert violinist; Paul Stasevitch, De Paul University; and Roman Totenberg, Boston University School of Music.

New England Newsclip Agency, Inc.
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AUG 24 1963

In Brief . . .

Judging by the Tanglewood symposium, there is no easy explanation for the shortage of string players for America's symphony orchestras, and no easy solution. Inasmuch as the shortage has been with us for a decade or more, it is obvious that the supply is not going to adjust itself automatically to the demand . . . With that in mind, one of the most practical means of aiding the cause of serious music in this country would seem to be scholarships for string players along the lines of those awarded this summer to some 60 per cent of the students at the Berkshire Music Center . . . The two dozen Berkshirites already signed up for next week's march on Washington represent a pretty fair turnout for our population of 145,000. On that basis the march organizers should have no trouble meeting their minimum quota of 100,000 . . .

Congratulations are due 16-year-old John J. Finn, not only for his efficiency in rescuing a man trapped under the Pontoosuc dock, but for his presence of mind in recognizing a drowning person when he saw one. Every season some swimmers drown because potential rescuers think their thrashings are some sort of practical joke . . . Criticism of pay raises for district court judges is as thankless a task for newsmen as it is for legislators, but it is clear enough that political columnist A. A. Michelson has pulled no punches in today's disquisition on this page . . .

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SYRACUSE HERALD JOURNAL
Monday, August 26, 1963
THE POST-STANDARD
SYRACUSE, N. Y.
D. 99,290 S. 103,160
AUG 26 1963

VIOLINISTS CHAT AT SPRING SYMPOSIUM

Sidney Harth, violinist, left, Erich Leinsdorf, Boston Symphony music director; Louis Krasner, Syracuse Symphony concert master; and Theo Salzman, cellist, take time out for a chat during the String Symposium at Tanglewood, summer home of the Boston Symphony. Mr. Harth, Mr. Krasner and Mr. Salzman will appear as guest artists during the Syracuse Symphony 1963-64 season. The symposium attracted leading string players and teachers from all over the country to discuss problems in teaching basic techniques to string players and a curriculum for the applied and teaching major.

Boston Globe March 3, 1963

Tanglewood Meeting To Discuss Answer To String Shortage

By MARGO MILLER

The musical world is flashing an SOS—shortage of strings. In this country, two organizations recently announced their plans for encouraging young musicians to become competent string players.

SILVERSTEIN

MILLER

This Summer at the Berkshire Music Center, the Boston Symphony's concertmaster, Joseph Silverstein, and the orchestra's associate conductor, Richard Burgin, will meet with about 20 of the top string teachers and playing professionals to decide what can and must be done for students.

★

And a Congress of Strings will again be sponsored by the American Federation of Musicians. At Michigan State University in East Lansing, 100 string players, selected by audition, will work under noted teachers and ensemble players from June 23 to Aug. 17.

Next Fall, Yehudi Menuhin, a violin soloist since the age of 7, hopes to open his London Junior Music School for children not old enough yet for conservatory or university, but certainly big enough to hold a fiddle.

No one expects that string players will ever gain the popularity of baseball players. You're not likely to hear kids trading cards—a Heifetz for a Stern. But the oft-quoted statistic insists that more Americans attended concerts last year than went to ball games. There are some 1200 symphony orchestras in the United States (50 in Massachusetts alone), and each group, whatever its calibre or season, is 60 percent strings: violins, violas, cellos and double basses.

Social Aspects

Joseph Silverstein thinks that the string shortage goes in cycles, with a boost from sociological aspects. Among East European Jews, for example, the musician was a highly regarded man; his decendants, second and third generation Americans, prefer other professions. For one thing, there was the matter of jobs. "The talkies," says Silverstein, "killed jobs for men who played during silent pictures." Radio and television jobs are not as lucrative as they used to be." On the other hand, there are now more symphony orchestras than there were 15 years ago.

Erich Leinsdorf, conductor of the B.S.O., notes another reason for fewer string players: social opportunities. "A high school student who takes up the trumpet can play in the band at football games. Then he can play jazz or dance music, even get a job doing that."

The string player is stuck. What's more, he's stuck with old music. "Students are taught one kind of music; perhaps that's all the teachers know. But the kids hear quite another thing on the radio and television. Popular music doesn't stick to notes in the diatonic scales. It's full of chromaticism — which students don't learn ea[illegible] how to play. Along with older music," says Leinsdorf, "give beginners some Gershwin to work on."

The Boston Symphony, of course, will never lack first-class string players capable of doing any music the conductor plans. But ambitious community orchestras cannot count on good performances of much 19th and many 20th-century works because the music is too difficult for most nonprofessional string players. Improving teaching methods will help the small orchestras.

Right Arm, Left Hand

The String Symposium at Tanglewood in August will go into such matters as curriculum: what books and music to use for all levels of students but particularly beginners. "I have men in the orchestra say to me, 'Joe, this student of mine has got this far, what music comes next.' It's been such a long time since we were beginners. A lot of new studies are available that no one knows about. One thing that we hope will come out of the Symposium is a bibliography of string music. There's a work by Samuel Gardner, a violinist-composer, who's written etudes in the modern vein. But how many teachers have tried it?"

Silverstein also talked about the proper studies for college students. "It's simply not true that the music education major should be taught any differently from the applied-music major. They both should be players—not one a 'teacher' and the other a 'performer.'"

This attitude hopes to erase Bernard Shaw's observation that "he who can, does; he who cannot, teaches." Musicians have been fooled by it. Often the soloist does not have time to give lessons, but more often he is excused by his nonperforming colleagues as incapable of teaching.

Silverstein likens closing of the chasm between pedagogue and playing professional to what is happening in the world of science. "The great theoreticians are now getting interested in how science is taught on the elementary level. The glamorous professional player should do the same for the unglamorous beginner, the kid of 8 or 10, and start him out right. Then there's less to correct."

Most of the men coming to Silverstein's symposium are, or have been concertmasters and soloists. All are teachers. They will talk over such practical matters as bowings, intonation, how far the violin should be held from the body. "Just say what the right arm (bowing) and left hand (fingering) does," says the B. S. O. concertmaster. "We'll be getting into all the technical problems. We'll also talk about how to build aesthetic awareness in the student."

The transcripts of the Tanglewood meetings will be made available to the American string teachers' association — no strings attached.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
AUG 29 1963

181

Shortage of String Players for Symphonies Is Subject of Symposium at Music Center

By JAY C. ROSENFELD

The final meeting of a three-session, two-day symposium on string instrument playing was held in the chamber music hall at Tanglewood this week. This was one of the projects initiated by Erich Leinsdorf, who in his first year as musical director of the Boston Symphony Orchestra and of the Berkshire Music Center, has sought to stimulate interest and provoke discussion of many subjects which concern music and those who are engaged in its production and performance.

A panel selected from the country's leading string players and teachers was invited to prepare papers on what Mr. Leinsdorf described in his brief address of welcome as a crisis in the string situation that was resulting in a lack of adequate players to fill the chairs of the growing number of symphony orchestras in America, and about which "something radical and energetic had to be done."

Burgin Presides

Richard Burgin, head of the Berkshire Center's Department of Instrumental Music, presided, and Joseph Silverstein, concertmaster of the Boston Orchestra, assisted him. The concertmasters of several of the leading orchestras of the country — from Chicago, Cleveland, Philadelphia, Seattle — and eminent teachers from the leading conservatories read papers on details of the problem which concerned them particularly.

An immediate solution to an age-long problem was not expected on the spot. As Mr. Leinsdorf mentioned, "Problems do not disappear because they are recognized, but progress can be made by searching for the cause of the dearth of interest in string playing."

There was no great unanimity of viewpoint discovered, and, as in other assemblies of analagous nature, there was digression at times from the essential point. There was discussion of faulty methods of teaching and of the physiological aspects of the situation and of the attitudes of parents who were permissive in that part of childrens education and did not argue with a boy who preferred to play baseball rather than practice his instrument.

Positive Side

On the positive side much evidence was brought up to show how individual teaching was being improved and group interest, by school and regional orchestras, aroused. The agenda centered on teaching technics. There was much paradoxical argument where in men who were exceptional examples themselves of teaching methods of their generation complained that students today were not being developed properly.

The opening panelist, Mr. Silverstein, pointed out that teaching methods today still use material that was applicable to the music existing in 1863, but that few, if any, teachers or institutions, use systems which keep step with contemporary composition. A simultaneous illustration of Mr. Silverstein's point, of which he could not have been aware was in evidence in the adjoining auditorium, the Tanglewood Theater - Concert Hall, where the Fromm concert with Lukas Foss as host, was playing music which required practically no reliance on Sevcik, Fiorillo; et al.

Unexpected Views

The symposium revealed some unexpected points of view. There was little evidence that artists who had achieved prominence as performers were teachers by virtue of their public esteem as soloists. Individual and class training were discussed with unreserved agreement that the need for personal instruction increased with the progress of the student. The value of virtuosos as pedagogues was tactfully avoided.

The study of basic techniques and guidance for students as they advance brought up several plans which, it was allowed, could exist side by side; but the benefits to be derived from other sources were stressed by William Kroll, associate head of the Berkshire Music Center, who spoke of the advantages of chamber music study in a general instrumental education.

Lack of Agreement

There was a strange and revealing lack of agreement on several factors such as the necessity of study of the parallel subjects of music and of languages. The lack of total accord on such details which one would have thought obvious lead to conclusions that the fault, if any, of the state instrumental instruction was not entirely with the students or their parents. Here may lie a point which responsible heads of musical institutions may well ponder, for it would seem that a teacher's value would be in the ratio of his own degree of erudition and attainments as a man of culture.

In attempting to keep the discussion within limits there was a pseudo-gentlemens' agreement that the economic factor should not be mentioned, but a member of the Boston Symphony, George Zazofsky, was granted the floor and pointed out several matters which he thought were of prime importance. There seem to be some 16 orchestras who claim to be in the first five in the United States. All the members of the remaining 1,600 symphonies in this country are part-time employes, that is, their seasons are between 20 and 26 weeks. Even if he has no artistic aspirations, every musician in these so-called minor orchestras is eager to become a member of the few major ones for their long seasons and resultant monetary recompense.

Long-Term Plan

Congresses of this nature rarely produce immediate results any more than U.N. conferences, but the idea was a capital one and Mr. Leinsdorf, in a concluding valedictory to the pane' members, listed several points which he hoped would be developed for another symposium which he hopes to continue next year. He stressed the role of the family when a child starts to study an instrument, pre-instrumental training, and an awareness of music written since 1863, corroborating the opening statement of Mr. Silverstein.

After each of the three sessions, questions from the floor were invited and practically all of them came from students of the Berkshire Music Center who naturally were vitally interested in the subject matter of the symposium.

If the results were somewhat inconclusive, the symposium's raison d'etre was fully justified by the revelations which became apparent not only to the panel members but to the members of the audience, practically all of whom were actively involved in some aspect of music. In addition to the plans on which Mr. Leinsdorf intends to proceed and continue, there must have been much progress achieved within individuals' understanding of the problems, and it would not be at all surprising if some of the most tangible results of the conference will be on the personal resolutions on which many of those participating will embark.

TIGHT BINDING

The New York Times
D. 681,612 S. 1,304,447

AUG 2 0 1963

Symposium and Concert at Tanglewood

Special to The New York Times

LENOX, Mass., Aug. 19 — There is a severe shortage of first-rate violinists capable of filling future vacancies in the large American symphony orchestras.

This was the concensus reached by 14 string players and teachers who were invited to the Berkshire Music Festival by Erich Leinsdorf, the conductor of the Boston Symphony Orchestra, to take part in the first string symposium held at Tanglewood.

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There were three sessions of the symposium, the first last night and the other two this afternoon and evening. Papers were read by panelists, question and answer periods followed and after a rather rambling start the discussions became lively, if not always pertinent.

There was some disagreement among the panelists on specific problems—methods of teaching, economic aspects, importance of early training—but they agreed on the value of the discussions for they pointed out how broad and unclear the problem is.

Richard Burgin, associate conductor of the Boston Symphony, was the chairman. The violin teachers on the panel were Max Aronoff of the New School in Philadelphia, Stuart Canin of Oberlin College, Broadus Earle of Yale University, Josef Gingold of the Indiana University, Sidney Harth of the Carnegie Institute of Technology, Joseph Knitzer of the Eastman School of Music, Louis Krasner of the University of Syracuse and Samuel Gardner and William Kroll, both New York teachers.

Four panelists were concertcasters of orchestras: Anshel Brusilow of the Philadelphia Orchestra; Rafael Druian of the Cleveland Orchestra; Henry Siegel of the Seatle Symphony and Joseph Silverstein of the Boston Symphony. Theo Salzman, principal cellist with the Pittsburgh Symphony, and Sheppard Lehnhoff, violist of the Chicago Symphony Orchestra, were the other panelists.

Criticism was voiced of string teaching. In all phases of schooling, it was argued, there are too many unqualified teachers who discourage or ruin good talent. Economic questions were raised as well as the problems women players have in finding employment in orchestras.

Mr. Leinsdorf said at the final meeting that there would be a symposium next summer, and that he would ask the panelists to prepare in the meantime separately or in small committees, papers on the role of the family in relation to the student and teacher, on music training to precede violin study and on music examples, written in the last century, for early study. One complaint was that most study material for beginners dated back to the 18th century and that modern problems were ignored.

The papers that were read here are to be published and distributed nationally to string teachers associations, music schools and orchestras.

Mr. Leinsdorf said no political resolutions concerning public education or economic problems faced by musicians would be issued at this time. But he hopes, he added, that continued efforts by the committees and teacher symposiums would revitalize violin playing and study on a national level and thereby bring about the desired changes.

Mr. Leinsdorf got the idea for this symposium at a string congress sponsored by the American Federation of Musicians in Lansing, Mich., last year.

The shortage of string players was also discussed in a study on the arts made under Ford Foundation auspices four years ago. In this study it was reported that the 26 major orchestras having annual budgets of more than $$300,000 preyed on the smaller orchestras for their replacements and that in the coming years there would be fewer well-trained violinists to choose from.

●

During the last session of the symposium, the fourth and final Fromm Fellows Concert took place in a hall nearby. Lukas Foss was the host for the concert, which included the first performance of three excerpts of his "Echoi," for piano, cello, clarinet and percussion.

HOWARD KLEIN.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

POUGHKEEPSIE JOURNAL
Wednesday, August 28, 1963

● Alice Hughes

Musical Instructors Seek Source of Future Violinists

Faced with the question of who is to replace the world-renowned but aging violin-virtuosos of today, 60 of the best violinists and violin teachers of the U.S.A. met at Tanglewood, at the invitation of the Berkshire Music center and Erich Leinsdorf, its director, currently conductor of the Boston Symphony Orchestra. Purpose of this seminar: to see if standards could be arrived at for developing more and better teachers of the violin and other stringed instruments, to increase the world's dwindling supply of violinists and cellists of genius-stature.

* * *

THE ARGUMENTS, though heated, were inconclusive. Some said the world's leading violinists —Heifetz, Elman, Zimbalist, and others of their virtuosity, had been turned out by teachers who could play passably well themselves, but who had had no formal education for their teaching-roles.

Others said credit was due to the talent and genius of the pupil and not the teacher. The best teacher, they said, could turn out a poor violinist if the pupil didn't have "it" in him—it, being synonymous with talent: whereas, given a Jascha Heifetz or a Mischa Elman, even a poor teacher could turn out a star.

* * *

RICHARD BURGIN, now associate conductor of the Boston Symphony Orchestra and a great favorite of the men in its violin section where he started his climb, gave the visiting maestros something to mull over when he suggested that henceforth, all teacher of stringed instruments be required to study pedagogy as well as languages (for better understanding and interpretation of scores with musical signs written in English, French, Italian or German); also harmony and solfeggio. Then, he concluded, they should be given a diploma or certificate to attest to their qualification to teach.

Members of Oberlin college's musical faculty demurred. "A good violin teacher just has to know how to play the violin," said the head of one of their departments. Others were even more explosive in their rebuttal of Mr. Burgin's point of view. "Are we to be classed with barbers or beauticians," they asked, "who have to put a certificate on their walls in order to give a shave and a haircut? We deal with 'esprit' and other intangibles, and not with mugs and shaving brushes."

* * *

CONDUCTOR Leinsdorf called for more legato and less agitato in the seminar. "Gentlemen," he advised, "let us go home and think about what we have heard, then, quietly compose our conclusions as one would a symphony, in a logical progression of well thought-out movements. You, sir," he said to one seminarian, "develop one of the themes presented here today; you," pointing to a member of his own orchestra's string section, "develop another . . ." and so on, until he had assigned four members of the group to send him a written summation of the proceedings and promised to pursue the subject further at the next seminar, next year.

Happily, tempers and appetites were calmed as the wife of the Boston Symphony orchestra's concert master, Joseph Silverstein, entered the group of 60 at dinner in his home—a dinner prepared by the best cook among the Symphony wives, Frances, wife of Harry Shapiro, master of the French horn. He was invited to the party, not because of his instrument, but because of his wife's cooking. Diplomatically, she had chosen as her menu, an hors d'oeuvre of Piroshki and veal Stroganoff for the Russian element among the guests; egg plant Parmigiano for the Italians; French bread and a special salad for the Gallic group; and a George Washington cherry cheese pie for the Americans.

The seminar ended with a gustatory flavor so international and soothing in its effect that all signed up with enthusiasm for next year's seminar.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087

JUL 2 1963

New Tanglewood Spirit Seen at 1st Symposium

By JAY C. ROSENFELD

The spirit of Tanglewood 1963 could not have been displayed more clearly than by the symposium on musical education held in the Theater yesterday afternoon.

The Berkshire Music Center, the school established by Serge Koussevitzky in 1940, has long had an advisory board consisting of the heads of most of the leading conservatories and music divisions of universities in the country. Yesterday was the first time that a group of this nature has come to Tanglewood to discuss publicly the problems of music education and the possible role that the Center and the resources of the Boston Symphony Orchestra might play in the amelioration of their mutual interests.

Aaron Copland, chairman of the Music Center's faculty, presided over the 11-man panel. The symposium was an earnest indication of the manner in which Erich Leinsdorf proposes to discharge his first year responsibilities as both conductor of the orchestra and director of the summer school. On the first working day of the current 57-day Berkshire Festival Copland invited the various guests to make short talks on their respective problems.

Leinsdorf's remarkable address to the students and the friends of Tanglewood at the season's inaugural ceremony Sunday afternoon had encompassed most of the topics musical educators constantly meet, but the speakers were all men of eminence who apply their full working year to the problems which the Bostonians must concentrate on during their intense eight-week semester.

A smaller working committee was appointed to study and pursue the paths outlined in the afternoon's discussion. Leinsdorf patently envisages the potentialities of the "academy" which were in Koussevitzky's mind a score of years ago, and he obviously intends to reinvigorate the functions of the school by active leadership.

The symposium had been announced as open to the public but only a small audience responded among which were but three of the school's faculty and of these only one was an orchestra member. The new stimulation which Leinsdorf and Copland would bring to the Center's students would be genuinely effective if it permeates down through the ranks of the faculty.

The distinguished guests were Max Aronoff, director of the Philadelphia New School of Music, Victor Babin, director of the Cleveland Institute of Music, Wilfred C. Bain, dean of the Indiana University school of music, Duane Branigan, director of the University of Illinois school of music, John Brownlee, director of the Manhattan School of Music, Raymond Kendall, dean of the school of music of the University of Southern California, David G. Hughes, chairman of the Harvard University department of music, Luther Noss, dean of the Yale University school of music, Moshe Oaranov, president of the Hartford Hartt College of Music, Edwin Stein, dean of the school of Fine and Applied Arts of Boston University, and Chester Williams, president of the New England Conservatory.

The main area of agreement seems to lie in the broader outlook and the possibility of expanding acquaintanceship with wider fields of the musical literature the Berkshire Music Center affords the more advanced pupils of music schools, those of grades of proficiency on the verge of entering professional careers. The benefits of association and participation in small and large vocal and instrumental ensembles with the students of other schools from all parts of the country was deemed invaluable both for artistic progress and for individual advancement.

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Sun (e)
ATTLEBORO, Mass.
Circ. 11,206
AUG 22 1963

Tanglewood Cites Severe Shortage Of Top Violinists

Two related news items came out this week from Tanglewood, the summer home of the Boston Symphony Orchestra in Lenox.

One is that five members of the orchestra will retire at the conclusion of the Boston Symphony's 82nd season, next Sunday. Sunday's concert at Tanglewood also brings to a close the 1963 Berkshire Music Festival.

At the same time, the conclusion of string players and teachers who took part in the first string symposium at Tanglewood is that there is a severe shortage of first-rate violinists capable of filling future vacancies in the large American symphony orchestras.

There were three sessions of the symposium — one on Sunday night and two Monday afternoon and evening.

Retiring

Among the musicians who are retiring are: Lloyd Stonestreet, who joined the violin section of the orchestra in 1920 when Pierre Monteaux was conductor; Alfred Zighera, who has shared the first desk of the cello section; Harold Meek, French horn; Harold Faberman, percussionist; and Louis Berger, a cellist.

Concerning the string symposium there was some disagreement among the panelists on such problems as — methods of teaching, economic aspects, importance of early training — but they agreed on the importance of discussions.

Criticism was voiced on string teaching. In all phases of schooling, it was pointed out, there are too many unqualified teachers who discourage or ruin good talent.

In addition, discussions centered on the problems women players have in finding employment in orchestras.

Complaint

One complaint was that most study material for beginners dates back to the 18th century and that modern problems are ignored.

Erich Leinsdorf, director of the Boston Symphony, who invited the participants for the symposium, said he hoped that continued efforts by the committees and teacher symposiums will revitalize violin playing and study on a national level and thereby bring about the desired changes.

A second string symposium is scheduled for next year.

GALA EVENING

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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NEW YORK MANHATTAN EAST
Thursday, August 15, 1963

CAPITAL CITY NEWS BUREAU
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NEWSPAPER CLIPPINGS
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KINGSTON FREEMAN
Friday, August 9, 1963

CAPITAL CITY NEWS BUREAU
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NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SCHENECTADY GAZETTE
Saturday, August 17, 1963

Schenectady Gazette
SCHENECTADY, N. Y.
D. 46,382
AUG 17 1963

KINGSTON, N.Y.
FREEMAN
D. 17,166
AUG 9 1963

NEW YORK, N.Y.
MANHATTAN EAST
W. 11,500
AUG 15 1963

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Journal (e)
HAVERHILL, Mass.
Circ. 12,291
AUG 13 1963

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Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214
AUG 10 1963

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Sun (e)
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Circ. 83,691
AUG 9 1963

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Herald (m)
BOSTON, Mass.
Circ. 178,553
AUG 16 1963

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
AUG 9 1963

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Eagle (e)
CLAREMONT, N. H.
Circ. 7,750
AUG 19 1963

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,256
AUG 9 1963

NewEnglandNewsclipAgency,Inc.
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News
WILLIAMSTOWN, Mass.
Weekly Circ. 1,047
AUG 15 1963

NewEnglandNewsclipAgency,Inc.
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Banner (e)
BENNINGTON, Vt.
Circ. 5,111
AUG 17 1963

NewEnglandNewsclipAgency,Inc.
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Traveler (e)
BOSTON, Mass.
Circ. 164,299
AUG 22 1963

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,084
AUG 13 1963

Complete Program Set For Tanglewood Gala

The Gala Evening at Tanglewood for the benefit of the Boston Symphony Orchestra's Berkshire Music Center will take place on Wednesday, Aug. 21. The afternoon and evening events will be concluded with a concert by the Berkshire Music Center Orchestra in the Music Shed at 8 p.m. Richard Burgin, head of the Music Center's departments of instrumental music and conducting, will conduct the evening concert.

Prior to the intermission of the orchestra program, Erich Leinsdorf, director of the Berkshire Music Center, will award prizes to the outstanding participants at this summer's session of the Music Center. This will be the first time that prize awards have been made at the Gala Evening.

Begin at 4

Events for the Aug. 21 Gala Evening will begin at 4 p.m. with a concert of chamber music by the members of the Music Center's chamber music division. This program will be given in the Chamber Music Hall under the direction of William Kroll, Joseph Silverstein, and the chamber music faculty. At 5 there will be simultaneous concerts in the Theater and the Chamber Music Hall. The Tanglewood Choir, prepared by Lorna Cooke deVaron and Alfred Nash Patterson, will present its Gala Evening concert in the Theater, and music composed by the participants in the composition department will be heard in the Chamber Music Hall. This summer the Tanglewood composers have been studying with Aaron Copland, Lukas Foss, Gunther Schuller, and Yannis Xenakis. An outdoor supper concert by the woodwind and brass players of the department of instrumental music will take place on the Main House porch between 6:30 and 7:30.

Orchestra Program

The program by the Berkshire Music Center orchestra at 8:00 will begin with William Schuman's "American Festival Overture." The next work, to be announced at a later date, will be conducted by the winner of the 1963 Koussevitzky conducting prize. This award, made annually at the conclusion of the Music Center's session, is the income from a fund established by the residents of Berkshire County in memory of Serge Koussevitzky. It is presented to a conductor of great merit.

The Berkshire Music Center orchestra's concert will continue, with Mr. Burgin conducting the orchestra and Festival Chorus in a performance of Verdi's "Te Deum." Following the Verdi work, Erich Leinsdorf, music director of the Boston Symphony Orchestra and director of the Music Center, will present prizes to those members of the 1963 session of the Berkshire Music Center who have brought distinction to themselves for study and performance this summer.

Richard Burgin will conclude the Gala Evening's activities by conducting the Berkshire Music Center orchestra in Shostakovich's Symphony No. 5.

The Tanglewood grounds will open at 3 for the Gala Evening, and patrons are invited to bring picnic lunches or purchase box suppers at the Tanglewood cafeteria. All proceeds from the Gala Evening are designated for the benefit of the Berkshire Music Center. Tickets are now available at the Tanglewood Box Office in Lenox.

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AUG 20 1963

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Press (e)
BRISTOL, Conn.
Circ. 14,439
AUG 15 1963

Gala Evening Of Music Planned At Tanglewood

Mrs. Serge Koussevitzky, chairman of the committee for the Gala Evening at Tanglewood, Lenox, Mass., has announced her committee for the annual evening of performances by the members of the Berkshire Music Center for the center's benefit. The August 21 activities will begin at 4 p.m. with a concert of chamber music. At 5 p.m. there will be simultaneous programs by the Tanglewood Choir and music by the Tanglewood composers.

A supper concern by woodwind and brass players from the Music Center's Department of Instrumental Music will take place on the main house porch at 6:30.

The Berkshire Music Center Orchestra's concert will be given at 8:00 p.m. in the Music Shed under the direction of Richard Burgin. The winners of two of the conducting prizes will also conduct a portion of this concert. Just prior to the intermission of the Berkshire Music Center Orchestra's concert Erich Leinsdorf will award the prizes for distinction at the 21st session of the Music Center.

Of the Gala Evening Mrs. Koussevitzky has said, "This annual event, established by Serge Koussevitzky 15 years ago, offers us the opportunity to encourage and appreciate the accomplishments of the many young musicians who come to Tanglewood from all over the world for the experience of 'a summer of working and living in music'."

Mrs. Henry B. Cabot, Mrs. Erich Leinsdorf, and Miss Gertrude Robinson Smith will serve as an honorary committee for the Gala Evening.

Benefit

Elite Cheer Berkshire

By PEGGY BROWN
Society Editor

A Gala Evening of performances by members of the Berkshire Music Center for the Center's benefit was held at Tanglewood yesterday.

Activities began at 4 p.m. with a concert of chamber music. At 5 o'clock there were simultaneous programs by the Tanglewood Choir and the Tanglewood composers. A supper concert followed at 6:30 on the Main House porch.

The Berkshire Music Center Orchestra's concert was given at 8 p.m. in the Music Shed under the direction of Richard Burgin. The winners of two of the conducting prizes also conducted a portion of this concert.

They were Paul Capolongo of Paris, France, winner of both the Koussevitzky Memorial Conducting prize and the [illegible] Eleanor R. Sorgue Memorial Award; and Moshe Atzmon of Tel Aviv, Israel, winner of the Leonard Bernstein prize.

Just prior to the intermission of the Berkshire Music Center Orchestra's concert, Music Director Erich Leinsdorf awarded the prizes for distinction at the 21st session of the Music Center. There were 3 double awards in all.

Chairman of the Committee for the Gala Evening was Mrs. Serge Koussevitzky. Mrs. Henry B. Cabot, Mrs. Leinsdorf and Gertrude Robinson Smith served as an honorary committee for the event.

Other members of Mrs. Koussevitzky's committee included Anna R. Alexandre and Mesdames John L. B. Brooke, Bruce Crane, David J. Dawson, Anne deLeuchtenberg, Joseph Pasquale, Sidney Howard, C. D. Jackson and John G. W. Mahanna.

Also Mesdames Donald [illegible] Pherson, Lawrence K. Miller, Mac Morgan, Clement Ogden, Thomas D. Perry Jr., John G. Rice, Bruce Sanborn, John L. Senior, Edgar B. Stern and Albert Sterner.

Of the Gala Evening Mrs. Koussevitzky said, "This annual event, established by Serge Koussevitzky 15 years ago, offers us the opportunity to encourage and appreciate the accomplishments of the many young musicians who come to Tanglewood from all over the world . . ."

Socially Speaking

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
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COMPLETE NEW YORK STATE SERVICE

POUGHKEEPSIE JOURNAL
Wednesday, August 21, 1963

'Gala Evening' Set at Tanglewood

William Kroll and Joseph Silverstein will conduct the chamber music concert which begins the "Gala Evening" today at Tanglewood, Lenox, Mass. The concert will take place at 4 o'clock in the Chamber Music hall.

After the initial concert, there will be simultaneous programs at 5 o'clock by the Tanglewood choir, which will perform in the theater, and the Tanglewood composers, in the Chamber Music hall. An outside supper concert by woodwind and brass players from the music center's department of instrumental music is scheduled for 6:30 o'clock on the main house porch.

The program will be concluded by a concert of the Berkshire Music Center orchestra in the Music shed at 8 o'clock. Prior to the intermission of the orchestra program, Erich Leinsdorf, director of the center, will award prizes to the outstanding participants at this summer's session of the music center.

The 8 o'clock orchestra program will begin with William Schuman's "American Festival Overture" and will continue with Verdi's "Te Deum," with the festival chorus participating. After the presentations, the program will end with Richard Burgin conducting the orchestra in a performance of Shostakovich's "Symphony No. 5."

The Tanglewood grounds will open at 3 o'clock, and patrons may take picnics. Proceeds from the event are designated for the benefit of the music center.

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Union (m)
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AUG 21 1963

Tanglewood Schedules Gala Evening Tomorrow

The Berkshire Music Center has announced the complete programs for the Gala Evening at Tanglewood tomorrow. The series of programs by the performing divisions of the Berkshire Music Center will begin at 4 p. m., with a concert of chamber music, and conclude with a program in the Music Shed at 8 p. m. by the Berkshire Music Center Orchestra. Proceeds from the afternoon and evening performances by the members of the Berkshire Music Center are designated for the benefit of the Center.

The chamber music program at 4 p. m. will be held in the Chamber Music Hall, and the concert will begin with Schuman's Piano Quintet, which is being prepared by Ralph Berkowitz. Also to be heard will be Beethoven's Quartet, Op. 131, which is being coached by William Kroll, associate head of the department of instrumental music.

At 5 p. m. the Tanglewood Choir will present its concert in the theatre under the direction of Lorna Cooke deVaron and Alfred Nash Patterson of the center's choral faculty, assisted by John Pierpont. Several works on this program will be conducted by participants in the center's conducting department. The choir program will consist of Liebeslieder Walzer, Opus 65, by Brahms, Come, Sirrah, Jack, Ho! by Weelkes, Core Mio by Hasler, W. James Thompson, conductor; Prisoner's Chorus (from Fidelio) by Beethoven conducted by James Cunningham; Psalmody (from Trilogy) by Dinerstein, with Harriet Simons as conductor; Credo by Gretchaninov, Sonnets by Milhaud, with Lorna Cooke deVaron as conductor; In the Beginning, composed and conducted by Relly Raffman; Six Bennington Epitaphs by Wilding-White and Hitoreri Jerushalayim by Admon, with Alfred Nash Patterson as conductor.

Also at 5 p. m. there will be a composers' forum in the chamber Music Hall. This program of music by the members of the center's composition department will be played by the Fromm Fellowship players. Genesis by Don Wilson will begin the concert and be conducted by Gunther Schuller of the composition faculty. Other works to be heard include Zvi Avni's String Quartet (1962); Three Songs from James Joyce by David DelTredici; Three Short Piano Pieces by James Willey, performed by the composer; Harold Schramm's Quintamalika; Three Anonymous Lyrics by William Albright; and Michael Philipot's Piece Pour Dix conducted by Mr. Schuller.

In the area of the main house at 6:30 there will be a supper concert performed by the brass and woodwind players of the center's department of instrumental music. This program is being prepared under the direction of William Gibson, principal trombone of the Boston Symphony Orchestra, and Louis Speyer, English horn of the orchestra. The supper concert will include Wagner's Fanfare, Gabrieli's Canzona Noni Toni a 12; the Divertimento No. 5 by Mozart, and Stravinsky's Octet for Wind Instruments.

The program for the center orchestra's concert at 8 p. m. in the Music Shed has been changed to include the compositions to be conducted by the winners of the Koussevitzsky Memorial Conducting Prize and the Leonard Bernstein Prize. Moshe Atzmon, winner of the Bernstein Prize, will conduct William Schuman's New England Triptych, and Paul Capolongo, recipient of the Koussevitzky Prize, will conduct the center orchestra in a performance of the three orchestral excerpts from Berlioz's "The Damnation of Faust."

Following the awarding of prizes for distinguished work at the 21st session of the Center by Erich Leinsdorf, director, Richard Burgin will conduct the remaining portion of the orchestra concert. Mr. Burgin will direct the orchestra and Festival Chorus in a performance of Verdi's Te Deum. The Symphony No. 5 by Shostakovich will conclude the program.

The Tanglewood grounds will open at 3 p. m. for the Gala Evening and patrons are cordially invited to bring a picnic or purchase box suppers at the Tanglewood cafeteria.

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Morning Globe
BOSTON, Mass.
Circ. 194,870
AUG 15 1963

Today in Society

First Sponsors to Attend Berkshire Festival Gala

By MARJORIE W. SHERMAN

A number of sponsors of the first Berkshire Symphonic Festival 28 years ago are planning to join the colony of music lovers at Tanglewood next Wednesday for this season's gala benefiting the Berkshire Music Center.

Everybody at the center takes part in concerts beginning at 4 o'clock in the afternoon with chamber music and continuing at 5 with simultaneous concerts by the Tanglewood Choir and composers studying there.

At 6:30 on the porch of the Main House, woodwind and brass players will present an outdoor supper concert. The main concert will be conducted in the Music Shed at 8 by Richard Burgin, including Schuman's American Festival Overture, a composition by the winner of the 1963 Koussevitzky composition prize, to be conducted by an award-chosen student. The orchestra and festival chorus will offer Verdi's Te Deum and end with the Shostakovitch's Fifth Symphony. Prizes to students will be awarded by Erich Leinsdorf.

Bostonians on hand for the gala benefit will include: Mrs. Serge Koussevitzky, chairman of the working committee and three honorary advisors, Mrs. Henry B. Cabot, Mrs. Leinsdorf, and Miss Gertrude Robinson Smith, founder of the original Berkshire Symphonic Festival. Working with Mrs. Koussevitzky on the full schedule for Aug. 21 are Miss Anna R. Alexandre, Mrs. John L. B. Brooke, Mrs. Donald McPherson, Mrs. Lawrence K. Miller, Mrs. Mac Morgan, Mrs. Clement Ogden, Mrs. Thomas D. Perry Jr. and Mrs. Albert Sterner.

Also making a red-letter day for music and music supporters at Tanglewood on Wednesday will be Mrs. Bruce Sanborn, Mrs. Edgar B. Stearn, Mrs. John L. Senior, Mrs. John H. Rice, Mrs. Bruce Crane, Mrs. David J. Dawson, Mme. Anna de Leuchtenberg, Mrs. Joseph dePasquale, Mrs. Sidney Howard, Mrs. John G. W. Mahanna and Mrs. C. D. Jackson.

Tanglewood Concert To Benefit Symphony

By PEGGY BROWN
Society Editor

Boston philanthropists go to great lengths to aid their favorite causes.

So it's not surprising that many are planning to go to Lenox for the Gala Evening at Tanglewood to benefit the Boston Symphony Orchestra's Berkshire Music Center. The Symphony, of course, is Boston society's pet.

Events for the Wednesday, Aug. 21, Gala Evening will begin at 4 p.m. with a concert of chamber music by the members of the Music Center's Chamber Music Division. The program will be given in the Chamber Music Hall.

At 5 p.m. there will be simultaneous concerts in the Theater and the Chamber Music Hall.

The Tanglewood Choir, prepared by Lorna Cooke deVaron and Alfred Nash Patterson, will present its Gala Evening concert in the Theater. Music composed by participants in the Composition Department will be heard in the Chamber Music Hall.

An outdoor supper concert by the woodwind and brass players of the Dept. of Instrumental Music, will take place on the House porch from 6:30 to 7:30.

The Evening will conclude with a concert by the Berkshire Music Center Orchestra in the Music Shed at 8 p.m. Richard Burgin, head of the Music Center's departments of Instrumental Music and Conducting, will conduct the evening concert.

Prior to the program's intermission, Erich Leinsdorf, director of the Music Center, will award prizes to outstanding participants at this summer's session. It will be the first time that prize awards have been made at the Gala Evening.

One of the works to be performed will be conducted by the winner of the 1963 Koussevitsky Conducting Prize. This award is the income from a fund established by Berkshire County residents in memory of Serge Koussevitsky. It is presented to a conductor of great merit.

The Tanglewood grounds will open at 3 p.m. for the Gala Evening. Patrons are invited to bring picnics or purchase box suppers at the Tanglewood Cafeteria.

All proceeds from the Gala Evening will benefit the Berkshire Music Center. Admission is $2.50 which includes all

Socially Speaking

Traveler (e)
BOSTON, Mass.
Circ. 164,299

186

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 30,907 S. 32,324

AUG 2 1 1963

'Gala Evening' Set at Tanglewood

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After the initial concert, there will be simultaneous programs at 5 o'clock by the Tanglewood choir, which will perform in the theater, and the Tanglewood composers, in the Chamber Music hall. An outside supper concert by woodwind and brass players from the music center's department of instrumental music is scheduled for 6:30 o'clock on the main house porch.

The program will be concluded by a concert by the Berkshire Music Center orchestra in the Music shed at 8 o'clock. Prior to the intermission of the orchestra program, Erich Leinsdorf, director of the center, will award prizes to the outstanding participants at this summer's session of the music center.

The 8 o'clock orchestra program will begin with William Schuman's "American Festival Overture" and will continue with Verdi's "Te Deum," with the festival chorus participating. After the presentations, the program will end with Richard Burgin conducting the orchestra in a performance of Shostakovich's "Symphony No. 5."

The Tanglewood grounds will open at 3 o'clock, and patrons may take picnics. Proceeds from the event are designated for the benefit of the music center.

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Berkshire Eagle (e)
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Whitestone

TANGLEWOOD PICNICKERS gathered on the lawn yesterday afternoon while the student orchestra entertained with selections from Wagner, Mozart and Stravinsky. An audience of 2,339 contributed $5,700 for the benefit of the Berkshire Music Center, the student adjunct of the sponsoring Boston Symphony Orchestra.

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Gazette (e)
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300 Students Perform At Tanglewood

By JOHN F. KYES
Gazette Music Critic

LENOX—Berkshire Music Center at Tanglewood, which winds up on Sunday another eight-week season, staged yesterday its annual demonstration of the skills of more than 300 students, coming from 38 states and 19 countries. The event drew about 2,500 listeners and added more than $5,000 to the center's funds.

Erich Leinsdorf, director of the center and conductor of the Boston Symphony Orchestra, awarded the 1963 prizes to a formidable list of budding geniuses.

The "Gala Evening" started at 4 o'clock with chamber music in the Theater-Concert Hall. At 5, the Tanglewood Choir of 43 mixed voices took over. Among the conductors were Lorna Cooke de Varon, who has brought her New England Conservatory Chorus repeatedly to Worcester; Alfred Nash Patterson, conductor of the Worcester Chorus, and Relly Raffman of Worcester, who directed his own composition, "In the Beginning."

Howard E. Groom of South Lancaster, a soloist in the Worcester Chorus, had a tenor solo in the Brahms "Love-Song Waltzes," and Malama Providakes of Worcester was a member of the alto section.

The works of Tanglewood composers were heard, also at 5, in the Chamber Music Hall.

A supper concert was played on the porch of the main house by groups of woodwinds and brasses.

Orchestral Concert

The climax of the evening was an orchestral concert in the big music shed. With 108 players, all from the center's student ranks, and music of impressive technical requirements, the concert assumed major proportions.

Moshe Atzmon of Israel, winner of the 1963 Leonard Bernstein Prize and a pleasing conductor to watch, produced fine contrasts in William Schuman's "New England Triptych," three pieces for orchestra based on tunes by William Billings. "Be Old, Then" employed a fervent modern idiom and "Chester" added new frills to the hymn-tune which Revolutionary War soldiers used as a marching song. In "When Jesus Wept" Atzmon revealed exceptional powers to draw limpid tone from the huge group.

Paul Capolongo of Paris, winner of the 1963 Koussevitzky Memorial Conducting Prize, also elicited prolonged applause with his grasp of details in excerpts from Berlioz's "The Damnation of Faust," including the "Minuet of the Will-of-the-Wisps," the "Ballet of the Sylphs" and the famous "Hungarian March." The young conductor ranged from exquisite delicacies to crashing and accurate sonorities.

I could not warm up to the rest of the program, extensive and impressive though it was, enlisting the direction of Richard Burgin, associate conductor of the Boston Symphony. Verdi's "Te Deum," with the Festival Chorus of nearly 100 voices, was given with due piety and much skill but at times the chorus was drowned by the orchestra.

As for Shostakovich's Symphony No. 5, its four movements were performed well but as music, bored me by saying little.

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Music Review

Gala at Tanglewood

By JAY C. ROSENFELD

THE STUDENTS of every department of the Berkshire Music Center had their chance yesterday to display the results of their concentrated eight-week course. The Gala Evening at Tanglewood started at four in the afternoon with a program of chamber music; offered at five a choice of a short concert by the Tanglewood choir or a program of music by Tanglewood composers, with the Fromm Fellowship Players assisting the performing composers, an outdoor wind instrument picnic-hour concert at 6:30, and, as the culmination, a concert in the Music Shed by the Center orchestra.

* * *

IN THIS final event Moshe Atzmon of Tel Aviv, winner of the 1963 Leonard Bernstein prize, conducted William Schuman's New England Triptych, Three Pieces After William Billings," Paul Capolongo of Paris, winner of the Koussevitzky Memorial conducting prize, led three excerpts from Berlioz' "La Damnation de Faust," Richard Burgin, head of the Center's department of instrumental music, played the Verdi "Te Deum" with the orchestra assisted by the Berkshire Festival chorus by Alfred Nash Patterson, and, after intermission, the Shostakovich Fifth Symphony.

At the conclusion of the first half of the program, Erich Leinsdorf, director of the Boston Symphony orchestra and also of the Center, awarded the prizes for the 1963 session.

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Music:

By RAYMOND MORIN
Telegram Music Critic

LENOX — Music and performers of the future had their say yesterday afternoon and evening at Tanglewood. The Berkshire Music Center put on its annual "Gala", representing work accomplished during the summer by the choral, instrumental, conducting and composition departments.

Combined events had a total attendance of 2,339. Basically, this was the most important event at Tanglewood this summer. More than 300 students from the United States and 19 foreign countries have been assembled here since early July to perfect talents that had been graded "superior."

The day was climaxed by the 108 players of the Center Orchestra, conducted by Richard Burgin, head of the instrumental music department, and two 1963 prize winners — Mosche Atzmon of Tel Aviv, Israel (Leonard Bernstein Prize), and Paul Capolongo, Paris, France (Koussevitsky Memorial Conducting Prize).

Orchestral program was William Schuman's "New England Triptych" (conducted by Atzmon); excerpts from Berlioz' "Damnation of Faust" (Capolongo); Verdi's Te Deum (Burgin), with Berkshire Festival Chorus prepared by Alfred Nash Patterson.

Preliminary performances raised high hopes for the future of performers and quality of performance. It also left a grim picture of original music.

Except for the presence of instruments, it was difficult to associate "Genesis" by Don Wilson (Ithaca, New York) with any phase of comprehensible music.

Cacophony

The thing raised an incredible din, best described by its physical operation. Instead of playing chimes with hammers, the pretty young lady in charge grasped the entire framework and shook the living daylights out of it. Meanwhile, the xylophonist made glissandos like crazy and the "composer" conducted the cacophony with fisted determination.

This was only the introduction, the "Scene" that fallowed was slow—ever so slow. This time, the same little lady used a croquet mallet on the chimes. The most astute critic in the audience was a lad, about five years old, who cupped his ears and looked horrified.

Zuiavni's string quartet made better sense, but here, also credulity was taxed. It began with a fast, facetious figure in second violin. From that point began a frantic search for "Destination," title of the first movement. Some of the indecision was settled by the second movement, titled "Argument." Strange sounds developed — from popping corks to scratches.

A highlight of the choral demonstration was "In The Beginning" by Relly Raffman, professor of music at Clark University. The Tanglewood Choir was conducted by Raffman. The slow, unaccompanied introduction had good flexibility of phrase. Main body of the chorus was etched with strong rhythmic impulse and gradual ascent to a climax and gentle close.

The 43 mixed voices responded with admirable discipline to Lorna Cooke de Varon's conducting of sonnets by Darius Milhaud. The sounds were not particularly pleasant.

Berkshire Center Has Annual 'Gala'

Standard Works

Standard works were performed by members of the Chamber Music Department — Schumann's piano quintet in e flat, opus 44; Beethoven's quartet in c sharp minor opus 131.

Both were defective in quality and pitch. First violin and cello skidded from key center, although adjustments were made in slow movements when players had time to hear each other. The glaring exception was a superb piano performance by Mrs. Joy Smith of New York City in the Schumann. Her technique was superior, sense of phrase sensitive and she transmitted the true character of the work.

The Berkshire Center Orchestra had the sound of a top professional group. In Schuman's "Triptych" brasses were immaculate in pitch, strings were bowed with precision and unamimity, and pecussionists kept within boundaries.

Atzmon conducted with efficiency, giving cues promptly (from memory), and communicating that intangible something that distinguishes between methodical "time beating" and inducement to make great music.

Woodwinds came into their own in the movement, "When Jesus Wept," for which Atzmon selected an expressive tempo. He didn't try to inflate the hymnal start of "Chester," but retained its folkish character.

Conductor Capolongo retained the light substance of the minuet from Berlioz' "Damnation of Faust," and saw to it that rhythm remained vital. Woodwinds were shrill at times, and periodic chords were harsh. Strings came through beautifully in the Sylph ballet. The orchestra all but shook the overhead acoustical panels with the "Hungarian March," and it didn't seem to matter that he gave a false cue to the violins.

Eloquent Performance

Burgin and the orchestra gave an eloquent performance of Verdi's Te Deum. Religious atmosphere pervaded the opening statements in male voices. They were sustained, controlled and expressive.

The heavily exclaimed "Sanctus", in full choir, had scope and resonance. Burgin achieved fine balances between orchestration and voices. Word transmission was clear. Voices produced rich nuances and instruments offered firm support without tonal conflict.

The eighth and final weekend of the Berkshire Music Festival begins Friday night. Erich Leinsdorf will conduct The Boston Symphony in the prelude to act III, "Lohengrin" and excerpts from "Parsifal," both by Wagner; and Beethoven's Fifth Symphony.

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Transcript (e)
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At Tanglewood

Music Center Orchestra Is Fine; It Will Be Better

By FRANK N. PATTERSON

The Berkshire Music Center's concerts of orchestral, chamber and choral music heard last night as well as throughout the Tanglewood season, have created along with some extraordinary enjoyment, a question that nags an answer: Why haven't they received a better attendance?

While their programs are of a caliber that matches only the best of musical interest, the distinct pleasure of the various ensemble performances are marked with only the highest degree of professionalism.

The orchestra, for example, is probably outranked by only the top dozen or so orchestras in the country. If expectations may be established from previous years' experience, many of the players will be drawn this winter into groups ranging from the well respected to the most notable symphonies of the world.

One Wonders

The orchestra's illustrious conductors in the past employed Bernstein, Koussevitzky and Much have in this year alone, included Eric Leinsdorf, Richard Burgin and Eugene Ormandy. Admittance as always is miniscule. A contribution as little as $10 will admit two to more than 40 school concerts throughout the season. One wonders whether the world famous center that provided the final polish to such as Maezel, Curtin, Foss, Addison and Bernstein, to mention a few, is better known outside the Berkshires or, though it seems more than a shade unlikely, has the school falled a bit from its days of Valhalla glory.

Fumbling for an answer, we interviewed students and faculty before and after the Center's musical deluge broke over them. From almost as many countries as states, including Korea, Kentucky and Dalton, the student appeared as one might expect. High strung, apprehensive and eager, clutching instrument and score in wet, slippery hands, he mouthed his halting answers through a doughnut over the confusion of music emanating from every interior into his ear. He was obviously impressed. Eight weeks later; hoarse and groggy, but better with a doughnut, he fields questions with the grinning assurity of a tested extravert.

Occasional exceptions are found in such as the Dalton representative, Douglas Bairstow, known locally as the oboist who impressively performed the Vivaldi D minor Concerto with the Junior Symphony at Chapin Hall a couple of years ago (and, if you didn't know, last month performed Sibelius' "The Swan of Tuonela" for English Horn and orchestra under Eugene Ormandy. Here the same calm charm of professionalism appears to be unchanging.

Faculty Remarks

Faculty remarks, though more practiced in refinement, reflect no less enthusiasm for the season's talented crop. Roger Voisin, principal trumpet of the BSO (if not of the world) and other faculty members, as dean of American composers Aaron Copland, warmly praised this season's students. Also, like the students, they referred credit for the exciting change to "HE". Mr. Kroll, at mention of improvements, becomes wide-eyed and stammering with "HE will bring it to a new peak! Best in 10 years and you can sign that William Kroll". William Kroll.

Curious of the capitalized-sounding "HE," we secured an audience that, while it explained the school's new impetus, pushed us even further from an answer to the limited local interest. The well-groomed, concise and direct Leinsdorf stands, sits and paces while speaking. With a subtle accent smothered in deliberate and unusually clear vocabulary, he admits the school is better, but adds, "It must be better still." Between staccato goodbys to departing musicians in a voice that would crush a drum, he bears down on; "I am not satisfied. The school will be stiffer and fewer. I would not want to bother with it otherwise." He explains that it's not really a school; it is more a final test for the musician's mind and ability to decide his professional future.

Might this full orchestra be reduced to a chamber orchestra? "Yes, it will be cut to a Quartet if necessary," then, more quietly caressing his beige gloves on the table, he adds, "I think better to say classical orchestra — for early Beethoven." The man perhaps most familiar to all for his many years with the Metropolitan Opera has, however, no immediate promise for resumption of Tanglewood's famous opera department — now on leave. "We need voices. I changed a BSO concert for lack of an available singer this summer. And I will not take any musician at the school without audition. No matter who writes the recommendation." But then, "Perhaps I might farm out the opera if talent became available. Do you know what I mean — farm out?," I assured him I did.

In parting, was the 51-year-old conductor happy with the Berkshires, had he visited Clark Institute? He mumbled a mild complaint of some youthful neighboring pianist and then his demeanor brightened, "Oh, yes. And a long time ago — about 18 years — I conducted the Rochester at Williamstown. Chapin, that's it and I stayed at a delightful inn nearby." After a double forte bellow to a distant musician and a thankfully muted goodbye, his pedaling-like gait burned off to new business.

Best Bet

Fatigued by "HE" and the frustration and failure of our quest, we returned to hear Shostakovich's Fifth Symphony and recalled that the American premier of this famous work was performed here by none other than the Berkshire Music Center Orchestra of 1946. Surely one may say that the 56 days of Tanglewood's "School" music is the best bet the Berkshires can provide.

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Tanglewood Gala

To the Editor of THE EAGLE:—

Berkshire County music lovers who failed to attend Wednesday's "Gala" at Tanglewood [*Eagle*, Aug. 21] missed the greatest bargain of the summer. For six hours we were offered all sorts of vocal and instrumental combinations, numbering from 2 to 110.

Not only was the level of performance consistently high, but the mixture of races and colors was gratifying to observe. In fact the Berkshire Music Center is so integrated that even females are allowed to play in first - chair positions! Such an institution of learning is certainly one of this country's greatest assets and merits increasing support from those of us who are perhaps too close to see it in true perspective.

MAC and HELEN MORGAN.
36 Tamarack Road,
Pittsfield.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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NOV 9 1963

OBITUARIES.

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As I Hear It

Recollections of Gertie

By Jay C. Rosenfeld

THE PASSING of Gertrude Robinson Smith has stirred the memories of many a Berkshireite who, 29 years ago, was caught up in the tornado of energy personified in this stocky, dedicated, irresistible force that founded the Berkshire Symphonic Festival.

"Gertie," as she came to be known (behind her sturdy back) was a driver, an esthetic Simon Legree who, once she had fastened onto an idea, tolerated no obstacles, nor even delays, in plowing an undeviating course toward her destination. So far as the public knew, the festival became

Gertrude Robinson Smith

a reality within a few short months of its conception.

Having spent a good share of her life in Europe, Miss Robinson Smith had come to have a dream of establishing "The Salzburg of America" in the Berkshires. It must have been a source of both deep and amused satisfaction to her when, a couple of decades later, not only was Tanglewood indeed called "The Salzburg of America," but out on the Pacific Coast somebody announced the founding of what was to be "The Tanglewood of the West."

* * *

MANY DETAILS, not to mention coincidences, contribute to history. The availability of the eminent American conductor, Henry Hadley, that first summer was a vital factor. It was not widely known at the time that Hadley was a sick man; it became known to me much later that the conductor needed medical attention before each concert to enable him to withstand the strenuous effort (and the inconvenience, if not pain) of each performance.

This situation was further confirmed only five years ago when I was in Chicago at a Copland celebration sponsored by the Fromm Musical Foundation. In the audience was Rudolph Ganz, already then an imposing octogenarian, to whom I recalled his appearance as soloist (the first instrumental solo of the festivals) in the second (1935) Berkshire Festival.

He remembered it well and mentioned how Hadley had asked him to prepare not only his own solo but also to be prepared to take over the baton for the entire program in case he could not go on. Ganz had a fine reputation as a conductor as well as a pianist; he had been conductor of the St. Louis Symphony for six years, starting in 1921. It so happened that Hadley was able to do his part and Ganz was not called on, but Hadley lived but a short while after that second festival.

* * *

AMONG HER many interests, Miss Robinson Smith devoted a large part of her time to music. The events and vagaries of the Berkshire Festival, as it grew and as the Boston Symphony orchestra came into the picture, became a case for a Philadelphia lawyer. "Gertie" conceded little and she was very reluctant to give up any part of the venture of which she had been such a major force.

She knew her way around the concert halls of Europe as well as of America, and her seat at the first Casals festival in Prades in the Alpes Occidentales in 1950 was as much a magnet for musical sophisticates as it was here at the Hanna Farm to begin with, and in the subsequent peregrinations of the institution she was responsible for establishing.

It may not be common knowledge, but Miss Robinson Smith's venture in 1934 was not the first to be called a Berkshire Festival. In the late decades of the 19th century, Pittsfield and Springfield evidently tried to compete with their rival city farther east and to set up a festival to equal the one in Worcester, which still survives in vigor.

That Berkshire Festival consisted of two concerts in the mid-90s on succeeding days and was held in the auditorium of the Methodist Church. The records reveal one spectacular fact: They advertised that the world's most famous cellist would take part. Would anyone today believe that the person so identified would be Victor Herbert, the great Irish violoncellist.

* * *

THE PRESENT Tanglewood administration is fully aware of its debt to Gertrude Robinson Smith and has made it evident many times, the latest being on the occasion of her 80th birthday two years ago. No one dares, or needs, to attempt to predict the future of the Berkshire Festivals, but on the solidity and validity of Miss Smith's foundations, it bids fair to continue with increasing strength.

Indeed, a new regime started last year seems to further fortify the festival by expanding the bastions with the help of the Fromm Foundation, which already has made major contributions to the efficacy of Tanglewood and promises to do even more and greater things in the coming year.

We fall into patterns sometimes with regard to artistic ventures and try to measure them by commercials dimensions. It's a common reaction to expect the answer to the question, "How's Tanglewood doing this year?" to be made in terms of General Motors production. Of course, attendance is important, but it has nothing to do with the impact the festival may have on musical development and progress.

* * *

MISS Robinson Smith started with three concerts on one weekend played by 65 members of the New York Philharmonic Orchestra. The next year the band was expanded to 85 men. The following year (1936), the entire Boston Symphony orchestra, with its internationally famous conductor, Serge Koussevitzky, entered from the wings. Most of us know the succeeding steps and progress of the summer festival — its hundreds of students from all over the world in the school established by Koussevitzky, its tens of thousands in the audience of certain outstanding programs each season, its full eight weeks of music making in nearly every category, with total attendance measured in hundreds of thousands, to say nothing of the encouragement given to performers and composers as well as to students in many capacities.

It was Gertrude Robinson Smith who lit the candle that illuminated that path.

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Miss Robinson Smith, Festival Pioneer, Dies

NEW YORK — A funeral service will be held tomorrow at 3:30 at St. Bartholomew's Church, 109 East 50th St., for Miss Gertrude Robinson Smith, 82, of this city and Stockbridge, Mass., founder of the Berkshire Symphonic Festival, who died last night at the New York Hospital.

Burial will be in Stockbridge Cemetery Saturday at 2:30.

Besides founding the festival, Miss Robinson Smith was the person responsible for spearheading the drive for $100,000 to build the Music Shed at Tanglewood.

Miss Robinson Smith was the only president of the Berkshire Festival since its establishment in 1934 until the organization dissolved in 1955 and turned over to the Boston Symphony Orchestra the Music Shed at Tanglewood which was built under her leadership. She had frequently been honored at Tanglewood, and in 1961 the first major concert to open the series was played in honor of her 80th birthday.

Miss Robinson Smith

Dr. Hadley's 'Dream'

Miss Robinson Smith formed the Berkshire Festival after inviting a small group of Berkshire friends to her home in Glendale to listen to an idea suggested by Dr. Henry Hadley, conductor of the New York Philharmonic Orchestra. Dr. Hadley, she explained, had "a dream" to conduct a symphony concert out of doors in the Berkshires. To some present, it seemed too monumental a task, but Miss Robinson Smith persevered, and the organization was born.

Miss Robinson Smith was born in New York City. Her father, Charles Robinson Smith, was a corporation lawyer associated with Allied Chemical Corp., and her mother was a patron of the arts all her life. Her home in New York City was 1 Sutton Place, South.

She first gained prominence 50 years ago when she became president of the Vacation Savings Stamp Fund in New York, which later became the American Association, a group that provided vacations for working girls in Manhattan. From this grew the American Women's Association, which Miss Robinson Smith headed for 17 years. During her administration, she raised close to $8 million to build a clubhouse for businesswomen on West 57th Street, now the Henry Hudson Hotel.

When World War I broke out, she became chairman of the flotilla committee of the Vacation War Relief in New York, working closely with novelist Edith Wharton after a visit to the front-line trenches as a member of the French Red Cross. More than $70,000 was raised by her group for surgical motor units which were sent to France.

Aided Wounded Soldiers

These were equipped with hospital operating rooms, radioscopic machines, disinfectants and baths. When ice was needed for advanced field hospitals, Miss Robinson Smith raised over $100,000 to provide ice-making machines at the front, thus saving the lives of numberless wounded soldiers.

In recognition of her work for the French Army, the French Republic elected her to the French Legion of Honor as a chevalier and later as an officer. Two years earlier, her father had been made a Legion chevalier. Thus they became one of the only two father-daughter members of the Legion of Honor in this country.

Following World War I, her father purchased about 115 acres of land in Stockbridge, near the home of his longtime friend, the famed sculptor Daniel Chester French. Across the street from her father's home, Miss Robinson Smith built, with the help of a friend and a stonemason from the nearby village of Housatonic, a log cabin-type house and had lived there every summer since.

During the period between the two World Wars, she continued to show her affection for and interest in France. She arranged the first French language theater in New York, bringing over a company from Paris in 1936. After four successful seasons at the Barbizon Plaza, the company returned to France when war broke out in 1939.

Other Activities

Miss Robinson Smith headed a division of women for the election of Charles Evans Hughes as U. S. president, served on many boards of civic and fraternal organizations, and, in 1932, plunged into the work of the Emergency Unemployment Relief Committee as chairman of a booth committee, recruiting 3,000 women to help raise $15 million to help aid the unemployed.

She leaves a sister, Mrs. Hilda Stowe of New York City and Stockbridge, and two nephews, David of New Canaan, Conn., and Robinson Stone of New York.

Tanglewood Shed Born in Thunder

The biggest boost to Miss Robinson Smith's campaign for a permanent building to house the Tanglewood concerts came in 1937, when the performances were still being held in a large tent.

During a concert conducted by the late Serge Koussevitsky, a loud clap of thunder suddenly drowned out the music. Miss Robinson Smith promptly strode to the stage and asked the audience:

"Now do you see why we must have a permanent building for these concerts?"

A total of $30,000 was pledged to the building fund that night. By the next summer a building had been erected.

VARIETY
NEW YORK, N.Y.
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NOV 6 1963

GERTRUDE ROBINSON SMITH
Miss Gertrude Robinson Smith, 82, music patron and founder of the Berkshire, Mass., Music Festival, a forerunner of Tanglewood, died Oct. 22 in New York, after a brief illness. A summer resident of Stockbridge, Mass., she founded the Berkshire Symphonic Festival Inc., in 1934. The Boston Symphony began participating in 1936. Her sister survives.

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Tanglewood's Founder Dies In New York

NEW YORK, Oct. 23 (AP)—Miss Gertrude Robinson Smith, 82, who founded a music festival in western Massachusetts that ultimately became the world-famous Tanglewood Festival, died last night at New York Hospital.

Miss Robinson Smith was a summer resident of Stockbridge, Mass., in 1934 when she founded the Berkshire Symphonic Festival, Inc.

The idea for the project came from Henry Hadley, an American composer and conductor.

The festival was a community affair with American Legion members handling the parking and students acting as ushers. The concerts were staged at a farm near Stockbridge.

In 1936, the Boston Symphony Orchestra participated in a four-day program which drew 15,000 listeners. Last summer, the orchestra drew more than 230,000 people to its eight-week season.

Miss Robinson Smith organized a campaign in 1937 to acquire land and permanent buildings for the festival.

On her 80th birthday in 1961, Dr. Charles Munch, then music director of the Boston Symphony, conducted a special Tanglewood program in her honor.

NEWARK STAR LEDGER
NEWARK, N. J.
NOV 3 - 1963

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Dr. Serge Koussevitsky at his last Tanglewood conecrt in 1949

THE MUSIC BOX

Tanglewood festival stands as monument to late backer

By IRVING KOLODIN

If, as is generally agreed, the Berkshire Festival (familiarly known as Tanglewood) is the most durable monument created by its first conductor and long-time director Serge Koussevitsky, how much more of a monument is it to the person who persuaded him to come there in the first place?

This thought is a natural aftermath to the recent death, in New York City at the ripe age of eighty-two, of the prime mover in the whole project that has made this corner of Massachusetts an annual objective for music lovers nation-wide.

I first met Miss Gertrude Robinson Smith even before there was a Tanglewood, or a festival there, in 1935. A lifetime summer resident of the beautiful town of Stockbridge, as well as an attendant at the Boston Symphony Orchestra concerts in New York since childhood, she had decided that life in the summer months was incomplete without symphonic music.

* * *

HER FIRST move was to found the Berkshire Symphonic Festival and bring in the New York Philharmonic under the direction of Henry Hadley, an American conductor-composer, for a three-concert series on an estate known as the Hanna Farm.

However, the Philharmonic had its Lewisohn Stadium commitment as barrier to prolonged participation in such a summer series, and it was, in a sense, on alien ground in Massachusetts anyway. A lifelong subscriber to the New York concerts of the Boston Symphony, Miss Robinson Smith petitioned for a fifteen-minute appointment with Kosssevitsky, and passed two hours in an exposition of the opportunities and rewards of bringing the Boston Symphony to the Berkshires.

Koussevitsky agreed to a trial at the Hanna Farm in 1936, with a huge circus tent for shelter. The next year the Tanglewood estate, famous for its associations with Nathaniel Hawthorne, was made available to the festival by its owners, and the location was stabilized where it has remained for a quarter of a century.

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NEWSWEEK
NEW YORK, N.Y.
W. 1,531,023

NOV 4 1963

▶GERTRUDE ROBINSON SMITH, 82, New York blue-blood spinster, founder of Berkshire Music Festival, forerunner of Tanglewood; in New York City, Oct. 22.

▶DIANA [illegible], 54, eldest daughter of Sir Winston Churchill, divorced wife (in 1960) of Cabinet Minister Duncan Sandys; a suicide by barbiturate poisoning in London, Oct. 16.

RIVERSIDE, CALIF.
PRESS-ENTERPRISE
SUN. 56,987

NOV 10 1963

The music box

By IRVING KOLODIN

The lady's gift to Tanglewood

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The Record
HACKENSACK, N. J.
D. 114,495

NOV 2 1963

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She Wouldn't Take 'No'

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MUSICAL AMERICA
NEW YORK, N. Y.
MONTHLY 15,900

NOV 1963

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 194,870

OCT 23 1963

Obituaries

Miss Robinson Smith, 'Mother' of Tanglewood

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302

OCT 27 1963

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But perhaps none of Miss Robinson Smith's generous deeds brought greater and more long-lasting happiness to very large numbers than her establishment of the Berkshire Music Festival. It has long been one of the best of New England's cultural institutions, and every moment of pure joy that its programs bring to music-lovers is a melodious testimonial to the memory of a gracious lady who devoted her wealth, not to selfish purposes, but to promoting the welfare, health and happiness of other people.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4320

Morning Globe
BOSTON, Mass.
Circ. 194,870

OCT 23 1963

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192

N.Y. Times Oct 23, 1963

Miss Gertrude Robinson Smith, Founder of Tanglewood, Dead

Music Patron Began Series on a Farm in Berkshires —Aided World War I Relief

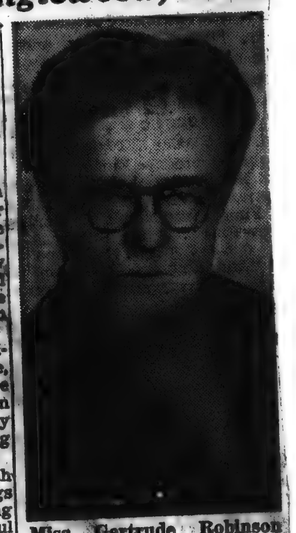
Miss Gertrude Robinson Smith, music patron and founder of the Berkshire, Mass., music festival, a forerunner of Tanglewood, died yesterday at New York Hospital. She had suffered a stroke a month ago. Her age was 82. She lived at 1 Sutton Place South.

Miss Robinson Smith, a summer resident of Stockbridge, Mass., founded the Berkshire Symphonic Festival, Inc., in 1934. The Boston Symphony Orchestra started participating in 1936.

"I am sure you will agree with me that there are few things artistically more enchanting than listening to a beautiful symphony orchestra on a summer evening outdoors under the stars."

With these words, Miss Robinson Smith invited her neighbors in the Berkshires to consider the possibility of a local music festival and took the first giant step toward establishing the summer event that has achieved international renown.

The dream of a festival was first envisioned by Henry Hadley, conductor and composer. He spoke of it to Miss Robinson Smith, a woman of determination and much experience in getting things done. The 64 men and women, living within 40 miles of Stockbridge, eventually formed the Berkshire Symphony Festival, Inc., and elected Miss Robinson Smith president, a post she held until the group dissolved in 1955.



Miss Gertrude Robinson Smith as she appeared in a photo made some years ago.

5,000 at Concerts

Miss Robinson Smith and her co-workers did not allow the festival to become bogged down in committee. Only two months later, on Aug. 23, 1934, the festival had its premiere performance on Dan Hanna's farm, just west of Mahkeenac Lake, with 65 members of the New York Philharmonic playing under the direction of Mr. Hadley. The first festival of three concerts drew a total of 5,000 people and a small deficit of $413.30.

Miss Robinson Smith played a key role in inducing Dr. Serge Koussevitzky to bring the Boston Symphony Orchestra to the Berkshires in 1936. After negotiations had been going on for some time, Miss Robinson Smith secured a 15-minute appointment to convince the conductor that he should come to the little-known festival in western Massachusetts. They spoke for nearly two hours and success was practically assured.

Dr. Koussevitzky was happy about his reception but wanted a shed or a hall to enhance the acoustics of his performance and protect his orchestra from the elements. A search for a permanent location started and, shortly after, ended when Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwall Tappan, offered their Tanglewood estate at nearby Lenox.

The first concert there, in a tent, Aug. 12, 1937, ended in a downpour that seeped through onto audience and players. Miss Robinson Smith made her way to the stage and told the audience that the storm had demonstrated the need for a shed. "We must raise the $100,000 to build it," she said. She spurred the campaign and raised $80,000, enough to build a shed in time for the 1938 season.

Since Tanglewood had become the property of the Boston Symphony, Miss Robinson Smith's group owned only the shed and this was turned over to the orchestra in 1945. The festival organization then became inactive and dissolved in 1955, turning over what money it had to the Berkshire Music Center school and to the Berkshire Community Music School in Pittsfield for scholarships.

Miss Robinson Smith was always a particular favorite at Tanglewood and on her 80th birthday in 1961, a concert was held in her honor.

Charles Robinson Smith, her father, was a corporation lawyer; her mother was a patron of the arts. The family lived in New York and Paris. Miss Robinson Smith, who was born in New York City, spent much of each year in France until a few years ago.

She was raised in the old tradition that the strongest virtue of the well to do was civic-mindedness. She became president of the Vacation Savings Stamp Fund nearly a half century ago. This organization, dedicated to providing vacation opportunities for working girls in Manhattan, later became the American Women's Association, which she served as president until 1928.

In a real-estate deal that the press of the day described as a good one, the group bought land on West 57th Street and Miss Robinson Smith and Ann Morgan raised $8,000,000 to build a clubhouse for businesswomen there. It is now the Henry Hudson Hotel.

Worked With Edith Wharton

During World War I, Miss Robinson Smith worked with Edith Wharton in war relief and helped raise $70,000 for surgical motor units sent from the United States to France.

She then organized the Ice Flotilla Committee, which gathered $100,000 for desperately needed ice-making machines at the front. Never one to rely on hearsay, she flew in rickety planes over the front and visited it on the ground as well. She was awarded the French Legion of Honor. Her love of French culture persisted throughout her life. She organized the French Theater at the Barbizon Plaza, a project that lasted until the outbreak of World War II.

Early in 1963 she was appointed to the advisory committee of the National Culture Center in Washington.

She leaves a sister, Mrs. Lyman Beecher Stowe, the former Hilda Robinson Smith.

BERKSHIRE EAGLE 10/24/63

Miss Robinson Smith, Festival Founder

Tanglewood today is such a Berkshire institution that it requires an effort of imagination to conceive of the county without it. Yet 30 years ago we had no summer music festival, and it took even more vision to conjure one up.

That vision was possessed by Miss Gertrude Robinson Smith. It was her capacity to recognize the potential in a "dream" broached to her by Dr. Henry Hadley one day in 1934 that made Tanglewood as we know it a reality.

It was Miss Robinson Smith who gathered 64 men and women to her house to hear Dr. Hadley present his idea for outdoor symphony concerts in the Berkshires. It was Miss Robinson Smith who, as president of the Berkshire Symphonic Festival, Inc., led the organization through its two early seasons at the Hanna farm in Interlaken. It was Miss Robinson Smith who negotiated with Dr. Serge Koussevitzky for the first appearance of the Boston Symphony Orchestra at the 1936 Festival at Holmwood.

And it was Miss Robinson Smith who spearheaded the 1937 campaign for the "pavilion" or shed at the Festival's new home on the 200-acre Tappan estate overlooking Stockbridge Bowl.

After that triumph, the Berkshire Festival's future was secure. Miss Robinson Smith, who had served continuously as its president from 1934, retired from active organizational work 20 years later when the festival corporation was dissolved and the Music Shed turned over to the Boston Symphony Orchestra. From that time till her death Tuesday in New York, she stayed in the background.

Yet in these later years Miss Robinson Smith remained a Tanglewood presence, a personification of the imagination and leadership that established the festival. From time to time her advice was sought on Tanglewood problems. Occasionally she spoke out on such matters as proper dress for evening concerts (she frowned on shorts for women and tieless shirts for men).

But her crowning work had been done years before; and in a sense the great Shed and the magnificent concerts played in it every July and August constitute her monument.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
PRESS SERVICE

ALBANY TIMES UNION
EDITORIAL, October 25, 1963

The True Patron

It was the evening of August 12, 1937. Dr. Serge Koussevitzky had been induced to bring his famed Boston Symphony to the little-known Berkshire Symphonic Festival, newly installed at the Tanglewood estate in Lenox. The concert proceeded smoothly at first, before a large audience in a huge tent.

But then a thunderstorm broke—a severe one. Two or three times Dr. Koussevitzky halted the orchestra. Finally rain seeped in, began to drip down on both audience and players. The conductor called a halt. It was impossible to continue.

Up from the audience marched a determined lady, founder of the Berkshire Festival. It was typical that she turned a moment of adversity into triumph. The storm had demonstrated to all the thousands present, she declared, that Tanglewood must have a music shed. In that one evening she raised $100,000 and the permanent building to house the concert players at Tanglewood was assured.

The death of Miss Gertrude Robinson Smith in New York this week brought a note of sadness to all who love music, to all who love the Tanglewood concerts. For it was she, more than any other, who brought this concert site to world fame and kept it there.

"She was raised," said the obituary, "in the old tradition that the strongest virtue of the well to do was civic-mindedness." Her interests, her efforts throughout her life from the time she went to France for war relief work during World War I, marked Miss Robinson Smith as a staunch keeper of such a tradition.

She was a true patron of music, and the hundreds who knew her will miss a fine lady.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 164, 299

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214
OCT 25 1963

Gertrude Smith Dies; Music Festival Founder

Miss Gertrude Robinson Smith, founder of a small music festival which blossomed into the world-famed Tanglewood concerts, died in New York City Hospital last night. She was 81.

A summer resident of Stockbridge, she started the music festival in 1934 based on an idea from Henry Hadley, noted composer and conductor.

BOSTON SYMPHONY ATTRACTS 15,000

The concerts were held on a farm in Stockbridge with American Legion members handling the parking and students serving as ushers.

Two years later, the Boston Symphony Orchestra appeared during a four-day program which attracted some 15,000 persons. In 1937, the dynamic Miss Smith started a campaign to acquire land and permanent buildings to replace a huge tent where concerts were conducted.

During a performance conducted by the late Serge Koussevitsky, a loud thunderclap temporarily halted the music. Miss Smith strode to the center of the stage and said: "Now do you see why we need permanent buildings?"

Some $30,000 was pledged that night and there was a building the following year.

In 1961, Dr. Charles Munch, then director of the Boston Symphony Orchestra, conducted a special Tanglewood program in her honor.

A New York native, she was raised there and in France. During World War I, she was awarded the Legion of Honor by the French government for her work touring the front lines as a member of the American Red Cross.

A Beautiful Legacy

Our friends in the Berkshire area are mourning the passing of one of their great ladies. Miss Gertrude Robinson Smith died this week in New York at the age of 82. It was she who started the Berkshire Festival.

Most people who go to the Boston Symphony concerts at Tanglewood, or the various other concerts by students and chamber music groups, think the orchestra, under Dr. Serge Koussevitzky's direction, started the Berkshire Festival. As a matter of fact, the Festival started without the Boston group.

It was the brain child of Henry Hadley, composer and conductor. Gertrude Robinson Smith, a summer resident of Stockbridge, threw herself into the project in 1933, and the first concerts were held in a tent on a farm near Stockbridge. In 1937 she started the drive to raise money for a permanent building. By that time the Boston Symphony had joined the Festival and concerts were held for four days. The next year the Music Shed went up at Tanglewood.

The Berkshire Festival became a life work for Miss Robinson Smith, who was unflagging in her efforts to drum up support for it. With Dr. Koussevitzky working at her side, the Festival grew to the whole-summer musical celebration that it has become, the Berkshire Music Center for students was established, and the crowds poured in.

Could it have been done without the energetic enthusiasm of this single patron of the arts? It is unlikely. Behind nearly every major achievement of this kind in the field of music or art there is a single enthusiast, usually a rich one, who insists on fighting through the disappointments and reverses of new undertakings and defeats public indifference.

Few people have left such a beautiful mark of their time on this earth as Gertrude Robinson Smith has.

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MISCELLANEOUS

19.5

TIME

FEATHERBEDDING FIGHT

IVAN MASSAR—BLACK STAR

U.S. MUSIC FESTIVALS' most famed performances are Boston Symphony's series under Saarinen-designed canopy at Tanglewood, in Lenox, Mass. Erich Leinsdorf, here conducting Mozart concerto with Pianist Rudolf Serkin, will present Britten's *War Requiem* on July 27.

• BERKSHIRE FESTIVAL (July [illegible]–25) evokes the shade of the late great Serge Koussevitzky, who conducted the initial summer concerts of the Boston Symphony, and of Nathaniel Hawthorne, who once lived in a little red cottage on the edge of the 210-acre estate called Tanglewood. Wrote Hawthorne: "There is a glen between this house and the lake through which winds a little brook with pools, and tiny waterfalls over the great roots of trees . . . Beyond the lake is Monument Mountain, looking like a headless sphinx wrapped in a Persian shawl, when clad in the rich and diversified autumnal foliage of its woods." To the lush beauty of nature, Tanglewood added the spare beauty of modern architecture in 1938 with the 6,037-capacity Music Shed. This is Conductor Erich Leinsdorf's first season in the Shed, and he made his opening-week debut both bold and orthodox by performing a clutch of Mozart concertos and divertimenti never before played at Tanglewood. Says Leinsdorf: "There is nothing wrong in playing *Kismet* or *Rosemarie* for a while, but when it becomes a MUST, a forced alternative to digging into the late Beethoven quartets, then we have a big problem."

Bostonian rectitude may account for the absence of any seasonal letdown in the quality of the Boston Symphony. What makes Tanglewood a model festival is that the orchestra's tone and attack are kept as finely manicured as the grounds.

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Herald Tribune
D. 359,813 S. 428,011
AUG 25 1963

TANGLEWOOD: THE SCHOOL THAT ISN'T A SCHOOL

By Ronald Eyer

LENOX, Mass.

In the words of the old song, "There'll be some changes made" at the Berkshire Music Center, the institute of higher musical studies carried on in connection with the Boston Symphony's summer music festival here at Tanglewood. This we have on the authority of Erich Leinsdorf, musical director of the Boston Symphony, who also heads the Center.

Don't call this a school—everybody up here bridles at that term. Yet it is precisely the schoolish aspect of the operation that everybody, especially Mr. Leinsdorf, wants to change. "At present," he says, "we are operating on the *high* high school level. But this is not the proper function of the center. He believes it should be more of a post-graduate institution where the enrollee is "just one short step removed" from the goal of full professionalism in music and comes to the Berkshires solely for the finishing touches.

"In eight short weeks, we cannot undertake to teach music here," says Mr. Leinsdorf, who is just completing his first year as director of the center. "Could you teach someone to be a music critic in eight weeks if you did not also teach him music and basic English?" he asked rhetorically.

Wants Closer Screening

Mr. Leinsdorf's first aim is a smaller enrollment (there were about 320 students this year) and a more selective process of screening. Also he believes that the aim of the center should be musical appreciation ("I do not shy away from this term, as meaningless as it may have become in certain communications," declares Mr. Leinsdorf). But it must be musical appreciation on a sophisticated level in which listening and analysis, with play-ing major role and the concept of what constitutes a musician must be brought home more forcefully to young people."

Mr. Leinsdorf himself has been carrying on a course for young conductors this season. We sat in on the last of the eight weekly classes a week ago Friday. It turned out to be not a class at all, but more like a bull session with the students sitting around on benches under a shady tree and Mr. Leinsdorf seated in the midst of them as a sort of target at which the boys could take aim.

Questions and Answers

There were over 25 in the group, both native and foreign, and they kept up a rapid-fire dialogue with their instructor, asking questions, expressing opinions and even disagreeing with him.

On the theory that there is no such creature as a conductor *per se*, but only a musician who has become a conductor, Mr. Leinsdorf makes no attempt to "teach" conducting to these young fellows. "I can only open doors for you," he keeps repeating to them. "I can, perhaps, show you a way of thinking about a musical problem that had not occurred to you before."

The talk ranged over such diverse topics as opera in English, the handling of singers who are not easily persuaded, the difference between a mezzo-forte in Prokofieff and in Verdi, the relativity of tempi (Mr. Leinsdorf declaring that there are no absolutes in this area), the ever-nettling problem of ornamentation ("Do you begin the appoggiatura from above when approaching from below, or vice versa?") how to beat during a Mozartean recitative, Puccini ("Puccini unquestionably is the most difficult opera composer to conduct," says Mr. Leinsdorf, "because of the rubatos.").

Erich Leinsdorf at an informal class at the Berkshire Music Center.

SPRINGFIELD SUNDAY REPUBLICAN 8/11/63

Tanglewood's Grounds Believed Envy of Many

Kiley's Crew Keeps Busy Throughout Year With Regular Schedule of Activities

By R. C. HAMMERICH

LENOX—Suburban dwellers who spend the whole week end preparing the yard for a picnic Sunday evening with friends and half the night cleaning up look with envy on the putting-green sparkle of Tanglewood.

Only half of the Tanglewood estate, the section between Hawthorne and West Sts., is regularly used by concert audiences up to 15,000, but that includes nearly 30 acres of lawn.

Morning Mowing

Seldom do outsiders see anyone mowing or cleaning after 6000 or 8000 listeners have lolled on the grass.

James F. Kiley and his crew of nine do it the easy way.

In the morning before traveling vacationers stop for a visit, the mowing machine is at work cutting the grass to a height of about one-and-a-half inches.

The machine is a tractor which hauls five mowers and pushes two. It cuts a swath 11-and-a-half-feet wide and can cut every blade in sight in five hours.

Full-time Efforts

Some areas are cut twice a week to keep the height level and the cuttings small. Otherwise, says Kiley, long cuttings would form a thatch and would have to be raked.

Cleaning the giant, 6000-seat shed occupies the full-time efforts of one man, and the carpenter and painter have other duties; that leaves seven for the lawn-cleaning squad.

They line up side by side at 8 a. m. following a concert with baskets and sticks fitted with nails at one end and move across the lawn plucking papers with their spears.

Rarely does it take them longer than two hours to clean the grounds. Only when the audiences has been unusually large and rain has made the picnic debris soggy does the job keep the crew busy until 11 or 12.

Frequent Question

Ten years ago, Kiley says, listeners left the lawns much messier. The clean-up regularly took all morning and sometimes part of the afternoon.

To question about why 1963's thousands of lawn-dwellers are more tidy, he has no answers.

But he does have a reply fo the most frequent question asked of him: What do you do in the wintertime? We work, he says.

Although it seems hard for a casual observer to believe, the Tanglewood estate has 30 buildings on it in addition to the giant shed. Many are one-room cottages obscured by trees.

Here is the list: main house with offices, chamber music hall, theater-concert hall, rehearsal stage, cafeteria, opera workshop, two storage buildings, greenhouse, three dwellings, bookstore, manager's office, box office-press office, Red Cross building men's-ladies' room, two barns, Hawthorne Cottage, nine small studios and a bathouse, dock and floats at the lake.

Not in Season

Kiley is an electrician. With him in his year-round crew are a carpenter, painter and two maintenance men. And here are some of the things they do during the 10 months the festival is not in session (besides paint, solder wires and nail boards): trim hemlock hedges, sweep up pine needles, fertilize grass, aerate sod, trim trees and bushes, grow flowering plants like geraniums for pop concerts in Boston as well as the festival, sweep up leaves, seal buildings from wintry blasts, keep all roads plowed for fire protection, move equipment and supplies back and forth from Boston.

Inasmuch as most visitors to week-end concerts see little more than the main gate and the shed, their questions about wintertime maintenance are understandable. But 30 buildings plus the shed, mostly unoccupied, and 210 acres can be a worrisome project.

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JOURNAL
AUG 29, 1963

197

Alice Hughes

Musicians Settle Problem By Living 'With the Birds'

Every summer 104 musicians, members of the Boston Symphony Orchestra, together with their wives, children, and—in the words of the Gilbert & Sullivan—"their sisters and their cousins and their aunts," descend upon the peaceful little villages of Lenox, Lee, Stockbridge, and the neighboring town of Pittsfield, Massachusetts, to hole in for the eight-week season of the Berkshire Music Festival. Naturally, housing is the priority-problem as these tiny hamlets stretch to contain the influx.

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MANY of the natives flee the area altogether, refusing to consort with big-city music-lovers, whether "respectable" or "beatnick" as to attitude and dress. However, these same natives are not above jacking up their summer rental-prices to whopping sums which keep them cozy and warm during the mild Berkshire winter.

Some members of the orchestra found ways to beat the housing problem by banding into a cooperative which bought land along Mah-Kee-Nac Lake near Tanglewood, and building their own homes here. Here they enjoy a music-oriented, though somewhat suburban-like community life where the children swim and go boating on the lake, while the wives entertain one another at coffee klatches, luncheons or dinner. The husbands have not been much in evidence since the new conductor, Erich Leinsdorf, took over. Mr. Leinsdorf holds two rehearsals every day except concert nights, when the men rehearse from 10 in the morning until 1 p.m., then show for the concert in summer evening dress at 8:00 p.m. This is a hard life after the leisurely rehearsal schedule of the gentle Charles Munch, Mr. Leinsdorf's predecessor.

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Sunday Oregonian
PORTLAND, ORE.
D. 213,617 S. 350,876

SEP 15 1963

Junior Concertmaster Reports On Boston

Marylou Speaker, concertmaster of the Portland Junior Symphony Orchestra, recently completed her second season at the Boston Symphony's summer school at Tanglewood. Here is some of her letter to the board of the Junior Symphony telling of her experiences and impressions:

"Enclosed is a photo taken of Mr. Leinsdorf and me following the student orchestra concert for which he conducted, and I was concertmaster. The concert was a success, and the whole week spent in rehearsals and concert with Mr. Leinsdorf was most instructive."

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"Ormandy is a very amazing man. I was sitting assistant to the concertmaster on that program. In five rehearsals I relaxed enough to play a smooth concert but the first rehearsal left me sore all over from the tension. He is very demanding . . . but seemed impressed with my work and recommended three of us for an opening in the second violin section of the Cincinnati Orchestra. Ormandy's recommendation took the place of an audition. I turned it down for many reasons, but I think it gives an indication of the possibilities in the future.

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The young PJS concertmaster spoke also of certain social activities such as meeting the pianist Malcolm Frager and his wife, and with them having an evening with Mrs. Albert Spalding. After Tanglewood Marylou Speaker was to spend a few days in Boston, arriving home early in September.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,084
AUG 22 1963

Whitestone

RETIRING MEMBERS of the Boston Symphony Orchestra gather together in a farewell session with conductor Erich Leinsdorf, third from left. Completing their careers with the orchestra after this Sunday's concert will be, left to right: Alfred Zighera, cellist; Harold Meek, French horn; Lloyd Stonestreet, violinist; Harold Farberman, percussionist; and Louis Berger, cellist.

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TROY MORNING RECORD
Saturday, July 6, 1963

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AMERICAN MOTORIST
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JUL 1963

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POUGHKEEPSIE JOURNAL
Thursday, August 29, 1963

• Alice Hughes

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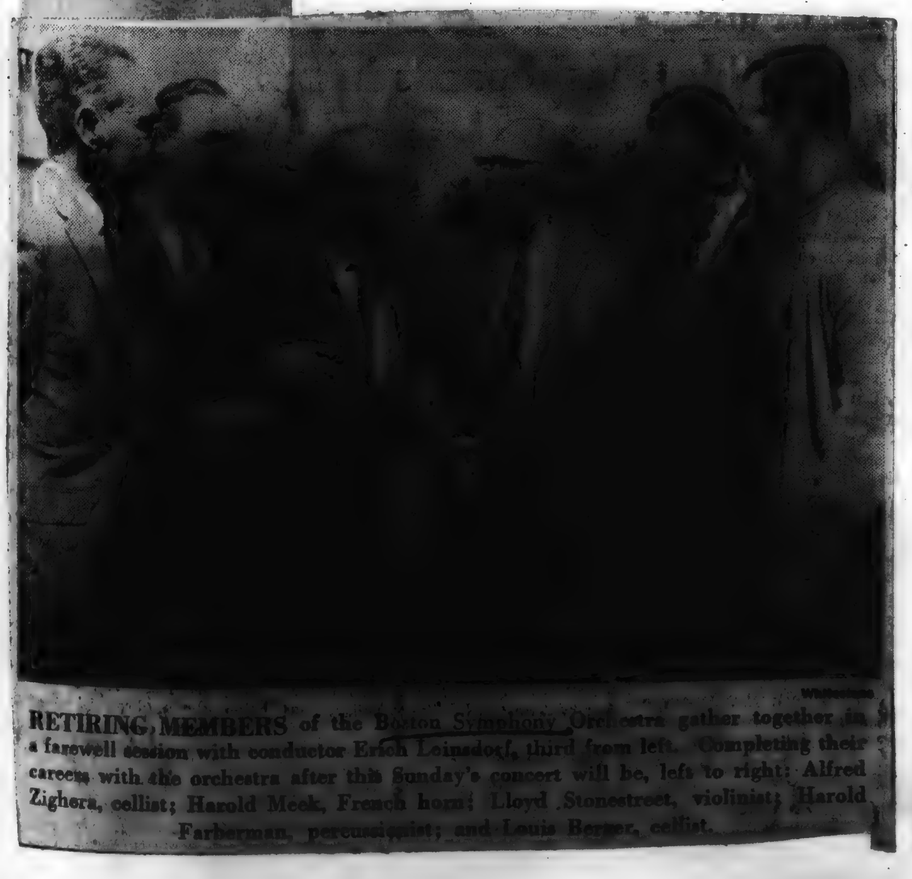

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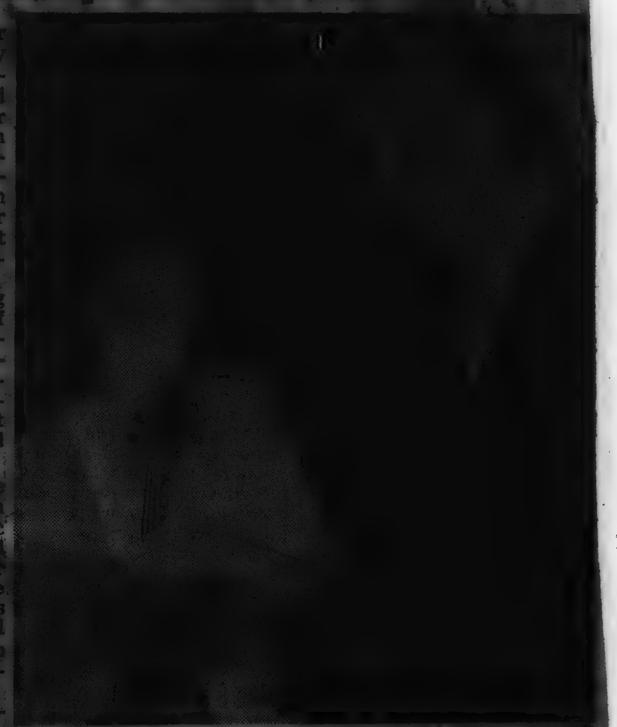

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Originally, sections of roundels were cut out for windows, door lights, mortars and other household purposes. Roundels used for sectioning reached five and six feet in diameter. Because panes were cut from the curved surfaces, early windowpanes were small, of necessity, to minimize

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SARATOGA SPRINGS, N.Y.
SARATOGIAN
D. 10,767

AUG 28 1963

French Students Visit Tanglewood

Greenwich — The group of French students sponsored by The Experiment in International Living, and their American families, met at Washington Square Saturday morning to start their day's activities. Everybody was curious to know who the new French girl was. She was tall, blond and her easy laughter came from a deep, friendly voice.

The French Experimenters quickly realized that it was their director from Versailles who was in the United States visiting some of the French groups. Nicole Kaiser was given a warm welcome Friday night starting with dinner at the home of Mrs. Walter Metcalf, then visits to the homes of Mr. and Mrs. Elton Borden, Mr. and Mrs. William Skiff, Mr. and Mrs. Charles Russell, and the Rev. and Mrs. James Lowery.

'No Problems Here'

Miss Kaiser had come to talk over any problems that might have come up so that in the future the Experimenters might be better oriented. One of her first statements summed up her observations of the adjustment of Greenwich to the French students and vice versa when she said, "I might just as well leave now because you have no problems here."

So on Saturday morning she said au revoir to Greenwich and started for Washington, D. C. Meanwhile, her charges were on their way to Tanglewood, where they heard Van Cliburn and the Boston Symphony. During intermission loud applause was heard when the stage door opened and the technicians rolled in the grand piano. Soon the conductor, Erich Leinsdorf, returned to the podium and in walked Cliburn. The crowd quickly quieted down and the Boston Symphony started rehearsing.

Suddenly the music stopped. Cliburn unsuccessfully tried to get music from the keys, which just would not play. We had heard of temperamental artists before but never temperamental pianos. So the technicians rolled out the piano and rolled in another so the performance could continue.

After the concert, the group had a leisurely lunch on the beautiful lawns of Tanglewood and a walk through the formal gardens. After a short ride up to Williamstown, the group met again at Sterling & Francine Clark Art Institute. The French students were particularly impressed with the museum as a large part of it contains painting by French artists. The Renoir room was specially impressive with its 33 Renoir paintings, the sculptures and the design of the room itself. Many others enjoyed the collection of antique furniture and sterling silver which dates back to Louis XIV.

Monday morning the group gathered once more at Washington Square, again to start for Albany. At the Capitol, Gen. Cortlandt V. R. Schuyler, executive assistant to the Governor and formerly chief of staff of NATO, told the group about local and federal government, and some of the problems of the population explosion in education. Afterward he arranged a tour of the Capitol for the visitors. After lunch the group visited the New York State Museum in the State Educational Building.

Today the group toured the Stevens and Thompson Paper Mill in Middle Falls. Tomorrow the French students will sponsor a farewell party for their American families, and on Tuesday, Sept. 3, all will say au revoir.

SUMMER MUSIC-MAKING AT TANGLEWOOD

In the steps of Koussevitzky

By ROBIN WATT

Serge Koussevitsky first took the Boston Symphony Orchestra to the Berkshire County Massachusetts, for the residents' third Summer Music Festival in 1936. The success of this venture prompted the owners of Tanglewood—a beautiful estate overlooking Lake Mahkeenae associated with Nathaniel Hawthorne—to offer it to Koussevitsky and the orchestra as a summer home and a setting for future festivals.

This inspired Koussevitsky's famous pronouncement: "Festivals of music grow up on a scale commensurate with their surroundings."

The following summer saw the first festival season at Tanglewood. It reached its climax on the evening when a complete Wagner programme was silenced by a violent thunderstorm. So many were soaked that an appeal was launched that evening to raise funds so that permanent buildings could be erected.

The Shed (capacity 6037) was completed in time for the 1938 festival, and in later years a Chamber Music Hall (seating 500) and a small theatre (seating 1200), which together with the administrative buildings surround the original house without disturbing the harmonious scene.

FAR-SIGHTED PLANS

Koussevitsky had far-sighted plans for Tanglewood—he was not satisfied merely with the establishment of a summer festival. In 1940 the Berkshire Music Centre was opened, fulfilling his desire to provide a meeting-place for advanced students and experienced professional musicians.

Erich Leinsdorf, music director of the orchestra and director of the centre, confirmed these aims in his address at the centre's opening this summer, saying: "Here we want to help the young to grow with awareness into artists of responsibility."

This is Mr Leinsdorf's first season at Tanglewood and it has already become apparent that he is a worthy successor to Koussevitsky and Charles Munch. Aaron Copland is chairman of faculty at the centre and many orchestra members give practical tuition. Students from many states and countries throughout the world are enrolled, including composers and conductors.

The courses at the centre run concurrently with the festival so that the students become part of the Tanglewood organisation.

FINANCIAL AID

Many students receive financial assistance, and the cost of maintaining the centre is met from donations. A modest gift entitles the donor to the privileges of a Friends of the Berkshire Music Centre, including admission to concerts by the Centre Orchestra, seminars on modern music directed by prominent composers and many other interesting events.

A short visit to Tanglewood should coincide with a week-end when there are many interesting events. The opening three weeks concerts are given by a section of the Boston Symphony Orchestra — usually only music by Bach and Mozart is performed, but this year Mr Leinsdorf included Tanglewood's first complete Haydn programme in this series.

A typical Bach programme of Brandenberg Concertos (Nos. 1, 5, 3 and 4) was presented in the Shed on July 19, under former music director Charles Munch.

He often chose a slow tempo, and the orchestral bass were too predominant. But a radiant glow pervaded the orchestra's response to his demands. Most brilliant was Lukas Foss's performance at the piano in the Fourth Concerto — sensitively partnered by Doriot Anthony Dwyer's pure flute (one of the few women in the orchestra), and concert master Joseph Silversten's fine violin tone.

On the morning of July 20, Erich Leinsdorf directed the orchestra in an open rehearsal of the programme for Sunday's concert. The proceeds of the modest admission fees are paid to the Orchestra Pension Fund.

The movements of each work were played without interruption, then Mr Leinsdorf would comment on special passages, returning if necessary to rehearse them again. He uses no baton, but his directions are none the less precise and his friendly relationship with the orchestra was apparent.

Sunday afternoon's concert—Haydn's Symphony No. 59 in C minor, Trumpet Concerto and "Mass in Time of War"—was a most moving occasion. Mr Leinsdorf drew a masterly performance of the symphony from the orchestra, emphasising its "storm and stress" character. If it was clear at the rehearsal that the orchestra understood Mr Leinsdorf's demands, it was even more apparent at the concert that he has the gift to interpret classical music in a memorable manner without distorting the musical structure.

Roger Voisin (first trumpet) delighted the large audience that overflowed on to the lawns with a brilliant performance of the Concerto—particularly notable for shapely phrasing in the slow movement.

The "Mass in Time of War" is one of Haydn's great compositions as he was inspired by the contemporary martial fever to express the glory and horror of strife in his music. Jeanette Scovotti, June Gerovese, Nicholas Di Virgilio, and George Hoffman were the soloists in a performance that had many beautiful moments. The expressive nature of Haydn's inspired music was most moving in the lyrical Benedictus for the solo quartet and the quiet praper for the chorus opening the Agnus Dei.

The young singers of the Festival Chorus (recruited from the centre) were stimulated by the peaceful atmosphere of Tanglewood to form worthy participants. What marked this performance most was consistency—Mr Leinsdorf created a sense of unity allowing the beautiful music to shine radiantly as its composer intended.

Scotsman
Aug. 3

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214

JUL 18 1963

Virginian Pilot.

☼ ☼

It's hard to keep a piano in tune, especially during the variable weather of a New England summer. It's even harder to keep in contact with a piano tuner. This specialty seems to be a waning one. Yet the demand for a piano tuner's skill is great where music festivals dot the countryside.

At Tanglewood they have 78 pianos for professionals and students to use, all new ones that are returned to the maker and sold after the season. They are kept in tune by Armand Maida a man of 60 who has been working on pianos since he was 14. An employe of the Baldwin company, Maida has an acute ear for both tune and tone.

It may be news to some that there is no absolute "tune" for a piano. The pitch is a matter of choice. Concert pitch now used at Tanglewood is an A of 442 cycles, which is just a shade lower than the 444 the Boston Symphony uses. Pianos in private homes are sometimes tuned still a little lower because it is easier on the strings of old instruments.

To be a piano tuner at Tanglewood you have to be an early riser — Maida tunes a couple of instruments every morning before the musicians are up and ready to practice.

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TIMES UNION
August 22, 1963

047

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Aerial view of Tanglewood in the Berkshire Mountains of Massachusetts, center of the woodsy cultural explosion described below by columnist Inez Robb. At right is the "Music Shed," 6,000-seat concert hall for the Boston Symphony Orchestra now directed by Erich Leinsdorf, conductor of the Rochester Philharmonic Orchestra from 1947 to 1956.

AS COLUMNISTS SEE IT

Culture Pulls Throngs to New England

By INEZ ROBB

Tanglewood, Mass. — If someone in this territory says "The woods are full of 'em" he isn't referring to the canny deer that have caused highways to be plastered with the warnings: "Deer Crossing."

What the woods — and they are very beautiful — are full of are violinists, painters, apprentice actors, jazz aficionados, ballet scholars, sun-bathing members of the Boston Symphony Orchestra and fun and patrons.

Tanglewood, where the Boston Symphony Orchestra (familiarly known in these parts as "The BSO") presents an eight-week summer season, is the center of the largest Kulturklatsch in this country.

MASSACHUSETTS
BEVERAGE JOURNAL
BOSTON, MASS.
MONTHLY 4,374
SEP 1962

AMSTEL HOLLAND BEER AT TANGLEWOOD. Left to right: James Kiley, Superintendent of Tanglewood, James J. Brosnahan, Treasurer and Business Manager of the Boston Symphony Orchestra, and a representative of Amstel-American Corporation. In a special pavillion on the green, Amstel Holland Beer was available to 12,000 people attending "Pops Comes To Tanglewood Night" under the director of Arthur Fiedler. All proceeds from the sale of Amstel Holland Beer was donated to the Berkshire Music Center.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ROCHESTER TIMES UNION
Thursday, August 22, 1963

Aerial view of Tanglewood in the Berkshire Mountains of Massachusetts, center of the world's cultural explosion described below by columnist Inez Robb. At right is the "Music Shed," 6,000-seat concert hall for the Boston Symphony Orchestra now directed by Erich Leinsdorf, conductor of the Rochester Philharmonic Orchestra from 1947 to 1956.

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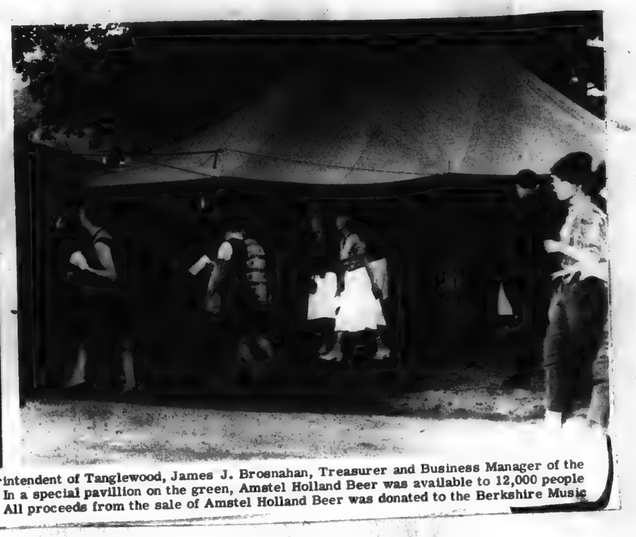
MASSACHUSETTS
BEVERAGE JOURNAL
BOSTON, MASS.
MONTHLY 4,374
SEP 1962



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TIMES UNION 8-25-63

Terrific Trio Tanglewood's Guiding Lights

By EDGAR S. VAN OLINDA

AS the 1963 Berkshire Music Festival draws to a close today, it is interesting to place in juxtaposition the three world-famous musical dictators who have guided the artistic progress of the Boston Symphony Orchestra since the Bostonians first preempted the magnificent grounds of Tanglewood, their gift estate near Lenox, Mass., in August, 1936.

The concerts, succeeding those of the late Henry Hadley on the Hanna Farm, near Interlochen, were first held in a mammoth circus tent. On Sunday evening, Aug. 16, of that year, the rains came, the floods descended and beat upon that house with such force as to drown out the orchestra which was on a coast-to-coast radio network. Serge Koussevitzky, who was on the podium, notified his board of trustees, in no uncertain terms, that he would never again conduct his orchestra under canvas. It was then that Miss Gertrude Robinson Smith, a summer resident of Stockbridge, mounted the platform, and as the result of an impassioned speech, secured pledges to underwrite the cost of the present 6,000-seat Music Shed.

Since that history-making and inharmonic, counter-attraction, the Boston Symphony Orchestra has functioned, beautifully, rain or shine. There have been hot, humid days and nights when even the immaculate Koussevitzky and the members of his orchestra shed their coats and played in comparative comfort. That sartorial arrangement is still in force.

Era Of Mystification

There was an era when the artistic function of the conductor mystified many musical laymen. To the uninitiate, many of them were frustrated instrumentalists. Mr. Koussevitzky himself was a virtuoso on the double bass, and I recall his appearance in Harmanus Bleecker Hall as soloist with the orchestra of Emil Mollenhauer of Boston, during the annual May Festival in Albany at the turn of the century.

As the music lovers became more familiar with the function of the conductor, the maestros were divided into three categories; this man conducted without a score; this one without using a baton; the third re-arranged the seating of the instrumentalists.

ERICH LEINSDORF

CHARLES MUNCH

SERGE KOUSSEVITZKY

However, the music reviewers had their own classifications. Serge Koussevitzky was the showman. Charles Munch was the gentle man who was graced with the established European traditions. Erich Leinsdorf is the dynamic conductor. All are, or were, products of their early environments.

Koussevitzky Unorthodox

Mr. Koussevitzky was of Russian origin. His unorthodox stage demeanor frequently came between the music and the audience. He loved the adulation of the crowd and posed, obligingly, before he gave the downbeat and at the conclusion of the work, for photographers, professional and amateur.

He also added a vocal accompaniment of his own as did Toscanini, during some felicitous phrase — and not always in the same key. But he was at his artistic and emotional zenith when he played the music of his countryman, Tchaikowsky.

Munch Served With Humility

Charles Munch, who succeeded Mr. Koussevitzky following the latter's death in 1951, was, temperamentally, the direct antithesis of his predecessor. His conducting was self-effacing, engagingly modest and unassuming. He served, music with humility. In the music from the French repertory and that of Brahms, Dr. Munch was supreme.

Mr. Leinsdorf, who was appointed permanent conductor of the Boston Symphony Orchestra, following Dr. Munch's retirement last fall, was born in Vienna and came to New York in 1912. His earlier leaning was toward a concert career as a pianist; later, grand opera. For many years he was associated with the famous Vienna Opera and more recently, with the Metropolitan Opera Company, where he was considered one of the outstanding directors of that art form.

Leinsdorf Shows Greatness

There were many Tanglewood regulars who were dubious about Mr. Leinsdorf's orchestral abilities. However, from the moment he walked on the stage of the Tanglewood Music Shed to inaugurate the Bach and Mozart series this year, he established himself immediately as one of the great conductors of this generation.

Mr. Leinsdorf conducts without score, except when a concerto is programmed, and his articulate hands and electronic fingers draw from his ensemble of 104 artists magnificent musical effects as skillfully as a puppeteer manipulates the strings which activate his inanimate subjects.

His command of the orchestra, and his knowledge of all its resources are consummate. He knows how to blend and balance, skillfully, the different sections into a rich tone texture. He can adapt orchestral technique to every requirement of a performance. Beyond all this, he has unquestioned authority and the respect of his instrumentalists; authority and respect that earned for him the title, in his formative years — "The Young Toscanini."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Enterprise & Times (e)
BROCKTON, Mass.
Circ. 45,777

Byline: Inez Robb

Comfort Is the Keynote At Tanglewood

TANGLEWOOD.—The music lover who wants informal comfort with his concert can listen to the ravishing music of the Boston Symphony Orchestra in shoeless, tieless, coatless ease while stretched out on a chaise lounge under the ancient trees that shade Tanglewood's velvety lawns.

That is one of the privileges to be found in this yeasty, widespread cultural enclave which has grown up around the Boston orchestra's summer festival, which offers us on home ground what so many Americans annually go to Europe to find.

Or if the customer likes to sun-bathe to music he can throw himself on a blanket in shadeless areas and slowly bake to Brahms and Beethoven.

Throughout the concerts in the orchestra's summer home the patron can eat and drink as long as he doesn't smack his lips, chew peanut brittle or other crunchy food, rustle that damnable crinkly wrapper in which so much food is now enclosed, pour from a gurgling bottle or otherwise make noises that would interfere with his neighbors' enjoyment of the glorious music.

THE AUDIENCE at Tanglewood is divided into two groups—one the stuffed shirts like myself who buy a seat inside the Music Shed. This is open on three sides and from it the music pours in a golden flood.

The second group is Tanglewood's "turf" patrons who pay $2.50 for a general admissions ticket which entitles them to sit on the grass and enjoy all the fun.

To the music lover accustomed only to the restrictions of the concert hall, the informality of the turf set is apt to smack of a family outing at Coney Island.

While dozens of turf fans bring lightweight folding chairs and chaise lounges and make camp for the duration. The general effect is wall-to-wall blankets. Once they are spread, the first thing the spreadee does is to kick off his shoes.

Music lovers are also formidable trenchermen. They stagger through the gates of Tanglewood not only under the weight of gargantuan lunch baskets but toting small refrigerators full of ice and beer. But, having once made camp, they listen with truly rapt attention to Prokofiev, Wagner, Sibelius and Franck.

THEY LISTEN with at least as much concentration and enjoyment as the 6,000 proper customers inside the Shed, seated on chairs which inspire many a patron to bring a cushion from home.

During the intermission last Sunday I saw one young turf fan so carried away by the Barber piano concerto that he stood in his bare feet, oblivious to everything, conducting some invisible orchestra audible only to himself.

Next summer I swear I am going to caroll among the turf patrons, kick off my shoes, ease the two-way stretch, and relax to music.

Indeed, the only joy the turf patrons miss is watching the Boston Symphony in action under the fluid hands of its new conductor, Erich Leinsdorf.

Not only do Leinsdorf and the orchestra make beautiful music together, but, like most conductors, Leinsdorf is a joy to watch. Literally, his hands appear boneless as they float above the orchestra, drawing from it the best each player has to give and uniting it all in a glorious whole.

On the other hand, the turf patrons have the sun in the morning and the moon at night, and the stars as a bonus on summer evenings.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

LITTLE FALLS TIMES
Friday, August 30, 1963

School Music Group Visits Tanglewood

On Saturday, August 24, eight members of the Little Falls High School Orchestra, accompanied by their teacher, Frank Paine, visited Tanglewood at Lenox, Massachusetts, to hear a rehearsal of the Boston Symphony Orchestra. Tanglewood, for which Nathaniel Hawthorne named his book, "Tanglewood Tales", was formerly the estate of the wealthy Tappan family of Boston. In 1937 it was given to the Boston Symphony Orchestra for a Summer home. The place has now become a music school as well as a gathering place for music lovers from all over the world. For eight weeks during the Summer, the orchestra rehearses and gives concerts in the huge "shed" which seats 6,000 people. On Saturday mornings the public is admitted to watch a rehearsal. It was one of these rehearsals that the Little Falls students witnessed. In addition to the orchestra, they heard the festival chorus rehearse with the orchestra, and the famous pianist Van Cliburn play the Brahms piano Concerto No. 2.

During the Winter months, a trip to Boston to hear this great orchestra would be prohibitive, but in the Summer, with Tanglewood only about 35 miles from Albany, this treat is well within the possibility of most people. It is fortunate for the Little Falls students that the local School Board is wise enough to sponsor a Summer musical program that makes a trip like this possible.

The students making the trip were: Edward Gray, Robert Chickering, Ghislane Kubica, Michele Reinson, David Ruppert, Elizabeth Daniels, Dorothy Daniels and Ellen Babinec.

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Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
MAY 4 1962

Quotes

I have thought as much about Tanglewood and the educational aspects of it as I have thought about the Boston Symphony season. I really think about it all the time because it is one of the greatest enterprises and I want to continue its building up; it has been spectacularly successful—*Erick Leinsdorf, conductor-elect, Boston Symphony Orchestra.*

I would like to put everybody on bikes . . . not once in a while, but regularly as a routine.—*Paul Dudley White, M.D., heart specialist.*

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,084
AUG 26 1963

Whitestone

30th ANNIVERSARY of covering the Berkshire Music Festival was celebrated Sunday by Eagle music critic Jay Rosenfeld and Mrs. Rosenfeld by a non-celebration at Tanglewood. Mr. Rosenfeld first began covering the Festival in 1934 when the concerts were given on Hanna estate in Interlaken with music played by the Stadium Orchestra, made up of members of New York Philharmonic. Boston Symphony took over in 1936.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUL 19 1963

Weil

'VOCALIST' AT TANGLEWOOD in the form of bronze sculpture by Homer Gunn of Richmond appears in this head study and in full-figure style among a dozen Gunn works on exhibit this week in the glass reception house. Other pieces by the artist are in the garden pools.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214
AUG 22 1963

5 Members Retiring From Boston Symphony

Five members of the Boston Symphony Orchestra will retire from the orchestra at the conclusion of its 82nd season Sunday.

Sunday's concert will also bring to a close the 1963 Berkshire Festival.

Erich Leinsdorf, Music Director, and the members of the Boston Symphony Orchestra honored their retiring colleagues at a luncheon last Thursday on the Tanglewood grounds. The music director presented each of the retiring musicians with a watch.

Of those retiring, but Stanley Lloyd Stonestreet has been with the orchestra the longest. Stonestreet joined the violin section of the Boston Symphony in 1925 when Pierre Monteux was conductor.

Alfred Zighera, who has shared the first desk of the cello section with Samuel Mayes, principal cellist, came to Boston in 1925 during the second year of Serge Koussevitzky's tenure as music director.

Harold Meek, French horn, became a member of the Orchestra in 1943 also under Dr. Koussevitzky.

Harold Farberman and Louis Berger joined the orchestra under Charles Munch. Farberman, a percussionist, became a member of the Boston Symphony in 1951, and Mr. Berger, a cellist, in 1953.

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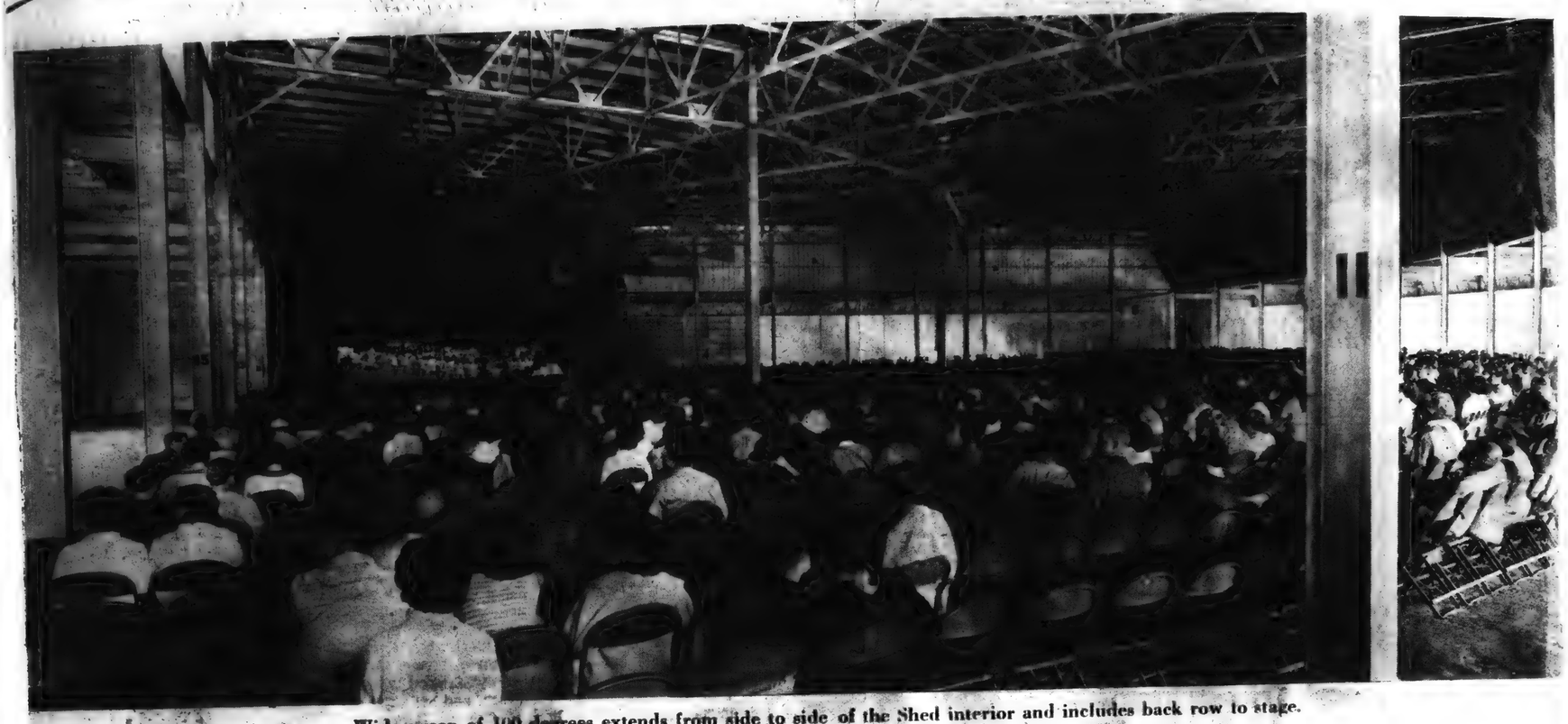
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087
JUL 27 1963

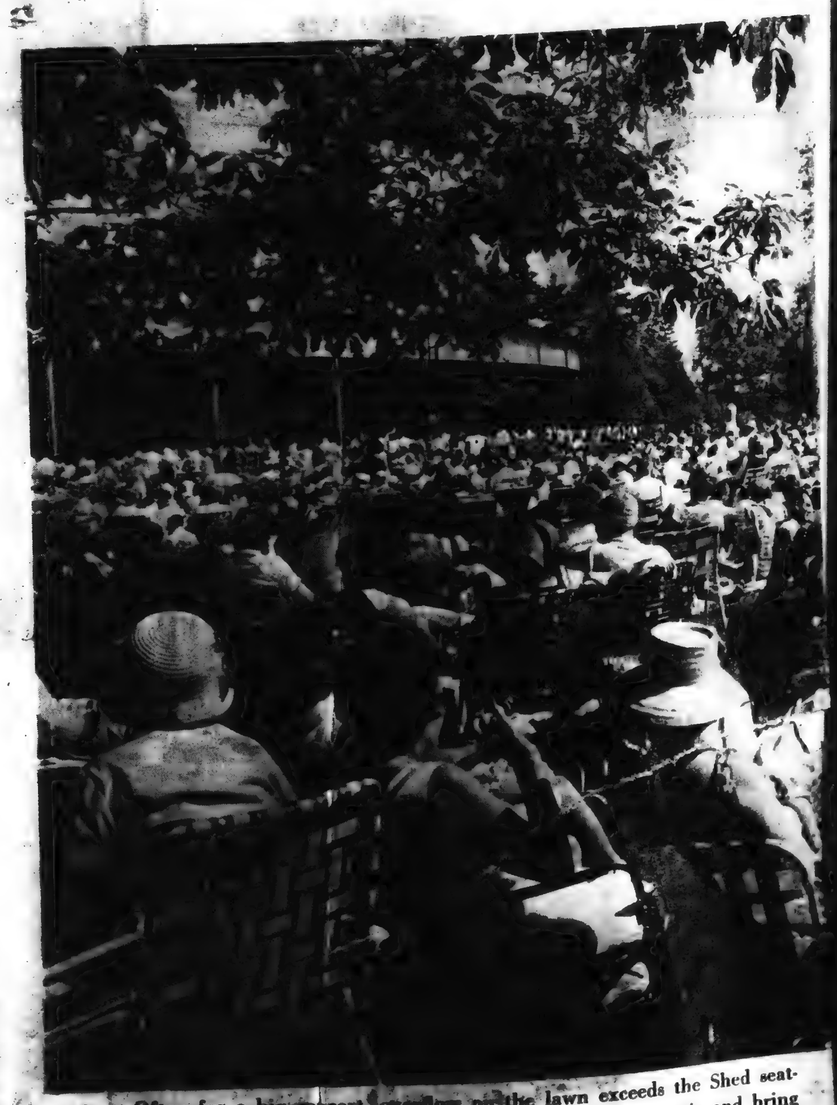


Wide sweep of 100 degrees extends from side to side of the Shed interior and includes back row to stage.

Facing the Music at Tanglewood

Photographs by Joel Librizzi

Lone occupant of the Music Shed can't face the music for another hour. She arrived too early and is surrounded by 6,036 empty seats.



Often for a big concert, overflow on the lawn exceeds the Shed seating capacity. Listeners face in the direction of the music and bring their own seats. This is practical only when weather is fair and warm.

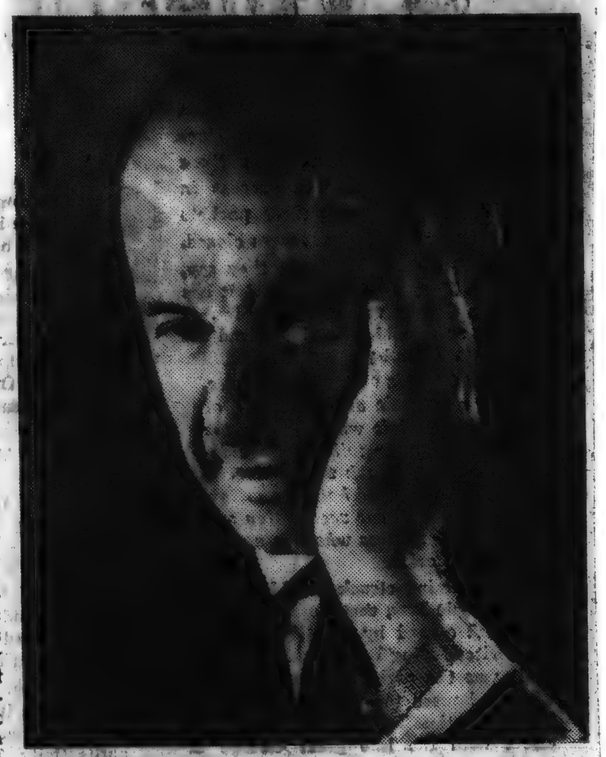
Sunday Journal
PROVIDENCE, R. I.
Circ. 193,108
JUL 14 1963

Leinsdorf at Tanglewood

By LAWRENCE H. RUBIN
Sunday Journal Special Correspondent

THIS SUMMER'S Berkshire Music Festival will be the first Tanglewood season under the leadership of the Boston Symphony Orchestra's new conductor, Erich Leinsdorf. Although the sound and style of the orchestra already reflect the taste of its first German music director since 1918, the format of the festival remains unchanged.

Every weekend through Aug. 25 concerts are given in the 6000-seat Music Shed on Friday and Saturday at 8 p.m. and Sunday at 2:30 p.m. Each Saturday morning at 10:30 a.m. the rehearsal for that evening's concert is open to the public at a price of $1.50. Appearing will be an outstanding array of guest conductors and soloists, including Dr. Charles Munch, Eugene Ormandy, Pierre Monteux, Van Cliburn, John Browning, Lorin Hollander, Jorge Bolet, and Phyllis Curtin. While the programs primarily feature works by well-established composers and many of the above-named musicians will present that part of the repetoire with which they are associated, a significant 20th century piece will be played every weekend after July 21.



ERIC LEINSDORF has disciplined the Boston Symphony Orchestra to a preciseness of phrasing and clarity.

Yet the excellent quality of the music is not the only attraction that will draw an estimated quarter of a million people to the Berkshire mountains. The beautifully landscaped 210-acre Tanglewood estate almost seems a visual metaphor for the music. From the smooth lawns framed by carefully pruned hedges and columns of pine trees one can look to a distant lake and a horizon of rolling hills, often shrouded in a misty light.

Because the Music Shed is open on three sides, one can purchase the general admission ticket for $2.50 and listen to the music from a relaxed position on the lawn. This arrangement is popular, many people even bringing picnic meals. But when the crowd is large one's relation to the music or nature may not be as direct as one would like. It is best therefore to arrive two hours before the concert.

Seats inside the shed range from $3 to $6.50 with good acoustics throughout the hall. For tickets and information write to Festival Ticket Office, Tanglewood, Lenox, Mass., or call Lenox 637-1600. Accommodations for more than one night may be secured through the Berkshire Hills Conference, Pittsfield, Mass., Hi-3-4431.

Last weekend's opening three Mozart concerts conducted by Leinsdorf gave full evidence of his musical values. The orchestra has been disciplined to a preciseness of phrasing and clarity of sectional balance that bring to each piece a startling vividness of texture and form. This effect is further enhanced by a frequent choice of broad tempos and the sharp accenting of cross-rhythms.

From the thematically dense coda of the last movement of the Jupiter symphony and the rich counterpoint in the final rondo of the F major piano concerto, Leinsdorf drew patterns of almost overpowering tautness. The pianist in this concerto and those in B-flat and E-flat was Rudolph Serkin. His approach to Mozart, although romantic in its emphasis on opulence of sound and spontaneity of phrasing, reinforced the full-bodied drive of the orchestra.

Occasionally, however, flat phrasing and loud brass playing gave the music a mannered obviousness. Nevertheless, the thoroughness and excitement of a Leinsdorf performance offers innumerable insights into even the most familiar works.

Guest conductor and past music director of the orchestra, Charles Munch will appear on three weekends. On the evenings of July 20 and 21 he will conduct all six Brandenburg Concerti of Bach. At the other two concerts French works of which he is acknowledged to be the foremost interpreter are to be heard; on July 28 the Symphony No. 3 of Saint-Saens and scenes from "Romeo and Juliet" by Berlioz; on Aug. 3, Franck's Symphony in 4 minor, Debussy's "La Mer," and Ravel's second "Daphnis and Chloe" suite.

The seemingly ageless Pierre Monteux will conduct Beethoven's Symphony No. 6 and Hindemith's "Noblissima Visione" on Aug. 4. Eugene Ormandy of the Philadelphia Orchestra will present, among other works, the recently discovered and edited Symphony No. 7 of Tchaikovsky on Aug. 9 and the Symphony No. 5 of Prokofiev on Aug. 17.

Actually, in observance of the 10th anniversary of Prokofiev's death, at least one of the Russian composer's works will be played each weekend. Four of his piano concertos, three of his symphonies, and numerous of his program pieces are to be performed.

The most unusual event of the season will be the American premiere of Benjamin Britten's War Requiem on July 27. Composed by one of England's most lyrical and dramatic artists, this work has already received extensive critical acclaim in Europe. The traditional Mass for the Dead forms the core of the piece but, in a rather unprecedented move, Britten has used the war poems of Wilifred Owen, who was killed in World War I, to impart a greater emotional immediacy.

As for the rest of the programs during the summer, Beethoven, Brahms, Wagner, Schubert, etc. hold sway. On Aug. 24 Van Cliburn will make his first appearance at Tanglewood to play the Brahms Piano Concerto No. 2.

One other set of concerts deserves mention. On Tuesday nights at 8 p.m. in the smaller Theater Concert Hall one can hear much of the best contemporary music. The Juilliard String Quartet, the group responsible for the first American recordings of many of the less accessible 20th century works, will appear three times. Their program of July 16 includes Berg's Lyric Suite, Carter's Quartet No. 2, a work hailed by some as the greatest American quartet, and Bartok's Quartet No. 4. On Aug. 6 Webern's Five Pieces for String Quartet No. 4. On Aug. 6 Weportant work. On Aug. 13 the rarely performed String Trio of Schoenberg will be heard.

The rest of the programs for the next 3 weeks are listed below. July 21—Leinsdorf: Haydn's Symphony No. 52, Cantata for Alto and Orchestra, "Arianna a Naxos," and Mass "In Time of War." July 26—Leinsdorf: Beethoven, Leonore Overture No. 3; Brahms, Symphony No. 3; Concert for Orchestra by Bartok. Aug. 2—Leinsdorf: Rosamunde Overture by Schubert; Piano Concerto No. 1 by Prokokiev (Malcolm Frager); Symphony No. 1 by Mahler. Aug. 4—Monteux: "Overture to King Stephen" by Beethoven; "Fountains of Rome," by Respighi.

PORT JERVIS, N.Y.
UNION-GAZETTE
D.. 4,097
JUL 9 1963

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Music at Tanglewood is well worth trip

By ROBERT S. VAN FLEET

The rich music offered each year during the Berkshire Festival at Tanglewood is available — with just a little doing — to residents of the Orange-Sullivan-Ulster region.

The doing may involve arrangements for overnight, but the experience is well worth it. Concerts at 2:30 Sunday afternoon are available by an up-and-back drive the same day.

Presentation of good music in an open, natural setting has been done long enough at Tanglewood to make it rank among the very best the nation has to offer — as was shown this past weekend during three Mozart concerts by the Boston Symphony and Rudolph Serkin, pianist.

The opening weekend, the weather perfect, brought more than 21,000 visitors, many of them people who take a place somewhere nearby in the Berkshires for the entire summer season of concerts.

As an amateur listener, I make no attempt to appraise the performance I heard Saturday night, except to say that it was thrilling.

The performance began about an hour before dark. The music of the symphony flowed back through the giant open-sided shed and out across the lovely green lawns of Tanglewood.

While the sun was setting, the orchestra played Mozart marches. When Serkin completed the final movement of the K. 459 piano concerto, darkness had fallen on the tall pines that outline the Tanglewood property.

An audience, made up of refreshingly many young people, rose up in a rare standing ovation, time and again calling the pianist and conductor Erich Leinsdorf back to the brilliantly lighted stage.

When the artists indicated their consent to play an encore — a repetition of the wonderfully done finale — a roar of gratitude went up.

A concert at Tanglewood takes a little more than two hours. One of the richest parts of the experience there, is to exit into the summer night, walking across the lawns to the parking lot, hearing neighbors hum snatches of a symphony, buoyed by the thrill of music still suffusing you.

The drive home on a moonlit night is no longer an accelerator-pressing effort, but a dreamlike sail through the serene New England countryside.

The Lenox-Stockbridge area is rich in summer attractions. There is symphony and jazz, chamber music, ballet, and theatre.

The trip runs between two and three hours, depending on where you live in the Orange-Sullivan-Ulster region.

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302
JUL 14 1963

The Hemlock Gardens at Tanglewood

(Photo by Arnold G. Bartini)

The Hemlock Gardens at Tanglewood, Lenox; one part of the expansive, beautiful grounds where the world-famous Berkshire Music Festival is currently in progress.

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Tanglewood Records Shelf, Scores Set Up at Library

A "Tanglewood shelf" has been set up in the second - floor music room of the Berkshire Athenaeum.

More than 90 record albums of music to be played during the current Tanglewood season are on hand. Also included are 39 miniature or study scores of the major works. All are available for free circulation.

The public library has also set up in its music room a group of books, records, music and other material to mark Saturday afternoon's opening chamber - music concert of the New York Pro Musica at South Mountain.

Mrs. Piper's Idea

"The "Tanglewood shelf" idea was conceived by the music and art librarian, Mrs. Winthrop W. Piper, several months ago. When she received the official Tanglewood program, she went to work checking the shelves to see what works were already available in the music department's record collection.

Then the albums were checked for signs of wear. In some cases, replacements were ordered. In addition, 17 brand - new stereophonic albums were ordered, which have necessitated cataloguing, labeling and all the other details necessary to place a new acquisition on the shelves. Also, special green clips have been placed on the orange circulation cards so that music - room personnel can tell at a glance that these belong on the special shelf.

False Start

Two weeks ago, after having painstakingly gathered together all of her material, Mrs. Piper received a second official Tanglewood program, with a notation to disregard the first.

After experiencing a moment of dismay, she discovered that there were not many substantial changes, although now included were chamber-music concerts. A few new items now on the program are not available at the library but Mrs. Piper said that they may be ordered later if there is a real demand for them.

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WORCESTER, Mass.
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Music

Berkshire Center Is Top Trainer

By RAYMOND MORIN
Telegram Music Critic

Thousands of persons who visit Tanglewood at Lenox for the first time, wonder about an office located at the main gate and ask, "Who are the Friends of the Berkshire Music Center?"

The answer is that the Friends are a host of generous persons who have contributed so that some 300 young musicians may study at Tanglewood this summer during the eight weeks of the Berkshire Music Festival.

In acknowledgement of their contributions, the Friends are invited to attend any or all of the 40 performances by the Music Center's participants.

The majority of these programs take place on Monday, Wednesday and Thursday evenings. They are given in the music shed, seating 6,000; Theater-Concert Hall, 1,500, and Chamber Music Hall, 400.

There is a total of 31 concerts in the Berkshire Music Festival. Eight weekends are given by the Boston Symphony Orchestra on Friday and Saturday nights and Sunday afternoons. Six chamber music concerts are given on Tuesday nights. This summer's participants are Juilliard String Quartet, Kroll Quartet, Nova Arte Trio. The Boston Pops Orchestra makes one annual appearance at Tanglewood to benefit the Music Center. This summer it was July 31.

If the broad future of music takes precedence over the immediate present, Tanglewood's real importance is the Music Center. Its curriculum includes chamber music programs, orchestra concerts, choir and choral music, contemporary music by the Fromm Players, and several important lectures.

Serge Koussevitzky established the Music Center in 1940. It has been in operation for 21 years, having been suspended (1944-1946) because of World War II. Koussevitzky's interest in the center remained undimmed until his death in the spring of 1951.

When Cahrles Munch succeeded Koussevitzky as conductor of the Boston Symphony and director of the center, he made it clear that others would have to do the center's planning and work. He was too busy and declared himself to be non teacher. It became comparatively easy to study at the center during Munch's regime.

With Erich Leinsdorf's appearance as Boston Symphony conductor and center director, the picture has completely changed. He even frowns on the center being called a "school".

"My admiration for the top echelon of our music schools is second to none," says Leinsdorf, "and I have stressed repeatedly my belief that music today is taught better in the United States than in Europe."

The fact remains that most young people come out of music schools with knowledge almost completely restricted to their applied fields.

They have learned a "senior recital," know a few concertos or operatic roles, and a smattering of additional repertory. Beyond this their knowledge of music is desultory.

This summer, the first step toward raising the center's standards was taken at auditions. Every applicant had to undergo an audition. It was no longer sufficient to merely submit impressive letters of recommendation. These were absolutely valueless.

Leinsdorf insists that all concerts by the center be polished performances. If a work scheduled for a certain date is not then ready, it is postponed until the proper time.

Most important, much of the experimental rubbish has been scrapped. Last summer, many a "Friend" of the Music Center left the hall in disgust after listening to some of the nonsense that was offered as a sample of Center effort.

One of the faculty members summed it up neatly the other week. "For the first time in many years," he said, "things are organized around here. Those kids had better look out. Big Brother is watching them."

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Sunday Globe
BOSTON, Mass.
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Words of Advice To an Ex-Prodigy

By MARGO MILLER

The Berkshire Music Center has come of age. To open its 21st season a host of music educators hovered at Tanglewood and delivered themselves of words of advice, admonition and encouragement, as college presidents to a new graduate.

MILLER

These men, all heads of major conservatories and university music departments, were in Lenox last week at the invitation of Erich Leinsdorf who was beginning his first Summer as director of the Music Center, maintained by the Boston Symphony Orchestra.

The conductor wanted to know precisely what role the Music Center should be expected to play in the education of young musicians. The answers he received were on the general side, but before getting to them, it would be well to spend a moment considering why Leinsdorf had to ask the question.

This Summer center for the advanced study of music had a showy beginning in 1940, and continuing through that decade, under the guidance and inspiration of Serge Koussevitzky. But like many a musical prodigy, the years of adolescence were spent marking time.

To be sure, a gratifying number of Tanglewood alumni went on to staff American orchestras and to serve in their management. Guest conductors and composers came to Tanglewood to exchange ideas with students. Boston Symphony personnel shared their knowledge of orchestral and chamber music. Other qualified people taught the choral and operatic repertoire.

Indeed, this season, with the exception of the opera department, music will spread as usual over the 210-acre estate, from the 6000-seat Shed to those dozen little studios hidden in hedgerows where small ensembles compete with bird song. This year's student body numbers over 300, representing 38 states and 18 foreign countries. They expect a musical experience available neither at Aspen nor at Marlboro, Tanglewood's friendly rivals in Summer study.

Opportunity

To a man, Leinsdorf's advisers spoke of the unique opportunity of living for a Summer with one of the world's great orchestras. Wilfred C. Bain, dean of the Indiana University School of Music, agreed with Leinsdorf that the United States now does a better job in educating musicians than Europe, and like the Boston conductor he sees the orchestra as a standard setter. The elite musician must be exposed as a listener as well as a participator. Recordings distort sound, a live performance does not. To reproduce superior tone quality requires a superior model.

Max Aronoff, viola player of the Curtis Quartet and founder-director of the New School of Music in Philadelphia, spoke of a Summer in which to get away from a beloved but overpowering teacher. When the student-teacher relationship becomes too close, it's time to "knock around, take part with others" in chamber music and other musical disciplines. Victor Babin, director of the Cleveland Institute of Music and with his wife, Vitya Vronsky, the duo-piano team, suggested that pianists play chamber music, study lieder cycles and concertos. Too often, the pianist considers only the solo sonatas. The piano, said Babin, should be part of music, not music an adjunct of the instrument. He spoke often of "climate," or that kind of playing most suitable to the music at hand. Personal interpretation is the pianist's straight-jacket if idiosyncrasy becomes greater than music.

Who Should Teach

John Brownlee, the baritone now director of the Manhattan School of Music, hoped that Tanglewood would raise levels of teaching. Too many promising singers are spoiled by gimmicks. Using the voice naturally results not only in vocal health but eventually in musical taste. He, like the others, stressed enlargement of musical vision as something Tanglewood could encourage in each student.

It fell to Raymond Kendall, dean of the University of Southern California's School of Music, to discuss who should teach. His faculty includes Jascha Heifetz, Gregor Piatagorsky and William Primrose. Virtuosi often find that they are unaware of musical problems having so few themselves. When they master the techniques of pedagogy they can become teachers. Kendall's inference was that those dwelling on empyrean heights might do well to knock around with the mortals.

The role of the conservatory and university, it was agreed, was in undergraduate studies, including where possible the liberal arts. Here, in four years (with one or two added for a master's degree), the student should learn study habits, discipline, and the technique of his specialty.

Chester Williams, president of the N. E. Conservatory, saw Tanglewood as a post-graduate Summer, a gathering of musicians of similar high ability. Edwin Stein, dean of B. U.'s School of Fine and Applied Arts, hoped that the Summer would allow time for mistakes and experiment, a honing process to take place between the end of school and the beginning of a professional career.

Whatever Tanglewood accomplishes and however it goes about it, the goal to Harvard's David G. Hughes, is the "encyclopedic musician." Which, to the tidy mind and boundless energy of Eric Leinsdorf, is as good a motto as any for the years to come.

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EIGHT MEN and a pulley remove one of the huge panel sections which protect the interior of the Tanglewood Music Shed against winter storms. Each summer 28 of the 34 three-door sections come down, under direcion of James F. Kiley, superintendent of grounds.

Spr. Sunday Republican 7/14/63

Tanglewood's Tuner Cares for 78 Pianos

Armand Maida Watches Over Keyboard Instruments in Studios, Rehearsal Halls and Faculty Homes

By R. C. HAMMERICH

LENOX—At six every morning, two hours before he has breakfast, a proud practitioner of a proud craft is at work in the rehearsal studios of Tanglewood.

He is Armand Maida, 60, piano tuner extraordinary, baseball fan, New Yorker, employee of the Baldwin Piano Co., and for 14 years "housemother" for Tanglewood's pianos.

In June, a week before the festivities began, he was on hand to receive 78 new pianos on loan from the factory for use by the 300 members of the center, faculty members and some of the soloists.

Climate Change

His first job was to tune them all because the trip and change of climate had set them awry. His second was to assign them for distribution: 54 to rehearsal studios and seminar rooms around the grounds and to center members' quarters at the Windsor Mountain and Lenox schools, 22 to the homes of faculty members, including Erich Leinsdorf in Stockbridge, and two concert grands to the shed.

His third is to keep them up to snuff, all oriented to an A above middle-C set at 442 cycles, a drop of two cycles from the 444 used by the Boston Symphony Orchestra since the days of Koussevitzky.

His fourth job will be to stay after the festival and help prepare the pianos for shipment back to Baldwin for sale.

Special Care

He is at work long before breakfast because during the sensible part of the day, the pianos at the center are kept busy. He tunes at least two before the rest of the community has had its orange juice.

Then if he finds a studio free, or a particular instrument that needs special attention, he zeros on it with his tuning fork, hammer and educated ear.

Otherwise he heads for the faculty's pianos in the surrounding hills, keeping track of the baseball games on his car radio.

Loving Care

There are other exalted pianos under his wing; Eugene Ormandy's, for instance. The conductor of the Philadelphia Orchestra has one in his home at Monterey, and Maida was down there Tuesday to give it a little loving care.

That one, also, probably is oriented to an A of 442 cycles inasmuch as the Philadelphia Orchestra is among those which use that pitch as a home base.

As for the relative advantages of using a 440, 442 or 444 A, Maida says it is a moot point, a matter of taste.

He thinks, though, that raising the pitch slightly from the old standard 440 cycles is a result of the influence of high fidelity recording—an attempt to add a little shine to the high notes.

The raised pitch is so slight as to be very difficult to recognize, but it adds to the difficulties of the woodwind players, he says, and if a piano is not to be used with other instruments, it might as well be tuned to an A of 438 cycles, or even 435, an older European standard.

A lower pitch is advantageous, he says, when dealing with old pianos which have not been kept in tune.

Their strings have been relaxed too long, and although it is no trick to tune them accurately to each other, an attempt to bring them all back up to the professional concert level of the 442-cycle A might break some of them — a risk that isn't worth it, he says, for a piano in somebody's living room.

Concert Pitch

He goes into a good many living rooms around New York during the fall, winter and spring, but most of the pianos he deals with belong to musicians, concert artists, and they are tuned to concert pitch at least three times a year.

For the artists who use Baldwin pianos in Carnegie Hall, Town Hall and Philarmonic Hall in New York (he cares for six pianos for Leonard Bernstein) he tunes the pianos at least three times for each concert; before and after the rehearsal and shortly before the concert.

He will prepare pianos for six of the 10 piano soloists scheduled for concertos with the Boston Symphony Orchestra at Tanglewood this summer: Barllan, Berkowitz, Bolet, Foss, Henriot-Schweitzer and Hollander.

Human Ability

Maida has been developing his skill since he was 13 when he skipped ordinary boyhood dreams of fire engines and airplanes and headed straight for the inside of the piano.

At 14 he went to work in a piano factory and he doesn't plan to retire if he can help it.

How is his "ear" at the age of 60? "Better," he says.

It is a measurable physiological fact that the human ability to hear the widest range of tones is greatest in the late teens and gradually diminishes from then on.

Tonal Quality

But although teen-agers can hear higher and lower notes, they don't necessarily hear them more accurately and they don't have Maida's 47 years of unceasing experience in identifying pitches. Besides, the piano's basic range, not counting overtones, is fairly limited, well within all ears of normal hearing.

And Maida is more than a tuner. His title is technician-tuner because not only is he responsible for accurate pitches in the instruments under his jurisdiction, but also he deals with the "voicing," the tonal quality created by the condition of the hammer and its felt pad, and the "regulation," the tension of the mechanical linkage between the key and he hammer.

He is a craftsman of high order The music world needs more like him.

The Hartford Times
26
Saturday, July 20, 1963

The Arts

Composer and Audience Seen Drifting Apart

"THE centuries-old Bond between the composer and the public has been broken," Erich Leinsdorf said in his opening address at the Boston Symphony's Berkshire Music Center at Tanglewood, Lenox, Mass., this Summer.

The Boston Symphony music director was advising composers that "a large public asks for orchestral compositions," rather than the "smaller combinations, odd groupings of instruments," that seem to inspire and interest today's composers.

* * *

A SAN FRANCISCO composer and music expert, Dr. Giovanni Camajani blames "electronic music" for the "yawning abyss" between composer and public. A music historian and contributor to the Encyclopedia Americana, Dr. Camajani sets forth his views in Ramparts, the National Catholic Journal, asserting that musicians who compose in electronic graphs instead of bars are fouling up the traditional world of music.

Electronic "twelve-tone invariants" and other formulas are shoving the more familiar terms of symphony, sonata and tone poem aside, he says. He characterizes much of the modern electronic compositions as "deliberate humbug" and "pseudo-scientific gibberish" which needs a "cargo of vulgar emotions for ballast."

Electronic music mirrors the "freneticism" of modern life, he says, where the traditional purpose of music is to soothe our nerves, not jangle them.

* * *

MR. LEINSDORF also feels that "composers carry on their shoulders a great deal of cumbersome method which slows the process of composition to a snail's pace.

"Most composers of any consequence have written a great many works. This is important because it enabled them to throw out what was not up to their best . . . and it enabled them to learn fast. Composing according to one of our present-day fashionable systems by which it takes a month to produce 20 measures, most composers take their only life and play roulette with it.

Mr. Leinsdorf further advised composers: "Why join a group? Why become a member of a movement? The creative process is not conducive to be operated by joining anything or anybody. Family and friends in the end isolate you from the public.

"Do not compose only for your professional friends." —T.L.H.

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Notes and Footnotes

AS AN innocent by-sitter at Tanglewood we would like to present for the record our feeling in regard to the new Erich Leinsdorf regime launched last weekend. On the assumption that it is a typical reaction of nonprofessional listeners who crowd the festival it may have value.

Let's start at the beginning with Koussevitzky, a production in himself, a prima donna of directors. From his big home up the mountain overlooking Tanglewood he had himself chauffeured to the Shed to conduct each concert, arriving in an excited flurry as the crowds gathered. It is said he had two large Packard cars, a light - colored one for matinee concerts and a formal black vehicle for evenings. This was good theater, maybe corny, but he had what it took to establish Tanglewood.

He often wore a flowing cape to good effect, mugged outrageously while conducting, and usually found himself in the brightest spotlight in the Shed. But the public doted on him, and the orchestra members admired him for his fine musicianship. How badly this sort of flamboyance can be muffed by overplay could be seen when his protegé Leonrad Bernstein conducted. The fine sweep of the master became St. Vitus's dance in the pupil. The musicians once told us they never looked at him during a concert, and many in the audience didn't either.

Charles Munch followed Koussevitzky as a calm after the storm. Phlegmatic, diffident, his conducting was unexciting, almost off - hand. He wouldn't have known how to produce a theatrical personal effect. If it was a letdown, it also was a breather. You could like him, but you'd never dote on him.

Mr. Leinsdorf is still different: a refreshing personality who steps out briskly, enjoys his work, often smiles engagingly while directing the orchestra, but puts on no personal performance. He is competence, ease and efficiency, giving his attention and respect to the music. There is a new, relaxed atmosphere which is conveyed to the audience which listens attentively, gaining full benefit of the music, and no nonsense. Tanglewood seems to be embarking on a new, finer era, and that's good.

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Roundabout Berkshire

By Richard V. Happel

TO TANGELWOOD in the cool of the morning to see it as concert audiences seldom do, or for that matter, ourself. Found the broad grounds like unto a college campus, with students of the Music Center applying themselves diligently at classes in all the many buildings except the Shed. Glowing scraps of melody brightened the clear air. Poked our head tentatively into one class as young teacher was warning students, "You have to watch Beethoven at this point. It goes Bop-pop-pop-pop," which he sang in not very good voice.

Withdrew quickly, circled to the Concert Hall from whence issued single-repeated notes of piano. All entrances locked, but we trudged round to back-stage where a door yielded to our touch, and entered, realizing the monotonous sound could only mean piano tuner. On stage we spied Armand Maida surrounded by four instruments he was painstakingly tuning. Seemed startled at our appearance, exclaiming, "How did you get in? I locked all the doors," an error of which we apprised him. Mellowed, and told us he starts tuning at Tanglewood at 6 every morn. "We have 78 pianos here," he said, "all new, and all Baldwins. Be sure and put that in; Baldwins. It is important." So we agreed, not envying him his tedious task one whit.

* * *

CLEAR ACROSS the broad, empty lawn we repaired to the Shed where Conductor Arthur Fiedler was rehearsing the Boston Orchestra for the evening's Pop concert. Working on bits and pieces of the music he sought to smooth out, with jumpy effect for the handful of listeners. Was intrigued at the hangings of cloth curtains just ahead of the boxes, depending from rod high up in Shed roof. Checked at press office later, and learned the fabric represents 6,000 people who would fill the place for the concert. "There are acres of the stuff," we were told. "It stretches 60 feet across, and gives the conductor the acoustical effect of a full house." Fabric is rolled up and carried away before concert time.

Leaving press office, we bumped into a lad pushing a cart bearing big coffee urn, dougnuts, sugar and cream. He was en route to the Shed where musicians would have coffee break when rehearsal ended at noon. "This job always is handled by one of the musicians' kids," said he phelgmatically. "My father is Sherman Walt, bassoonist. I'm Stephen Walt. I get the coffee from the cafeteria," and he made off.

* * *

HIED OFF then to the green mansion, part of the original estate of Tanglewood, and now housing offices and rehearsal rooms. Met Miss Betty Brunette, who runs the library in the former music room, now for the 15th year. The library contains some 200 books, as well as music scores, records and tapes. "Students can take out the books and scores," said she, "but they have to use the records and tapes right here. There's a sort of sound-proof room for them." Miss Brunette comes from Boston where in winter she is with the New England Conservatory of Music. "Tanglewood makes a lovely change," she allowed.

Lunch time neared, and we repaired to the cafeteria and fell into conversation with the manager, John Bennett. "We feed about 300 at noon," said he. "Students and staff. The students go for sandwiches as a rule, and in hot weather we sell lots of fruit salad." He's been six years on the job, and off-season runs the cafeteria at St. Mark's School at Southboro near Framingham. The Tanglewood concession is managed by the Williamstown Treadway Inns corporation. "Weekends we are pretty busy," he added, "selling box lunches to the public. We average about 2,000 boxes." Hungry looking students and staff members started to straggle in so we ordered a fruit salad and joined them. It was getting hot.

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Lecture Series Set at Library

Prof. Swing To Preview Coming Concerts

LENOX — For the second consecutive season, the Lenox Library will sponsor a series of talks by Prof. Peter Gram Swing, chairman of the music department at Swarthmore College. Prof. Swing teaches at Tanglewood during the summer.

On three Thursdays, July 25, Aug. 1, and Aug. 15, he will analyze programs which will be played at Tanglewood the following weekends. Talks start at 4:15 in the library's Sedgwick Hall.

Prof. Swing will use recordings to illustrate his talks. The public is invited.

The series, started last year, was an instant success, according to Mrs. Crichton MacGaffey, music librarian in Lenox. The library's music committee, headed by George K. Livermore, has arranged the series.

Music Kings Tanglewood

Music Kings Tanglewood

Jonathan Friedman (left), Michael Stoughton and Janet Frank, Washington area music students, at Tanglewood

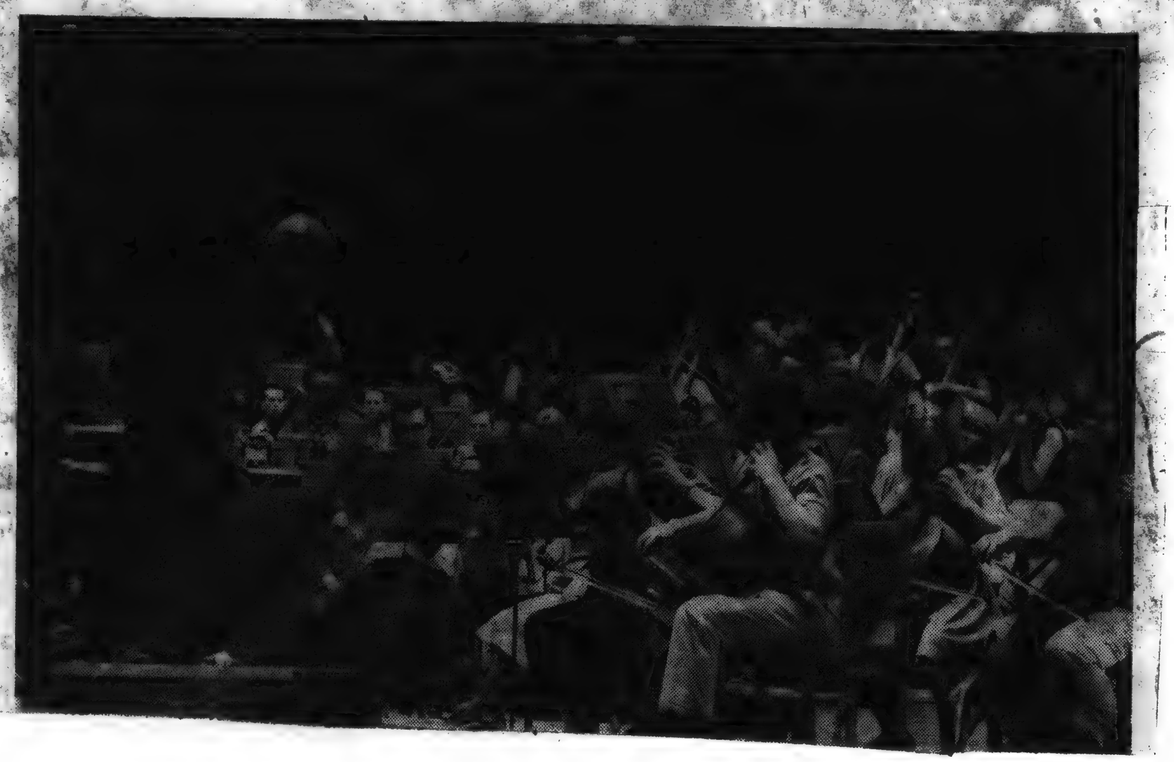
A life-time dream came true for 20-year-old Andrew White this summer at Tanglewood, the beautiful estate near Lenox, Mass., where the annual Berkshire Music Festival is held.

The talented Howard University senior, who is exploring the literature of chamber music at the Berkshire Music Center, played an oboe solo with the Boston Symphony Orchestra.

It was his first time to play with an orchestra—something he's wanted to do all his life. Andy's dream began to come true last March when he auditioned here for the scholarship to the Center offered by Radio Station WGMS.

At Tanglewood this summer he is living and studying with 263 other music students from all over the world. He hopes eventually to compose chamber and orchestral music but has earned his way through college playing saxophone with a combo at a local night club.

Andrew White, winner of the WGMS scholarship to the Berkshire Music Center, discusses his score with composer Aaron Copeland



SUMMER ORCHESTRA—Charles Munch, left, famous former conductor of the Boston Symphony Orchestra, guest conducts an orchestra composed of the hard-working young musicians studying at the Berkshire Music Center this summer.

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WASHINGTON, D.C.
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'TOTAL COMMITMENT TO MUSIC'

Leinsdorf Spurs Tanglewood Spirit

By DAN SULLIVAN
Minneapolis Tribune Staff Writer

LENOX, Mass. — At the opening session of the Berkshire Music Center, here June 30, the Boston Symphony Orchestra's conductor, Erich Leinsdorf, promised to help his young listeners become "fully aware of what is involved in a total commitment to music."

He has kept his word. The lovely 210-acre mountain estate known as Tanglewood has hummed with music since it was donated to Serge Koussevitzky by two Berkshire County women in 1936.

AS SUMMER showcase for the Boston Symphony and, since 1942, as summer academy for aspiring instrumentalists, singers, conductors and composers, it has become one of the world's foremost music festivals.

But in Leinsdorf's first summer as director, a renewed spirit of professional dedication is evident, old timers say, among its 26 teachers and 264 students.

While Charles Munch, Koussevitzky's successor, concentrated more on his orchestra than on his students, Leinsdorf is likely to pop up any time, anywhere — at a rehearsal of the student chorus, at a seminar-in-the-sun for young conductors, at one of the innumerable chamber music sessions he considers so important for student musicians.

"HE'S LIKE a high-school principal walking from room to room to see how things are going," said a young cellist from Providence, R. I. If they are not going well, Leinsdorf gets them going. There is even a rumor that he has distributed an exhaustive memorandum on the estate's sprinkler system.

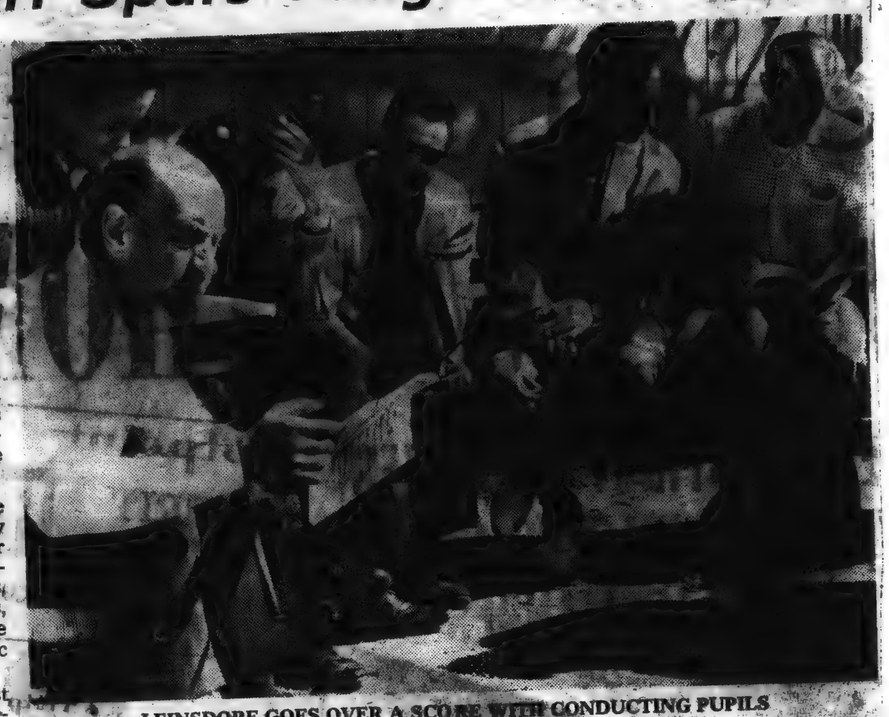
Yet in his attention to Tanglewood-as-academy he has not neglected Tanglewood-as-showcase.

"The Boston Symphony is playing better than it has in years," wrote Harold C. Schonberg in the New York Times after Leinsdorf's first major concert — (Beethoven, Brahms, Bartok) in the huge, open-air shed late last month.

THE NEXT evening 10,881 people — 4,000 of them sprawled on blankets on the lawn facing the shed — attended the American premiere of Benjamin Britten's "War Requiem."

Britten, using tonality spiced with dissonance, has interwoven the traditional Latin mass for the dead with nine chilling English poems by the doomed hero-bard of World War I, Wilfred Owen.

His work speaks movingly of the folly of war and the majesty of death, however encountered. It speaks to the heart (too directly, said one student composer: "It's not far out enough"). While it may not be a composition for all time, it is more than worthy of our time.



LEINSDORF GOES OVER A SCORE WITH CONDUCTING PUPILS
'Molto Allegro is perfectly good English.'

TOP SOLOIST was Phyllis Curtin, who delighted choral students by holding an informal seminar on singing before the concert. "Don't even think about your vocal chords," she told them. "Ideally, your voice will respond to mental commands, not to physical ones."

Tanglewood students last week also heard:

Violinist Henryk Szeryng (soloist with the Minneapolis Symphony next Oct. 25) on the concerto — "Somehow just knowing what the orchestra is doing helps your fingers even if you haven't practiced."

Composer Aaron Copland, chairman of the Tanglewood faculty, on modern music — "It's going 14 different ways at once. Now we are questioning the very nature of sound itself."

CONDUCTOR Arthur Fiedler, who drew 12,431 to a Boston Pops concert last week, on programming light music — "Keep you arrangements simple."

And, of course, the ubiquitous, irrepressible Leinsdorf. His Word for the Week, delivered at a rehearsal of the student orchestra: *Molto allegro* is perfectly good English."

A combination of boot camp, retreat house and concert hall, Tanglewood disappoints only those students who come expecting a sort of Berkshire Hilton.

One who did not, trombonist Robert Bailey, 24, Northfield, Minn., says it had given him "the most valuable training I've ever had."

The cello player says they are going to have to drag him back to Providence.

Minneapolis Tribune
MINNEAPOLIS, MINN,
D. 218,345 S. 654,561

AUG 1 1 1963

209

A NEW FORCE

Leinsdorf's Hand Now Guides Tanglewood

By HAROLD C. SCHONBERG

TO the public at large, the major elements of the Berkshire Music Festival are the weekend concerts in The Shed. To many professionals, though, the work of the Berkshire Music Center and the collateral Fromm concerts of contemporary music are of even greater importance. And in this summer of 1963 a new force entirely is activating the Music Center.

Erich Leinsdorf is, by all accounts, the force. An energetic man, he seems to find time to conduct his quota of rehearsals and concerts, work on the center curriculum, drop into classes, hold conducting seminars and in general put his personality on the entire festival as has no musician since Serge Koussevitzky.

How he does it all is a mystery. His predecessor, Charles Munch, paid very little attention to the Music Center. Mr. Munch, on becoming musical director of the Boston Symphony, made it clear at the outset that he was no teacher. He frankly said that his part in the festival would consist of being in charge of the concerts. Others would have to take charge of the center: its students, its faculty, its repertory, its workshops.

One can sympathize with Mr. Munch's attitude. The Boston Symphony is one of the world's great organizations, and one of the world's busiest. The conductor has a full-time job, with relatively few guests or assistants to relieve the work load. After a busy season, most conductors would like to go off and rest, meditate, study new music and restudy the old, prepare new repertory. Not the conductor of the Boston Symphony, though. His summer months have to be taken up with the festival. No wonder Koussevitzky and Munch for the most part repeated items of the winter repertory.

Widening Scope

But Mr. Leinsdorf seems not only prepared but eager to add to the scope of the entire festival. His programs this summer are much more catholic than those of his predecessors, what with several weeks of Mozart (including a gob of Mozart works never before heard at Tanglewood—or hardly anywhere else, for that matter), a concentration on Prokofieff and the American premiere on July 27 of Benjamin Britten's "War Requiem."

That's the festival part. As for the Music Center, Mr. Leinsdorf has a good many ideas, some of which he has already put into execution. He thinks that not enough care is taken in selecting the students; that in the past there has been too much mediocrity. This season, every applicant had to undergo an audition, and blood flowed. This did not in the least disturb Mr. Leinsdorf. In fact, this weeding-out of unqualified applicants pleased him, for he considers musical culture among professionals and would-be professionals at a low state, and he would not like the Music Center to be a forum for the unqualified.

"There is no necessity for profit in the Music Center," he said last week. "So why compromise? Why not search for a higher type of student? Why not stress general musical culture above the ability to finger a violin or shake a stick? After all, if you want to play a Beethoven violin sonata you have to know the quartets and symphonies."

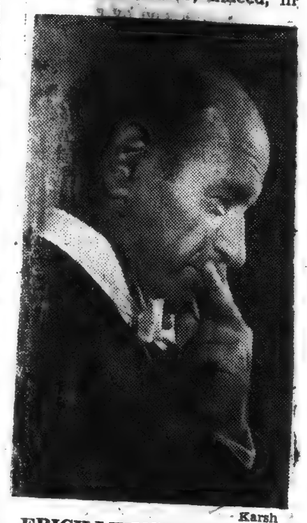
Thus this season there will be a concentration on chamber music at the Music Center. There will be many new seminar sessions. There will be symposiums, including one on the problems of string players later this summer. Already an imposing advisory committee of educators and pedagogues has been established; and the first meeting, last July 1, touched on a liaison between the Music Center and various music schools throughout the country. It is hoped that some sort of teaching fellowships in music, to aid the best Music Center students, can be worked out among the various colleges and conservatories throughout America.

From the Shoulder

When Mr. Leinsdorf addressed the students at the opening ceremonies last June 30, he put his cards on the table. And he had some hard words to say. "We will certainly try to make you more fully aware of what is involved in a total commitment to music. . . . Our faculty members are determined not to encourage sluggish minds or mediocre ability. That group is unfortunately more than sufficiently represented within our profession."

Mr. Leinsdorf put his finger squarely on the major trouble with most advanced music education today. (It is true all over the world, not only in America.)

Most music education is aimed at perfecting a vocal or instrumental technique. Young people come out of conservatories with a recital program or two, with a half-dozen or so concertos, with three or four operatic roles and a few dozen songs and arias. But they are blind to most other music; indeed, in



Karsh

ERICH LEINSDORF—"No forum for the unqualified."

way they are musical illiterates who have little style or culture.

As a conductor, Mr. Leinsdorf is constantly running into this type of musician—the musician who can play a concerto but cannot read score, much less his own part in a score. Here Mr. Leinsdorf did not mince words.

"The unhappy auditionist who is seemingly fluent in his sonata or concerto, only to collapse from shock of nonrecognition when it comes to 'reading,' is not as much to blame as his mentors who have encouraged him to pursue musical ambitions without thorough training. Many are the dubious advisers who steer their charges towards great solo virtuoso stardom. The hope of filling a spot vacated by a Kreisler or a Feuermann is a heady enough dream to induce hundreds of hopefuls to drill themselves into a stupor of Paganini caprices while neglecting to acquire a real musical education."

Intensive Course

A real musical education cannot, of course, be obtained in the eight weeks of the Music Center. Mr. Leinsdorf has no illusions on that point. All he hopes to do is fill a need: to raise standards as much as possible, give students new ideas and exposure to all kinds of music, make them read as much as possible, make them play chamber and other ensemble music, have them work with the experienced professionals of the Music Center. For the students, this will not be a vacation. It will be work.

And it will not be haphazard work.

"For the first time in many years," said a faculty member the other week, "things are organized around here. Those kids better look out. Big Brother is watching them."

PORTLAND, ORE,
OREGON LABOR PRESS
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SEP 20 1963

MARY LOU SPEAKER performs under baton of Boston Symphony's Erich Leinsdorf with Berkshire music center orchestra at Tanglewood in Massachusetts. She also played in concert there under direction of Eugene Ormandy. Mary Lou was one of 300 students who attended the annual summer institute this year.

Mary Lou Speaker

Portland violinist wins honors in East

A young Portland violinist is the first girl to ever be concertmistress of the student orchestra at the famed Berkshire music center at Tanglewood in Massachusetts.

She is Mary Lou Speaker, 18, daughter of Mr. and Mrs. Clifford Speaker, 3835 S.E. Ankeny Street. Her mother, Mariann, and older brother, Paul, are members of Musicians' Local 99, as is her Portland teacher, Raphael Spiro.

Mary Lou also earned the top prize given to a violin student at the eight-week summer festival, which she attended on a Portland Junior Symphony Scholarship. She is concertmistress of that group. The prize was a $100 award for greatest advancement and talent.

Her brother Paul is a cellist and was a Congress of Strings scholar four years ago. He now attends the Julliard music school in New York. Her mother, Mariann, "the family's best musician," according to Mary Lou, is in California on an organ playing and teaching tour for the Wurlitzer organ firm.

A Washington High School graduate, she will attend Portland State College this fall.

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POST SEASON

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The Knickerbocker News
ALBANY, N. Y.
...1963

AUG 2 8 1963 Buffalo

Enid Leinsdorf Proves Innovator as New Director

Tanglewood Echoes Season of Musical 'Firsts'

Tanglewood has ended another summer of music.

The sounds of the Boston Symphony Orchestra are stilled again at its Lenox, Mass., summer home, the crowds of summer music lovers have gone elsewhere and the final curtain of the Berkshire Festival rings the facts and figures of still another successful season.

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IT was a successful season with a new director, a host of first-time performers, another host of firsts in musical compositions—including an American premiere — and an increase in attendance and income.

Erich Leinsdorf was the new director, both music director of the orchestra and director of the festival as a whole. He directed nine of the 15 concerts given by the full orchestra, invited a number of soloists new to Tanglewood and selected some three dozen compositions to be performed by the orchestra at Tanglewood for the first time.

His guest conductors were Charles Munch, Eugene Ormandy, Richard Burgin, Pierre Monteux and Arthur Fiedler — who conducted the Boston Pops Orchestra for a benefit for the Berkshire Music Center.

ERICH LEINSDORF
A Season of Firsts

★ ★ ★

NEW SOLOISTS included pianists Van Cliburn, Lorin Hollander, David Bar-Illan, John Browning and Malcolm Frager; singers Alec Campbell, Walter Carringer, Jane Genovese, George Hoffman and Jeanette Scovotti.

The American premiere of Benjamin Britten's "War Requiem" joined a long list of other compositions "firsts" — including Haydn's Mass "In Time of War" and Symphony No. 52, Mendelssohn's complete music to "A Midsummer Night's Dream," nearly 20 compositions by Mozart, Prokofiev's "Alexander Nevsky" and Overture to "War and Peace," Tchaikovsky's Symphony No. 7, and excerpts from Wagner's "Parsifal."

In addition to the Boston Symphony Orchestra concerts there were performances by its members in the Tuesday chamber music series, by the Tanglewood Choir of the Berkshire Music Center, and by the Music Center Orchestra.

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CONTEMPORARY MUSIC presented by the orchestra included works of Barber, Bartok, Hindemith, Kodaly, Prokofiev, Respighi, Sibelius, and Stravinsky.

A jazz concert, with Gunther Schuller as host, also was included in the summer schedule.

The Berkshire Music Center, sponsored by the Boston Symphony Orchestra throughout the Berkshire Festival, completed its 21st session. Mr. Leinsdorf as director was complemented by Aaron Copland as faculty chairman. Its advanced music students included 300 from 38 states and 19 foreign countries.

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THERE WERE four seminars on contemporary music, another on 20th Century choral music and a supplementary performance of the complete piano works of Arnold Schoenberg.

A total of 40 various performances, compared to 38 in 1962, attracted a total of 233,845 persons and resulted in ticket sales of $568,453.50.

This was 16,203 more persons and $21,599 more than in 1962.

★ ★ ★

IT WAS the 28th year since the Boston Symphony Orchestra first performed at the Berkshire Festival — giving three concerts in four days to a total of 15,000 persons. And it was the 23d season since the founding of the Berkshire Music Center.

Tanglewood will again open for the Berkshire Festival next July 3 for its 29th eight-week season. The Music Center will be in session from June 28 to Aug. 23.

CHARLOTTESVILLE, VA.
PROGRESS
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AUG 3 0 1963 Buffalo

Coleman Named To Write Work For Tanglewood

Dr. Randolph E. Coleman, son of Mr. and Mrs. Clayton Coleman of 605 Cabell Ave., has been commissioned by the Fromm Foundation in association with the Berkshire Music Center to compose a work to be played during the 1964 season at Tanglewood, Lenox, Mass.

The commission carries a stipend of $300, in addition to living expenses at Tanglewood.

The announcement was made by Erich Leinsdorf, conductor of the Boston Symphony Orchestra and director of the Berkshire Center, and Paul Fromm, president of the Fromm Music Foundation.

Coleman is assistant professor of music at Winthrop College at Rock Hill, S.C.

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Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,084

OCT 15 1963

State Survey of Tourists Finds Tanglewood on Top

BOSTON — Tanglewood led the list of places most enjoyed by tourists in Massachusetts in a vacation survey made by the State Department of Commerce recently.

Western Massachusetts and the Mohawk Trail also led the tourists' choices for scenic beauty, followed by Pioneer Valley, Rockport and Cape Cod.

The Tanglewood Music Shed was among the four most popular vacation spots disclosed in the survey. The others were Cape Cod, Old Sturbridge Village and the Boston area. However, Boston also received the most adverse comments.

Historic places were rated highest among reasons for visiting Massachusetts. Scenery received the biggest vote as the most enjoyable part of the vacation, and many visitors described the Bay State as "the most beautiful in the nation."

Boston's black marks were based on traffic congestion, poor traffic patterns and inconsiderate motorists. Also criticized were many of the large cities, as being "run-down, tired and dirty, and needing modernizing." Lack of parking facilities at historic sites also came under fire.

Most of the complaints, however, centered on "high prices" and the difficulty of finding a good restaurant open after 10 p.m. Tourists said they most enjoyed the quaintness and simplicity of smaller communities.

Vacations and travel in Massachusetts have become an estimated annual $410 million business, the report said.

The New York Times
WESTERN EDITION
D. 100,000

OCT 8 1963 Buffalo

Is Authenticity in Music Possible?

Problems Created by Changes Since Mozart's Day

Literal Translations Barred by Altered Pitch, Instruments

By HAROLD C. SCHONBERG
Special to The New York Times.

NEW YORK.

This is a bit belated, but it will serve as an admirable text for a sermon now that a new music season is upon us. It also will be a paradoxical text: one that will plead for the necessity of authenticity while performing older music, and will at the same time point out that authenticity is impossible.

It started with the Mozart series conducted early this summer by Erich Leinsdorf and the Boston Symphony at Tanglewood. This writer wondered whether it was necessary to have as many strings as the conductor used. He also queried some of the points of scholarship in the performances—trills going every which way and so on.

Whereupon letters started to come in. They boiled down, most of them, to a series of simple questions: what makes you so sure that you know the answers? Were you alive in Mozart's time? Do you own any of Mozart's recordings? Have you the faintest idea of Mozart's tempos and dynamics? Can you have the faintest idea of Mozart's tempos and dynamics? Smart guy.

And, in many respects, those questioners had a point. For today it is literally impossible to achieve authenticity in performances of Mozart, Naydn and Beethoven (much less Bach and the other baroque composers; but let's save Bach for a future time).

Lost Traditions

If by authenticity we mean a literal translation of the notes as Mozart would have heard them, it is impossible because too many traditions have been lost and too many factors have physically changed.

One of the changed factors, for instance, is pitch. Today's pitch is A-440 (though many orchestras, especially American ones, go above that in a quest for brilliance). In Mozart's day, pitch was about a halftone lower. Those high F's in the Queen of the Night area were E's in Mozart's ear.

Were he to hear a performance today of his G minor Symphony, Mozart would scream in agony. For he, with possibly the most perfect ear of anybody who ever lived, would be hearing his symphony a half-tone sharp, and the aural disturbance would be intolerable to him.

Not only pitch, but the actual instruments have changed. Woodwinds today are keyed quite differently. Horns sound differently. Even violin sound today is different, thanks to the introduction of the chin rest and wire strings.

The chin rest, which Louis Spohr is said to have made fashionable early in the 19th century, makes it possible for violinists to use a much faster, wider vibrato—a vibrato completely unknown in Mozart's time.

These are physical differences, and any sensitive conductor or solo performer who plays Mozart should be aware of them. Not that anything can be done about these physical factors. No violinist today is going to put aside the chin rest, nor is a horn player going to return to a valveless instrument.

But there are other factors about which nearly all conductors today display a blissful ignorance. These even extend to textual matters. Several years ago, H. C. Robbins Landon, in his "The Symphonies of Haydn," carefully collated all modern editions against original manuscripts or first editions.

Real Shockers

He came up with some real shockers, pointing out error after error in the modern editions. How many conductors have taken the trouble to collate their scores against the Robbins Landon corrections?

Or take the size of present-day orchestras playing Mozart and Haydn. Now, it would be a mistake to think that those two composers liked small orchestras. Mozart was carried away with big groups, and there were a few in Europe at the time, notably the Mannheim orchestra, that almost approximated symphonic groups of today.

But the balances were different. Mozart's orchestra increased wind instruments in relation to strings. Writing home to his father on one occasion, he chortled with joy over the large number of strings in an orchestra he had conducted, "and bassoons doubled, of course."

Hardly a living conductor cares anything about studying the problems of balance in the Mozart orchestra according to Mozart's own practice.

Nor does he concern himself much with ornamentation. Ornamentation in Mozart's time was a less complicated subject than it was in Bach's. Yet Mozart ornamentation is integral to the music. Do trills start on the main note (as is almost the universal custom today) or the upper (as they almost universally did in Mozart's day)?

One hears Mozart performances in which the soloist trills one way, the orchestra another in the same phrase; and not only that, but in any given phrase, conductors today will let their string section do what it wants, the result being some violinists trilling one way, other violinists doing it quite differently at the same time.

And what about differences of national style in early music? This is a subject about which nearly all performing musicians know nothing. There is a marked difference between an 18th-century French, Italian and German score. Each nationality developed its own peculiarities in rhythm, dynamics, phrase and ornamentation.

Those interested can get a brief summary of those differences in Thurston Dart's valuable little "The Interpretation of Music," recently published by Harper in its Colophon paperback series.

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Sunday Courant
HARTFORD, Conn.
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Don't take my word for it. This summer Erich Leinsdorf, new conductor of the sainted Boston Symphony, took Tanglewood by the scruff and gave it a shaking. During recent seasons, these famous concerts had been turning into a musical Coney Island. The festival was just another place for tourists to send postcards from. The programs had been worn threadbare. They were a stable of warhorses, a harvest of chestnuts. People who thought they could listen to the great 19th Century masterpieces till the cows came home, were beginning to see the critters winding slowly o'er the lea.

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Mr. Leinsdorf set about blowing the dust off the Tanglewood programs. At the end of the festival, the Boston Symphony Orchestra was able to report its best season on record. The fakery of the contention that the tried and true is the best thing for box office, was exposed. Perhaps the crowds still came just for the postcards. But at least letting a little fresh air blow through the music shed and into the audience's lungs did not give the tourists the bends. And it is quite possible that any serious customers sat down and wrote Mr. Leinsdorf a mash note. The long-suffering music reviewers certainly did.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

ATHENS HERALD
Thursday, September 5, 1963

Summary of 1963 Berkshire Festival

The 1963 Berkshire Music Festival has ended and passed into history setting new records in the process. When the Boston Symphony Orchestra first performed at the Berkshire Symphonic Festival in 1936, it gave three concerts in four days before audiences totaling 15,000. Last year the 1962 Berkshire Festival attracted more than 217,000 people. Statistics for the 1963 Festival are given below. The 1964 Berkshire Festival will open on July 3 and continue for eight weeks.

Berkshire Festival Concerts:

	1963 (8 weeks)	1962 (8 weeks)
15 concerts by the full BSO	127,225	117,134
6 Mozart concerts, BSO members	34,887	32,585
2 Bach concerts, 1 Haydn, BSO members (3 Bach concerts, 1962)	18,547	
6 chamber music concerts	6,062	
(8 chamber music concerts, 1962)		10,342
Total, Berkshire Festival Concerts	186,771	(174,563)
To Benefit Orchestra's Pension Fund:		
8 Open Rehearsals	32,305	(28,080)
To Benefit Berkshire Music Center:		
Boston Pops at Tanglewood	12,431	12,354
Gala Evening	2,338	2,745
Total, Berkshire Music Center Benefits:	14,769	(15,099)
Grand Totals:		
Attendance:	233,845	217,642
Ticket Sales:	$568,453.50	$546,894.50
Friends of the Berkshire Music Center:	1963	1962
Friends Memberships:	4,183	3,533
Friends Contributions:	$30,967.12	$25,240

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY 15,881

SEP 1963

MASSACHUSETTS

Britten in the Berkshires

Lenox.—The most keenly anticipated event of this summer's Berkshire Festival was the American premiere of Benjamin Britten's "War Requiem" on July 27. Joining Erich Leinsdorf and the Boston Symphony were Phyllis Curtin, soprano; Nicholas DiVirgilio, tenor; Tom Krause, baritone; the Chorus Pro Musica, under Alfred Nash Patterson; and the Columbus Boychoir, under Donald Bryant.

Many who came to Tanglewood had already heard the work on records, and at first the stinging, poignant protest against war seemed disappointingly unrealized. Contributing to this was the soggy humidity, redoubled under hot television lights.

Leinsdorf began the music rather abruptly, and Britten's haunting beginning came out muddy. It wasn't until the pure tones of the boys' voices came in from the side that the music began to take shape. From then on, it became steadily more convincing. Miss Curtin delivered her sometimes angular and spasmodic lines (as in the "Lacrimosa") with keen penetration. There were moments of instability in the singing of DiVirgilio and Krause, but DiVirgilio made an especially lovely moment out of the high ascending scale which ends the "Agnus Dei," and Krause's handsome singing helped underline the work's drama.

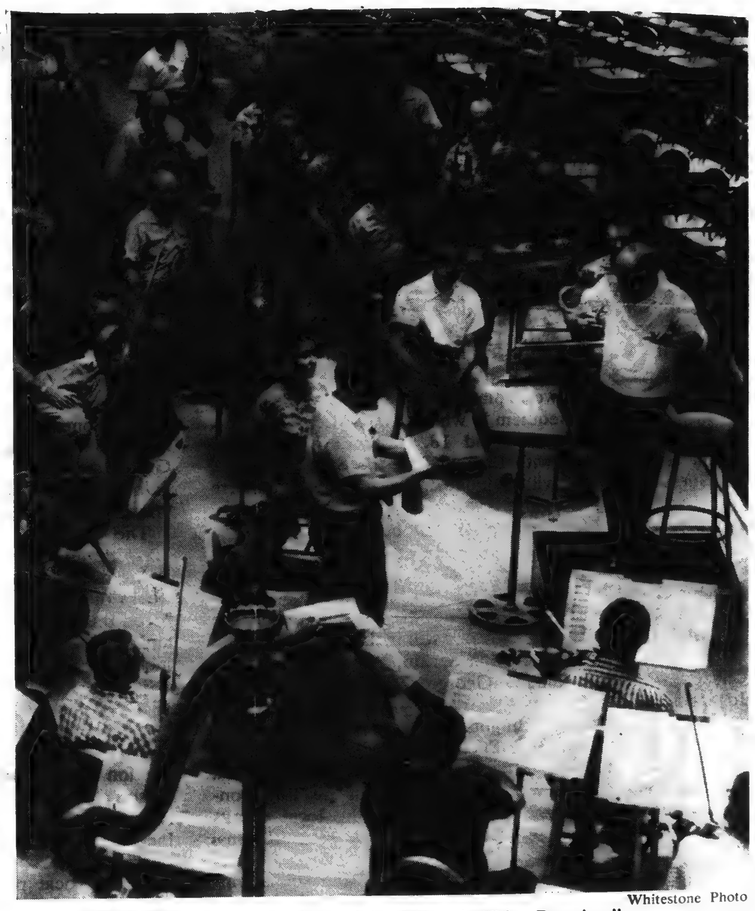
During the remaining weeks of the season, Charles Munch, Eugene Ormandy, Pierre Monteux and Richard Burgin appeared as guest conductors. Malcolm Frager not only played the Prokofieff First Piano Concerto for which he was scheduled (August 2, under Leinsdorf) but pinch-hit on the preceding Sunday afternoon for Nicole Henriot-Schweitzer in the same composer's Second Concerto (under Munch). He brought off both performances with distinction.

Other Prokofieff music heard during this 10th anniversary of his death included the Third Piano Concerto (Jorge Bolet, August 11) and Fifth Piano Concerto (Lorin Hollander, August 16, both under Leinsdorf; the Fifth Symphony (Ormandy, August 17) and Sixth Symphony (Leinsdorf, August 24); and Leinsdorf's elegant reading of the "Classical" Symphony (August 18).

Some of the most gristly Prokofieff occurs in the Fifth Concerto, and Lorin Hollander was more than equal to its pyrotechnical demands. On the same weekend, Barber's Piano Concerto, played by John Browning under Leinsdorf, confirmed its original impression of warm communicativeness.

Among the other composers in Leinsdorf's programs, Mendelssohn fared exquisitely ("Midsummer Night's Dream" excerpts, August 10), and Brahms sounded wonderfully clear but too cool (Third Symphony, July 26). However, the Brahms Double Concerto was given a fervent performance by soloists Joseph Silverstein and Samuel Mayes, both members of the orchestra.

—LOUIS CHAPIN



Whitestone Photo

Tanglewood: Rehearsal for Britten's "War Requiem"

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Telegram (m)
WORCESTER, Mass.
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AUG 27 1963

Success at Tanglewood

The 26th season of the Berkshire Music Festival at Tanglewood was its most successful. Critics have constantly hailed the programs. The festival has been rated "one of the best of its kind in the world."

Massachusetts can be proud of this contribution to national culture.

The eight-week season ended on a high note with the summer's peak attendance — 12,481 — for Van Cliburn's playing of Brahms' Piano Concerto No. 2 in B flat.

Although artistic quality is the measure of success in a music festival, attendance and income have important bearing on its future.

The season's total attendance of 233,845 was a record, as was the income from ticket sales — $568,453.

At the same time, Erich Leinsdorf, music director and conductor of the Boston Symphony Orchestra, has reduced enrollment and raised the standards of the festival's school with the intent of further improvement.

Auditions are to be the sole basis for selection. This past year some 300 participants from 19 countries studied at Tanglewood.

Development of new talent is a goal at least as important as the appreciation of existing excellence.

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MASSACHUSETTS

Britten in the Berkshires

Lenox.—The most keenly anticipated event of this summer's Berkshire Festival was the American premiere of Benjamin Britten's "War Requiem" on July 27. Joining Erich Leinsdorf and the Boston Symphony were Phyllis Curtin, soprano; Nicholas DiVirgilio, tenor; Tom Krause, baritone; the Chorus Pro Musica, under Alfred Nash Patterson, and the Columbus Boychoir, under Donald Bryant.

Many who came to Tanglewood had already heard the work on records, and at first the stinging, poignant protest against war seemed disappointingly unrealized. Contributing to this was the soggy humidity, redoubled under hot television lights.

Leinsdorf began the music rather abruptly, and Britten's haunting beginning came out muddy. It wasn't until the pure tones of the boys' voices came in from the side that the music began to take shape. From then on, it became steadily more convincing. Miss Curtin delivered her sometimes angular and spasmodic lines (as in the "Lacrimosa") with keen penetration. There were moments of instability in the singing of DiVirgilio and Krause, but DiVirgilio made an especially lovely moment out of the high ascending scale which ends the "Agnus Dei," and Krause's handsome singing helped underline the work's drama.

During the remaining weeks of the season, Charles Munch, Eugene Ormandy, Pierre Monteux and Richard Burgin appeared as guest conductors. Malcolm Frager not only played the Prokofieff First Piano Concerto for which he was scheduled (August 2, under Leinsdorf) but pinch-hit on the preceding Sunday afternoon for Nicole Henriot-Schweitzer in the same composer's Second Concerto (under Munch). He brought off both performances with distinction.

Other Prokofieff music heard during this 10th anniversary of his death included the Third Piano Concerto (Jorge Bolet, August 11) and Fifth Piano Concerto (Lorin Hollander, August 16, both under Leinsdorf; the Fifth Symphony (Ormandy, August 17) and Sixth Symphony (Leinsdorf, August 24); and Leinsdorf's elegant reading of the "Classical" Symphony (August 18).

Some of the most gristly Prokofieff occurs in the Fifth Concerto, and Lorin Hollander was more than equal to its pyrotechnical demands. On the same weekend, Barber's Piano Concerto, played by John Browning under Leinsdorf, confirmed its original impression of warm communicativeness.

Among the other composers in Leinsdorf's programs, Mendelssohn fared exquisitely ("Midsummer Night's Dream" excerpts, August 10), and Brahms sounded wonderfully clear but too cool (Third Symphony, July 26). However, the Brahms Double Concerto was given a fervent performance by soloists Joseph Silverstein and Samuel Mayes, both members of the orchestra.

—LOUIS CHAPIN

Whitestone Photo

Tanglewood: Rehearsal for Britten's "War Requiem"

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
ATHENS HERALD
Thursday, September 5, 1963

Summary of 1963 Berkshire Festival

The 1963 Berkshire Music Festival has ended and passed into history setting new records in the process. When the Boston Symphony Orchestra first performed at the Berkshire Symphonic Festival in 1936, it gave three concerts in four days before audiences totaling 15,000. Last year the 1962 Berkshire Festival attracted more than 217,000 people. Statistics for the 1963 Festival are given below. The 1964 Berkshire Festival will open on July 8 and continue for eight weeks.

Berkshire Festival Concerts:	1963 (8 weeks)	1962 (8 weeks)
15 concerts by the full BSO	127,225	117,134
8 Mozart concerts, BSO members	34,887	32,585
3 Bach concerts, 1 Haydn, BSO members (3 Bach concerts, 1962)	18,547	
8 chamber music concerts	8,062	
(8 chamber music concerts, 1962)		10,342
Total, Berkshire Festival Concerts	186,771	(174,563)
To Benefit Orchestra's Pension Fund:		
3 Open Rehearsals	32,305	(28,080)
To Benefit Berkshire Music Center:		
Boston Pops at Tanglewood	12,431	12,354
Gala Evening	2,338	2,745
Total, Berkshire Music Center Benefits:	14,769	(15,099)
Grand Totals:		
Attendance:	233,845	217,642
Ticket Sales:	$568,453.50	$546,894.50
Friends of the Berkshire Music Center:	1963	1962
Friends Memberships:	4,186	3,533
Friends Contributions:		

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Success at Tanglewood

The 26th season of the Berkshire Music Festival at Tanglewood was its most successful. Critics have constantly hailed the programs. The festival has been rated "one of the best of its kind in the world."

Massachusetts can be proud of this contribution to national culture.

The eight-week season ended on a high note with the summer's peak attendance — 12,431 — for Van Cliburn's playing of Brahms' Piano Concerto No. 2 in B flat.

Although artistic quality is the measure of success in a music festival, attendance and income have important bearing on its future.

The season's total attendance of 233,845 was a record, as was the income from ticket sales — $568,453.

At the same time, Erich Leinsdorf, music director and conductor of the Boston Symphony Orchestra, has reduced enrollment and raised the standards of the festival's school with the intent of further improvement.

Auditions are to be the sole basis for selection. This past year some 300 participants from 18 countries studied at Tanglewood.

Development of new talent is a goal at least as important as the appreciation of existing excellence.

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TIMES UNION
ALBANY, N. Y.
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AUG 2 5 1963

Terrific Trio Tanglewood's Guiding Lights

By EDGAR S. VAN OLINDA

As the 1963 Berkshire Music Festival draws to a close today, it is interesting to place in juxtaposition the three world-famous musical dictators who have guided the artistic progress of the Boston Symphony Orchestra since the Bostonians first preempted the magnificent grounds of Tanglewood, their gift estate near Lenox, Mass., in August, 1936.

The concerts, succeeding those of the late Henry Hadley on the Hanna Farm, near Interlochen, were first held in a mammoth circus tent. On Sunday evening, Aug. 16, of that year, "the rains came, the floods descended and beat upon that house" with such force as to drown out the orchestra which was on a coast-to-coast radio network. Serge Koussevitzky, who was on the podium, notified his board of trustees, in no uncertain terms, that he would never again conduct his orchestra under canvas. It was then that Miss Gertrude Robinson Smith, a summer resident of Stockbridge, mounted the platform, and as the result of an impassioned speech, secured pledges to underwrite the cost of the present 6,000-seat Music Shed.

Since that history-making and inharmonic, counter-attraction, the Boston Symphony Orchestra has functioned, beautifully, rain or shine. There have been hot, humid days and nights when even the immaculate Koussevitzky and the members of his orchestra shed their coats and played in comparative comfort. That sartorial arrangement is still in force.

Era Of Mystification

There was an era when the artistic function of the conductor mystified many musical laymen. To the uninitiate, many of them were frustrated instrumentalists. Mr. Koussevitzky, himself was a virtuoso on the double bass, and I recall his appearance in Harmanus Bleecker Hall as soloist with the orchestra of Emil Mollenhauer of Boston, during the annual May Festival in Albany at the turn of the century.

As the music lovers became more familiar with the function of the conductor, the maestros were divided into three categories; this man conducted without a score; this one without using a baton; the third re-arranged the seating of the instrumentalists.

ERICH LEINSDORF

CHARLES MUNCH

SERGE KOUSSEVITZKY

However, the music reviewers had their own classifications. Serge Koussevitzky was the showman. Charles Munch was the gentle man who was graced with the established European traditions. Erich Leinsdorf is the dynamic conductor. All are, or were, products of their early environments.

Koussevitzky Unorthodox

Mr. Koussevitzky was of Russian origin. His unorthodox stage demeanor frequently came between the music and the audience. He loved the adulation of the crowd and posed, obligingly, before he gave the downbeat and at the conclusion of the work, for photographers, professional and amateur.

He also added a vocal accompaniment of his own as did Toscanini, during some felicitous phrase — and not always in the same key. But he was at his artistic and emotional zenith when he played the music of his countryman, Tchaikowsky.

Munch Served With Humility

Charles Munch, who succeeded Mr. Koussevitzky following the latter's death in 1951, was, temperamentally, the direct antithesis of his predecessor. His conducting was self-effacing, engagingly modest and unassuming. He served, music with humility. In the music from the French repertory and that of Brahms, Dr. Munch was supreme.

Mr. Leinsdorf, who was appointed permanent conductor of the Boston Symphony Orchestra, following Dr. Munch's retirement last fall, was born in Vienna and came to New York in 1912. His earlier leaning was toward a concert career as a pianist; later, grand opera. For many years he was associated with the famous Vienna Opera and more recently, with the Metropolitan Opera Company, where he was considered one of the outstanding directors of that art form.

Leinsdorf Shows Greatness

There were many Tanglewood regulars who were dubious about Mr. Leinsdorf's orchestral abilities. However, from the moment he walked on the stage of the Tanglewood Music Shed to inaugurate the Bach and Mozart series this year, he established himself immediately as one of the great conductors of this generation.

Mr. Leinsdorf conducts without score, except when a concerto is programmed, and his articulate hands and electronic fingers draw from his ensemble of 104 artists magnificent musical effects as skillfully as a puppeteer manipulates the strings which activate his inanimate subjects.

His command of the orchestra, and his knowledge of all its resources are consummate. He knows how to blend and, balance, skillfully, the different sections into a rich tone texture. He can adapt orchestral technique to every requirement of a performance. Beyond all this, he has unquestioned authority and the respect of his instrumentalists; authority and respect that earned for him the title, in his formative years — "The Young Toscanini."

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Music

Tanglewood Season: A Summary

By RAYMOND MORIN
Telegram Music Critic

Boston Symphony conductor Erich Leinsdorf gave a master lesson in the art of program-making at Tanglewood this summer.

Repertory extended from Mozart's dust-gathering Recitative and Rondo for Soprano and Piano Solo with Orchestra, K.505, to the American premiere of Benjamin Britten's "War Requiem."

The new conductor of the Boston Symphony ended a "cold war" of several years standing in which the New York critics had been principal opponents.

Chief complaint was over the absence of unfamiliar music, old or new. It was also deplored that the orchestra repeated at Tanglewood most of the repertory that it had played in Boston the previous season.

It was never quite clear to us why this was so "dreadful." Only a small percentage of the Berkshire Festival audience comes from Boston — and the New York critics hadn't heard the Boston concerts anyhow.

No 'Brain Children'

Two conspicuous changes were noted in this summer's Tanglewood programming. One was the absence from major concerts of new "brain children" by Berkshire Music Center faculty members and their close associates. The other was the omission of most "laboratory experiments"—old or new.

Oddly enough, the "duds" were selected and conducted by guests. One was the "Love Scene" from Berlioz' "Romeo and Juliet," appetizing as it may sound. It was conducted by Charles Munch. Others were Beethoven's weightless "King Stepnen" Overture (Pierre Monteux), and Stravinsky' scatter-mongering suite, "Le Baiser de la Fee" or "The Fairy's Kiss" (Richard Burgin).

Leinsdorf's only real risk was scheduling 14 works by Serge Prokofieff in observance of the 10th anniversary of his death, March 5, 1953. Fortunately it was Prokofieff. Selections were well-chosen — a cantata, quartets, three symphonies, two overtures, and four of the five piano concertos. Probably the Fourth Piano Concerto was omitted because it's for the left hand alone and few pianists have taken the trouble to learn it.

A tradition was tossed aside when the festival closed with Prokofieff's "Alexander Nefsky" and Tchaikovsky's Fift hSymphony, For years it "had to be" Beethoven's Ninth Symphony. For years before that it was Sibelius' Second Symphony.

6-Course Bachian Meal

No matter how great the work, the public can temporarily lose an appetite for it. This was pretty well proved this summer by the general apathy for the six-course Bachian meal that was served fo the umpteenth time, the complet Brandenburg concertos.

The Royal Ballet returned t England last season, smarting from this lesson. In 1949, when i first presented full-length "Swar Lake" and "Sleeping Beauty," American audiences were ecstatic. The seventh annual performances were still visually beautiful, but boredom had set in. Audiences steadily diminished.

Leinsdorf's Tanglewood programs proved a number of facts that are just as applicable to a full-fledged festival as a single concert:

1. Music selected must not run the risk of being merely suspected to have genuine merit. Audiences may applaud politely but their wounded ears are never quite healed.

2. Performance must be top-flight, especially for familiar music that already has a criterion for comparison.

3. The name of a great composer affixed to a work does not necessarily make it great music.

4. Barring certain individuals, pianists are the most popular soloists, with singers in second place.

5. Audiences are willing to be pro-contemporary, but grumble at being made to serve as guinea-pigs. Specifically, they rebel when placed in the position of having to accept musical garbage at the risk of appearing too stupid to relish it.

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A Woman's New York

By ALICE HUGHES

Every summer 104 musicians, members of the Boston Symphony Orchestra, together with their wives, children, and — in the words of the Gilbert & Sullivan — "their sisters and their cousins and their aunts," descend upon the peaceful little villages of Lenox, Lee, Stockbridge, and the neighboring town of Pittsfield, Massachusetts, to hole in for the eight-week season of the Berkshire Music Festival. Naturally, housing is the priority-problem as these tiny hamlets stretch to contain the influx.

Many of the natives flee the area altogether, refusing to consort with big-city music-lovers, whether "respectable" or "beatnick" as to attitude and dress. However, these same natives are not above jacking up their summer rental-prices to whopping sums which keep them cozy and warm during the mild Berkshire winter.

Some members of the orchestra found ways to beat the housing problem by banding into a cooperative which bought land along Mah-Kee-Nac Lake near Tanglewood, and building their own homes here. Here they enjoy a music-oriented, though somewhat suburban-like community life where the children swim and boat on the lake, while the wives entertain one another at coffee klatches, luncheons or dinner. The husbands have not been much in evidence since the new conductor, Erich Leinsdorf, took over. Mr. Leinsdorf holds two rehearsals every day except concert nights, when the men rehearse from 10 in the morning until 1 P. M., then show for the evening concerts in summer evening dress at 8:00 P.M. This is a hard life after the leisurely rehearsal schedule of the gentle Charles Munch, Mr. Leinsdorf's predecessor.

Several fashionable finishing schools in the area opened their gates to the students of the Berkshire Music Center, come to study music appreciation, the various instruments of the orchestra, and conducting. Scholarships help pay their way .But orchestra-members who can't pay Lenox and Lee prices, and who detest the long drive to and from Tanglewood and Pittsfield (where the rates are lower), have taken to bird sanctuary high up on a hill near lenox. In this quiet preserve which the birds call "home," little shacks have been put up — almost primitive — one all-purpose room which is living room, bedroom, dining room and kitchen, with a walled-off corner for the bathroom. However, what these lodgings lack in material splendor is more than made up for in the majesty of the commanding view from every door and window of "The Eagle's Nest," which my brother-inlaw and sister used to call the sanctuary shack they took one season, in order to hear the matutinal concert of the birds who sang for their fellow-musicians.

Just as summer vacations are about to come to a close, the Yankee Airlines of Pittsfield, Massachusetts, got a franchise from the U. S. Government to fly the mail from Pittsfield to New York. To summer bachelors with vacationing wives and families in the Berkshires' many resorts, this spells the end of freedom, for the trip by air from Pittsfield to La Guardia Airport takes 55 minutes by the clock. No wonder the little woman is demanding that her wandering bread-winner come home to roost. I took the trip myself this morning — the mail, five gentlemen passengers and I. There were two empty seats on the plane this morning, but it'll be SRO when the word really gets round to the wives.

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CAMDEN, N. J.
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AUG 22 1963

American Culture Great

By INEZ ROBB

TANGLEWOOD, Mass. — If someone in this territory says "The woods are full of 'em" he isn't referring to the canny deer that have plastered the highways with the warnings: "Deer Crossing."

What the woods—and they are very beautiful — are full of in this district are violinists, painters, apprentice actors, jazz aficionados, ballet scholars, sunbathing members of the Boston Symphony Orchestra and fans and/or patrons.

Tanglewood, where the Boston Symphony Orchestra (familiarly known in these parts simply as "The BSO") persents an eight-week summer season, is the center of the largest Kulturklatsch in this country. It is spread all over the Berkshires. And while it is centered in Massachusetts, the enclave spills over into the Shaker Museum on the West at Chatham, N.Y., and into the Sharon Playhouse, the Music Mountain and the Yale Summer School in Connecticut on the South.

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AUG 30 1963

Eric Leinsdorf Leaves Lenox

Erich Leinsdorf, music director of Boston Symphony Orchestra, has departed from Tanglewood at Lenox, Mass., following his first season as music director of the Berkshire Festival.

Following a vacation in Santa Fe, New Mexico, he will return to Boston in mid-September for first rehearsals of the Boston Symphony's 83rd season, opening September 27.

TIME
NEW YORK, N.Y.
W. 2,737,925

AUG 30 1963

CONDUCTORS

A Tree Grows at Tanglewood

When Conductor Erich Leinsdorf arrived at Tanglewood to work with the Boston Symphony Orchestra this summer, he announced his intentions in a gentle flurry of aphorisms. Tanglewood is a tree with many branches," he has said in a typical comment on the bucolic Massachusetts festival. "You can't tell which will wither away and which will blossom." Last week, as the Tanglewood season closed to the music of rave reviews, the Tanglewood tree, well watered at the roots, seemed to be blooming more richly than ever.

Festival Spirit. Tanglewood has been the Boston's summer home for 27 years, and its musical standards have always been as high as the orchestra's. But over the course of Charles Munch's 13-year reign as Boston's maestro, Tanglewood wilted sadly in the August heat. Munch was little interested in teaching, weary from his long winter, remote from Tanglewood's earnest youthfulness. When Leinsdorf was appointed to succeed Munch last fall, Tanglewood's friends took heart: the 50-year-old Vienna-born conductor seemed just the man. "He has a festival spirit," said Bass Clarinetist Rosario Mazzeo, the B.S.O.'s personnel manager. "He has the most extraordinary set of qualities —his time is laid out by an IBM computer, but he's available to everybody. He could manage General Motors."

Throughout the eight-week festival, Leinsdorf more than lived up to such high praise. He rose each day for an 8 a.m. breakfast, filled the mornings with rehearsals and conducting classes, the afternoons with conferences and more rehearsals, the evenings with performances. He played through a Mozart series, a Prokofiev cycle, and led his orchestra through a total of 32 works new to Tanglewood, including the American première of Benjamin Britten's *War Requiem*.

Astonishing Lessons. For his 300 students, Leinsdorf mixed wit, energy and a towering musical intelligence to give them a vigorous summer of learning. He brought in soloists such as Pianists Lorin Hollander and Malcolm Frager to talk with his students, and even induced Eugene Ormandy to conduct the Tanglewood student orchestra. Taking a place in the orchestra himself, he was unsparing with the large batch of student conductors who turned up this year. Stopping the young conductors in mid-beat, he would say, "Why didn't the orchestra play for you there? Are you taking the orchestra's tempo or are they taking yours? Be honest with me."

LEINSDORF WITH CONDUCTING CLASS
"You can't tell which will wither away and which will blossom."

But the season was more than an astonishingly good lesson in how to run a music festival. Attendance climbed along with interest and good reviews, and among the Boston's musicians, morale was never higher. "The orchestra has enjoyed his easy way," says Mazzeo, whose post as complaint clerk for all the other musicians makes his praise of a conductor unique. "We've had more fun this summer than we've ever had before."

BACKGROUND MUSIC

But It's Good for You

The music darts into the ear, does its subtle job in the subcortex of the brain, then slips out the other ear without saying goodbye. The listener is all but unaware that he has heard anything, but the music has sloshed around inside his head, and relieved of the humdrum business of thinking, he feels better immediately. His mouth smiles. He likes his work, loves his wife, spends his money. The only thing he has to fear is silence, but thanks to a company called Muzak and its many imitators in the background music business, he has nothing to worry about. Loudspeakers are everywhere.

The total market of America is by now almost [illegible]. Muzak gets the credit for being the biggest noise maker of all, a feat that brings in $15,000,000 a year from its 30,000 subscribers. The soft comforting sounds that ooze from Muzak's speakers are heard each day by more than 60 million people—in hospitals and mortuaries, elevators and space capsules, prisons and jute mills. Muzak plays during all top secret conferences in the Pentagon, where its [illegible] to confound eavesdroppers by blotting out all the secret talk. If the [illegible] faintly Chaplinesque [illegible] escapes the Muzak men, whose aim is to bring calm to the beast.

We Shall Overcome. Armed with telephone lines [illegible] its army of loudspeakers, Muzak plays its melodies from inside locked rooms. Once a week the Muzak man enters to change the tapes, and it is a comfort to know that the machines are locked so that even in the event of total catastrophe, they could continue playing untended.

Muzak programmers have studies that show productivity when workers get grumpy and lags at 10:30 in the morning, 3:30 in the afternoon, and they use their knowledge to plan programs of counteracting melodies, saving strong medicine such as *Bibbidi-Bobbidi-Boo* and *Pass That Peace Pipe* for the two big slumps. The music sometimes becomes addictive, as in the case of one Irving Weider, who gets a thorough musication every day in his job at Miami's Muzak man. "I have Muzak in every room of my home," he says proudly. "Twenty-four hours a day. We sleep with it on, watch TV with it on. I never allow it to be turned off because I know that music has a therapeutic, psychological value."

The Skeleton's Showing. To win such willing ears, Muzak keeps things simple and undemanding, guided always by its sole esthetic law: music must be unobtrusive. Ensuring that Muzak never intrudes, Program Director Donald M. O'Neill, the top banana of the piped-in music world, frowns on jazz, vocal music of any kind, classics, instrumental solos, everything set in minor keys (too sad), and anything else that lasts more than three minutes. O'Neill, his ten musicologists and his 35 arrangers, all work for a "functional sound" that [illegible] their "stimulus chart." When [illegible] they notice something in their music that grasps their own attention, they say, "The skeleton's showing," and gravely cut it out.

Muzak makes all its own recordings in an atmosphere of "the fullest artistic freedom," then turns the results over to engineers who squeeze down the dynam-

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Journal (e)
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DAILY TIMES
TRENTON, N. J.
AUG 23 1963

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News (e)
FRAMINGHAM, Mass.
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News (e)
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Sun-Bathing To Music

By Inez Robb

TANGLEWOOD, Mass. — The music lover who wants informal comfort with his concert can listen to the ravishing music of the Boston Symphony Orchestra in shoeless, tieless, coatless ease while stretched out on a chaise lounge under the ancient trees that shade Tanglewood's velvety lawns.

That is one of the privileges to be found in this yeasty, wide - spread cultural enclave which has grown up around the Boston orchestra's Summer festival, which offers us on home ground what so many Americans annually go to Europe to find.

Or is the customer likes to sunbathe to music he can throw himself on a blanket in shadeless areas and slowly bake to Brahms and Beethoven.

Throughout the concerts in the orchestra's Summer home the patron can eat and drink as long as he doesn't smack his lips, chew peanut brittle or other crunchy food, rustle that damnable crinkly wrapper in which so much food is now enclosed, pour from a gurgling bottle or otherwise make noises that would interfere with his neighbors' enjoyment of the glorious music.

Turf Patrons Pony Up $2.50.

The audience at Tanglewood is divided into two groups — one the stuffed shirts like myself who buy a seat inside the Music Shed. This is open on three sides and from it the music pours in a golden flood. The second group is Tanglewood's "turf" patrons who pay $2.50 for a general admission ticket which entitles them to sit on the grass and enjoy all the fun.

To the music lover accustomed only to the restrictions of the concert hall, the informality of the turf set is apt to smack of a family outing at Coney Island.

While dozens of turf fans being lightweight folding aluminum garden chairs and chaise lounges with them, hundreds bring blankets on which they throw themselves and make camp for the duration. The general effect is wall - to -wall blankets. Once they are spread, the first thing the spreadee does is to kick off his shoes.

Music lovers are also formidable trenchermen. They stagger through the gates of Tanglewood not only under the weight of gargantuan lunch baskets but toting small refrigerators full of ice and beer. But, having once made camp, they listen wiht truly rapt attention to Prokofiev, Wagner, Sibelius and Franck.

They listen with at least as much concentration and enjoyment as the 6,000 proper customers inside the Shed, seated on chairs which inspire many a patron to bring a cushion from home. During the intermission last Sunday I saw one young turf fan so carried away by the Barber piano concerto that he stood in his bare feet, oblivious to everything, conducting some invisible orchestra audible only to himself.

Erich Leinsdorf A Joy To Watch

Next Summer I swear I am going to enroll among the turf patrons, kick off my shoes, ease the two-way stretch, and relax to music.

Indeed, the only joy the turf patrons miss is watching the Boston Symphony in action under the fluid hands of its new conductor, Erich Leinsdorf.

On the other hand, the turf patrons have the sun in the morning and the moon at night, and the stars as a bonus on Summer evenings.

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SEP 25 1963
THE TIMES RECORD
TROY, N. Y.
D. 41,136
AUG 31 1963
Rochester Times-Union
ROCHESTER, N. Y.
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SEP 10 1963

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
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SEP 29 1963

Music Notes

The Artists Advisory Council has terminated its contest for an orginal American opera without naming a winner. A $3,000 award was withdrawn recently after examination of more than 150 librettos. Thirty-six of these were accepted for completion; 25 were actually composed. Of these, none met standards for production by the New York City Opera, joint sponsors of the contest with the council.

• • •

Carlisle Floyd has been commissioned to compose a new opera, "The Sojourner and Mollie Sinclair" as part of the North Carolina Tercentary commemoration this year. Intended primarily for television performance, the work is based on an incident in the colonial history of the state.

• • •

Antal Dorati has been appointed chief conductor of the British Broadcasting Symphony orchestra. The former conductor of the Minneapolis Symphony orchestra will hold the post until 1966.

• • •

Lyric Opera has published a 72 page anniversary booklet, containing more than 200 photographs, the complete artists' rosters and personnel lists, box office, attendance, income, and cost figures for all seasons to date. Soft cover and hard cover editions at $3 and $5 are available at the Lyric offices, 20 N. Wacker dr., Chicago 6.

NBC television operas scheduled this season on channel 5 include three new productions—"Amahl and the Night Visitors" Christmas day; "Lucia di Lammermoor" Jan. 19, and "The Secret of Suzanne" Feb. 23 — plus repeats of Menotti's "Labyrinth" taped last season Nov. 24 and the Bach "Passion According to St. Matthew" March 22.

• • •

The Berkshire Music Festival at Tanglewood, Mass., announced a record 233,845 persons attended the 40 events in its 1963 series which closed last week. The figure includes 24 Boston Symphony Orchestra concerts, eight open rehearsals, six Tuesday night chamber music concerts, and two special benefits. Ticket sales drew $568,453.50 to the box office, an increase of about $20,000 over last year, when the festival was first increased to eight weeks.

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The Music Educators National Conference is accepting applications for $5,000 fellowships to young composers-in-residence for the 1964-65 academic year. About 12 composers under 35 are to be chosen to work in public schools under a five year Ford Foundation grant administered by the conference. Information may be obtained from Contemporary Music Project for Creativity in Music Education, Music Educators National Conference, 1201 16th st., N. W., Washington, D. C.

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AWARDS

218

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

OSWEGO PALLADIUM TIMES
Saturday, August 31, 1963

Memorial Award To Cunningham

James Cunningham, who served on the State University College at Oswego music faculty during Dr. Maurice Boyd's sabbatical last semester, has won the Koussevitsky Memorial Award for Choral Conducting at Tanglewood.

Tanglewood is the summer home of the Boston Symphony Orchestra and offers summer courses in music for selected students from all over the world. Mr. Cunningham had won a scholarship to attend Tanglewood this summer. He worked with Abraham Kaplan, a professor at the Julliard School, and studied under Alfred Nash Patterson, head of the Music Department at Tanglewood.

The Koussevitsky Award was presented by Eric Leinsdorf, conductor of the Boston Symphony. It includes a cash award. In addition to his studies, Cunningham sang in the Tanglewood Choir. Dr. and Mrs. Kenneth Falkner attended last Sunday afternoon's concert of the Symphony and choir which marked the end of the summer season at Tanglewood.

Mr. Cunningham may accept a position as organist and choir director for a Boston cathedral in the fall. He was accompanist for a troupe of Spanish dancers, featuring Theresa. At Oswego he directed the 100-voice Symphonic Choir in addition to his instructional assignments.

LOUISA, VA.
CENTRAL VIRGINIAN
W. 2,470

SEP 12 1963

Selected to Compose Musical Work for Berkshire Center

Dr. Randolph E. Coleman, nephew of Mrs. John L. Lupton of Louisa, has been commissioned by the Fromm Foundation in association with the Berkshire Music Center to compose a work to be played during the 1964 season at Tanglewood, Lenox, Mass.

Dr. Coleman, son of Mr. and Mrs. Clayton Coleman of Charlottesville, is assistant professor of music at Winthrop College, Rock Hill, S.C. He attended the University of Virginia, and received his BA, MA and PhD from Northwestern University. He is married and has one daughter, 2 1/2 years of age.

The commission provides a $300 cash award in addition to living expenses at Tanglewood. The announcement was recently made by the director of the Berkshire Center, Erich Leinsdorf, who is also conductor of the Boston Symphony Orchestra, and Paul Fromm, president of the Fromm Music Foundation.

TULSA WORLD
D. 96,467 S. 153,360

AUG 30 1963

Tulsan Honored at Tanglewood

Erich Leinsdorf, left, conductor of the Boston Symphony Orchestra and director of the Berkshire Music Center, Tanglewood, Lenox, Mass., hands Lew Norton, assistant principal bass of the Tulsa Philharmonic Orchestra the High Fidelity Award won by Norton at the Berkshire Festival for young musicians. The Tulsan was one of 19 award winners from 300 advanced students at the center.

Tulsa Bass Player Gets High Honor at Festival

Lew Norton, assistant principal bass of the Tulsa Philharmonic Orchestra, was one of 19 award winners at the 1963 Berkshire Festival at Tanglewood, Lemox, Mass. The festival attracted 300 young musicians from the United States and many foreign countries. Norton was the only bass player so honored.

Norton and his wife, the former Val Goff, a one-time Fulbright scholar, were awarded full scholarship for the 8-week festival at auditions held in Oklahoma City when the Boston Symphony Orchestra played there last April. Mrs. Norton was one of six pianists accepted for the festival.

The Berkshire Music Center was established in 1940 by Serge Koussevitsky, then director of the Boston Symphony Orchestra. It has been maintained by the orchestra for the advanced study of music with emphasis on ensemble performance.

The center has taken on new luster under Eric Leinsdorf, who became director of the Boston Symphony Orchestra and head of the center last season. Richard Burgin, associate conductor of the Boston Symphony Orchestra, is head of the center department of instrumental music.

Principals of the Boston Symphony Orchestra provide the nucleus of the faculty, which is augmented by other leading musicians and headed by Aaron Copland.

Norton studied with Georges Moleux, principal bass of the Boston Symphony Orchestra. Both he and his wife had work under Leinsdorf, Burgin, Eugene Ormandy, Yannis Xenakis, Gunther Schuller, Lukas Foss, Alfred Nash Patterson and Paul Jacobs.

Among the works performed by Mrs. Norton was the Sonata for Two Pianos and Percussion, by Bela Bartok.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hamilton-Wenham Chronicle
HAMILTON, Mass.
Weekly — Circ. 431

SEP 25 1963

Christ Church Names New Organist

James E. Cunningham, recent winner of the Serge Koussevitzky Choral Conductor's award at Tanglewood, has been appointed Director of Music and organist at Christ church of Hamilton and Wenham for the coming year. He was selected from some 30 applicants for the position.

Born in Ohio, Cunningham received his early training at Baldwin-Wallace college from which he graduated cum laude. A tour of duty in Washington, D.C. as a Naval officer of St. Albans Episcopal church in Annandale, Va.

While in New Haven working for a masters degree, he was with the historic United Church-on-the-Green. Academically he compiled a notable record winning the Horatio Parker award for outstanding student, and a summer fellowship to Salzburg, Austria.

This past year he was director of the Symphonic Choir and teacher of music appreciation at State University College, Oswego, N.Y. It was at Tanglewood last summer he won the coveted Koussevitzky conducting award.

JAMES E. CUNNINGHAM

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
BRIDGEPORT, Conn.
Circ. 73,711

AUG 18 1963

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald News (e)
FALL RIVER, Mass.
Circ. 40,785

AUG 17 1963

France, Israel Artists Win Conducting Awards

LENOX, (UPI) — Musicians from France and Israel have been awarded two conducting prizes by the Berkshire Music Center.

Erich Leinsdorf, center director, announced today that the Serge Koussevitzky Prize was won by Paul Capolongo, born in Algeria but now living in Paris. He will go to Ecuador next month to direct the National Orchestra of Quito.

The Leonard Bernstein Prize was awarded to Moshe Atzmon of Tel-Aviv, Israel.

Capolongo and Atzmon will receive their prizes Wednesday at Tanglewood. They will direct part of a concert by the Berkshire Center Orchestra, a group of student musicians.

PATERSON, N.J.
AMERICAN
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NOV 8

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PATERSON, N.J.
AMERICAN POST
W.-CIRC N.AVAIL. (J)
NOV 8 1963 Buffalo

Erich Leinsdorf, left, conductor of the Boston Symphony Orchestra, congratulates Moshe Atzmon of Israel on winning the Leonard Bernstein Conductor Prize at Tanglewood. Mr. Atzmon was aided in his career by a scholarship from the America-Israel Cultural Foundation.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,084

Two Prizes for Conducting Are Awarded at Tanglewood

Paul Capolongo of Paris, France, and Moshe Atzmon of Tel Aviv, Israel, were named today as the winners of the Koussevitzky Memorial Conducting Prize and the Leonard Bernstein Prize by Erich Leinsdorf, director of the Berkshire Music Center. These are the two most coveted prizes offered by the Boston Symphony Orchestra's summer center for the advanced study of music at Tanglewood.

Prizes at Gala

Mr. Leinsdorf will present the prizes at the Aug. 21 gala evening of performances by the members of the Berkshire Music Center for the benefit of the Music Center.

Born in Alger, Algeria, Mr. Capolongo studied at the Conservatory there and later at the Paris Conservatory. In 1961 he received the first prize in conducting in the classes of Louis Forestier. In September the Koussevitzky Prize winner will go to Ecuador where he will be conductor of the National Orchestra of Quito. The Koussevitzky Memorial Conducting Prize is the income from a fund established in memory of Serge Koussevitzky by the residents of Berkshire County. It is presented annually at the conclusion of the Berkshire Music Center's session to a conductor of great merit.

Moshe Atzmon of Tel Aviv, Israel was announced by Mr. Leinsdorf as the winner of the Leonard Bernstein Prize. This prize, the income from a fund established by Mr. Bernstein, conductor of the New York Philharmonic and a former Berkshire Music Center student, is awarded at the discretion of the director of the Music Center. Mr. Atzmon is a graduate of the Faculty of Conducting and Composition of the Israeli Academy of Music. He has also studied at the Guildhall School of Music in London.

Both Mr. Capolongo and Mr. Atzmon will conduct the Berkshire Music Center Orchestra at the gala evening concert at 8 on Aug. 21. This will be the first time this season that the Music Center Orchestra has been conducted by any of the participants of the conducting classes. Earlier this season the Berkshire Music Center Orchestra was conducted in its concerts by Richard Burgin, Erich Leinsdorf, and Eugene Ormandy. Mr. Burgin will also conduct at the gala evening performance.

NewEnglandNewsclipAgency,Inc.
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Christian Science
Montor (e)
BOSTON, Mass.
Circ. 174,850
AUG 16 1963

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 44,419
AUG 16 1963

Tanglewood Prizes

The Boston Symphony Orchestra has awarded Tanglewood conducting prizes to an Israeli and a French participant in the Lenox summer sessions.

Paul Capolongo, of Paris, has won the Koussevitzky Memorial conducting prize. He will lead the National Orchestra of Quito, Ecuador, in September.

Moshe Atzmon, of Tel-Aviv, has been named for the Leonard Bernstein prize. He is a graduate of London and Israeli music schools.

The award winners will conduct the Berkshire Music Center orchestra Aug. 21 at a "gala" evening concert.

BMI
NEW YORK, N.Y.
MONTHLY-CIRC.N.AVAIL.
SUMMER 1963 Buffalo

SEYMOUR SHIFRIN

SEYMOUR SHIFRIN

Composer Seymour Shifrin, assistant professor in the music department of the University of California at Berkeley, recently was named winner of the Boston Symphony's $1,000 Mark Horblit Award.

The award, established by Mark Horblit and held as a trust by the Boston Symphony Orchestra, is designed "to foster and promote the writing of symphonic compositions by composers resident in the United States by providing for awards to be conferred in recognition of meritorious work in that field, and thus to enlarge and enrich the fund of good music suitable for rendition by symphony orchestras."

In previous years the award committee, consisting of the conductor of the Boston Symphony Orchestra, the president of the orchestra's trustees, and the head of the department of music at Harvard University, has granted the Horblit Award to Aaron Copland, Walter Piston, Leonard Bernstein, Lukas Foss, Leo Smit, Andrew Imbrie, Ross Lee Finney, Easley Blackwood, and Alexei Haieff.

Mr. Shifrin was born in Brooklyn, New York, thirty-seven years ago and began studying music at the age of six. He attended New York's High School of Music and Art. During his stay at that school, Shifrin composed several pieces, one of which so impressed William Schuman that the composer-teacher offered Shifrin a Juilliard scholarship. It was immediately accepted.

Shifrin studied with Schuman for two years and then went on to Columbia College where he distinguished himself on both the undergraduate and graduate levels. Following completion of his graduate work under Otto Luening, the young composer received a Fulbright Fellowship and spent a year in Paris where his teacher was Darius Milhaud. Shifrin was appointed to the music faculty of the University of California soon after his return to the United States.

During the last decade, Shifrin has been the recipient of many commissions, prizes, grants, and fellowships. Among the organizations which have awarded him commissions are the Juilliard School of Music, the Composers Forum of San Francisco, and the League of Composers--ISCM. His String Quartet was awarded the Bearns Prize. In 1956 he received a grant from the National Institute of Arts and Letters and, in 1958, a Brandeis Creative Arts Award. He has been given two Guggenheim Fellowships: the first, in 1955, to write his Cantata to the text of Sophoclean Choruses; the second, to write a piano concerto.

Critic Oliver Daniel has written: "The music of Seymour Shifrin, who was noted in Time (December 25, 1957) as one of the most significant composers of the younger generation, is distinctly free of today's playthings, yesterday's sanctorums, or tomorrow's sensationalisms."

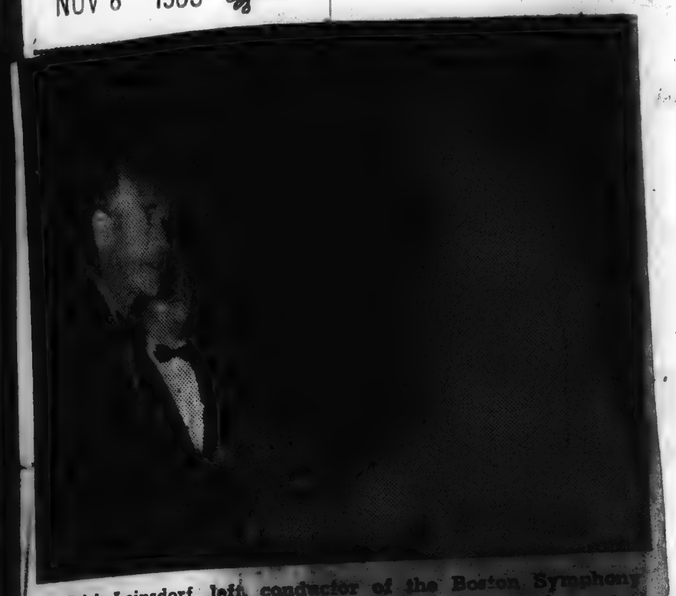
Mr. Shifrin's individuality as a creator of music has been noted repeatedly by his fellow composers and critics. Reviews of Serenade for Five Instruments, one of his best-known efforts, are typical. Said critic Alfred Frankenstein of the San Francisco Chronicle: "...hearing it was an experience such as I have had only with the music of Bartok, Sessions, and one or two other modern composers celebrated for the depth of their thought...."

"It is a work of pronounced originality not readily identifiable with the style of any teacher or school," asserted Andrew Imbrie in Musical Quarterly.

"...it struck me as being one of the best exploitations of the instrumental textures involved and one of the yeastiest syntheses of what can be called the Schubert-Stravinsky-Schoenberg School that I have yet encountered," wrote R. H. Hagan in the San Francisco Bay Window.

"Vital, well-constructed music by a highly talented member of the younger generation," declared Russell Smith in Harper's.

PATERSON, N.J.
AMERICAN POST
W.-CIRC.N.AVAIL. (J)
NOV 8 1963



Erich Leinsdorf, left, conductor of the Boston Symphony Orchestra, congratulates Moshe Atzmon of Israel on winning the Leonard Bernstein Conductor Prize at Tanglewood. Mr. Atzmon was aided in his career by a scholarship from the America-Israel Cultural Foundation.

BMI
NEW YORK, N.Y.
MONTHLY-CIRC.N.AVAIL.
SUMMER 1963

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,084
AUG 17 1963

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
AUG 16 1963

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Courant (m)
HARTFORD, Conn.
Circ. 119,274
OCT 9 1963

Miss Cole Presented Koussevitzky Award

MANCHESTER (Special)—The award given in honor of the late conductor and founder of the Berkshire Music Center at Tanglewood Lennox, Mass., has been presented to Miss Brenda Ann Cole of this town.

She is the daughter of Mr. and Mrs. Everett J. Cole Sr., 57 Lyndale St. and was graduated from Manchester High School in 1958.

She has had considerable vocal, piano and organ training and had made numerous television, radio and theater appearances. For the past several years she has done much teaching, private tutoring, accompanying and coaching in the Boston, Mass. area.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Circ. 126,360
OCT 8 1963

Miss Cole of Manchester Gets Tanglewood Award

Manchester — Miss Brenda Ann Cole, daughter of Mr. and Mrs. Everett J. Cole Sr., 57 Lyndale St., has been awarded a Koussevitzky Music Foundation Award at the Tanglewood Summer season at Berkshire Music Center, Lenox, Mass.

The award is named after the late conductor and founder of the Berkshire Music Center, Dr. Serge Koussevitzky. It was presented to Miss Cole by Maestro Erich Leinsdorf, conductor of the Boston Symphony Orchestra.

* * *

MISS COLE has been principal accompanist in the Choral Department at Tanglewood for the past two Summers. During this time, she worked and accompanied under such musicians as Charles Munch, Erich Leinsdorf, Lorna Cooke de-Varon, Hugh Ross, Alfred Nash Patterson, Abraham Kaplan and Daniel Pinkham.

A native of Manchester, and a 1958 graduate of Manchester High School, Miss Cole was formerly assistant organist and choirmaster at South Methodist Church under Philip Treggor. She has spent her last five years at New England Conservatory of Music in Boston as a scholarship student from the Conservatory and South Methodist Church.

* * *

AT THE CONSERVATORY she receeived her Bachelor of Music in 1962 with a major in Organ under Donald Willing, and has completed a year of master study majoring in theory and composition under Dr. Carl McKinley.

Miss Cole is a member of Sigma Alpha Iota, professional music fraternity for women. She was elected to Pi Kappa Lambda, honorary music society, in 1962, which is the music equivalent of Phi Beta Kappa.

During her years in Boston, Miss Cole has done much work on television, radio and in the theater. Performances and concert work occupy a great deal of her time. She has held many positions as church organist and choirmaster, and has been teaching in the public schools as well as privately, accompanying, and coaching in the Boston area.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214
AUG 22 1963

Spfld. Composer Prize Winner At Tanglewood

Composer Norman M. Dinerstein of 19 Grosvernor St., Springfield, is among 19 prize winners at the Berkshire Music Festival, Tanglewood.

The winners were chosen from among the 300 participants in Tanglewood's summer program.

Dinerstein won the Koussevitzky Tanglewood composition prize for chamber music for his piece titled "Serenade." He wrote the piece at Tanglewood this summer. It is scored for oboe, clarinet, harp, violin and 'cello.

The prizes were awarded Wednesday night before intermission during the evening concert by the Music Center Orchestra.

NEW JERSEY MUSIC AND ARTS
CALDWELL, N.J.
10 TI.a. YR.-CIRC.N.AVAIL.
SEP 1963

Oratorio Society Selects Strauss as New Conductor

Melvin Strauss

Melvin Strauss of Leonia has been appointed conductor of the Oratorio Society of New Jersey, which by its distinguished performances of oratorios and other compositions of a religious nature since 1952, has achieved a place of eminence among this state's music organizations, for the 1963-64 season. A professional orchestra and soloists assist the chorus for concerts.

Mr. Strauss, who is assistant professor of music at the Newark colleges of Rutgers University, was awarded the first Fromm Fellowship in conducting by the Boston Symphony Orchestra, assuring that he would conduct performances of modern music this past summer at Tanglewood. He also received the New Jersey Symphony's Samuel Antek Memorial Award for Young Conductors in 1962.

He studied at Juilliard, received a B.A. degree from Rutgers, his master's in musicology from New York University, has filled his present Rutgers post for ten years, was assistant conductor of the N.J. Symphony and musical director at the Playhouse on the Mall, Paramus, for 1962-63, choral conductor of Rutgers choruses, guest conductor of the Choral Society of Cliffside Park, assistant and later associate conductor of the Cantata Singers of New York for eight seasons, musical director of the Turnau Opera Co., Woodstock, N.Y. and Sarasota, Fla. and assistant conductor of the NBC-TV Opera Co.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302
25 1963

Local Composer Fluent In Universal Language

A young local composer, Norman M. Dinerstein of 19 Grosvenor St., is making a habit of winning recognition for his work.

Dinerstein, son of Mr. and Mrs. Edward Dinerstein, won the Koussevitzky composition prize for chamber music last week in a ceremony at Tanglewood, home of the Berkshire Music Center.

A student at Tanglewood last summer also, Dinerstein last year won the Raphael Sagalyn Award for the best orchestral work in composition.

Dinerstein, 25, attended Tanglewood both summers under provisions of the Margaret Lee Cross scholarship.

So far, according, to Dinerstein, he has no special interests within the field of composition.

"I'm still young, and there are an awful lot of things I want to try," he said Saturday.

Next Friday Dinerstein will leave for West Berlin, where he will study composition on a Fulbright grant under Boris Blacher at West Berlin's Hochschule fuer Musik.

His wife, the former Nelga Lynn of Hartford, Conn. will remain with her parents while Dinerstein is in Germany.

When he returns from West Berlin, he hopes to study for a doctoral degree in this country. Since German universities do not grant doctorates in musical composition, he will receive a certificate of attendance from the Hochschule fuer Musik.

Classical Graduate

Dinerstein was graduated from Classical High School in 1954, attended University of Massachusetts, and was graduated from the School of Fine and Applied Arts at Boston University in 1960. He received a master's degree this year from the Julius Hartt School of Music in Hartford.

His works have been performed by chamber groups at both Boston University and the Hartt School.

He held an undergraduate assistantship at BU and was a teaching fellow at Hartt. He won the Hartt Composer's Prize in 1961.

Pianist Also

Dinerstein performs on the piano in addition to composing. He has studied music since he was five years old.

His parents, according to Dinerstein, are "interested, but not active" in music. A younger sister, Marcia, takes an active interest in the arts.

CHAMPAIGN-URBANA, ILL.
COURIER
D. 26,853 S. 27,446
OCT 17 1963

U. I. COMPOSER GIVEN COMMISSION

Robert M. Newell of the University of Illinois School of Music, is one of three Illinois composers among ten in the United States who have been awarded commissions by the Berkshire Music Center for 1964 work to be given premiere performances at Tanglewood, Lenox, Mass.

The commission was made available by the Fromm Music Foundation of Chicago and carries a $800 cash plus expense consideration. Newell's newly commissioned work, with a previous original composition, will be performed at the festival of Contemporary American Music.

From the ten commissioned works, three will be chosen for presenting at a New York concert, and will be published.

The New York Times
D. 681,612 S. 1,304,447
OCT 20 1963

NONET: Something new is being added to the Berkshire Music Festival next summer—a Festival of Contemporary Music. Paul Fromm, president of the Fromm Music Foundation, which is financing the festival, obviously was not happy with the Boston Symphony's original announcement of the festival. He subsequently issued his own release listing "certain omissions that inadvertently occurred." One was that the festival was to center "entirely on young composers." Another was that the nine composers to have pieces commissioned especially for the festival would also have a number of other works presented in the festival period (Aug. 9 to 13). All nine will be guests of the foundation at the Berkshire Music Center for two weeks before the festival. During the event they will attend a symposium discussing their works, and at all times will mingle freely with the Fromm Fellow Players, who will perform their compositions.

Randolph Coleman, Mario Davidovsky, Donald Martino, Robert Newell, John MacIvor Perkins, Loren Rush, Harvey Sollberger, David del Tredici and Charles Wuorinen are the composers who have been picked.

220

New England Newspaper Agency, Inc.
Box 2078, Boston, 6 • RIchmond 2-4200
Courant (m)
HARTFORD, Conn.
Circ. 119,274
OCT 9 1963

Miss Cole Presented Koussevitzky Award

MANCHESTER (Special)—The award given in honor of the late conductor and founder of the Berkshire Music Center at Tanglewood Lenox, Mass., has been presented to Miss Brenda Ann Cole of this town.

She is the daughter of Mr. and Mrs. Everett J. Cole Sr., 57 Lyndale St. and was graduated from Manchester High School in 1958.

She has had considerable vocal, piano and organ training and has made numerous television, radio and theater appearances. For the past several years she has done much teaching, private tutoring, accompanying and coaching in the Boston, Mass. area.

New England Newspaper Agency, Inc.
Box 2078, Boston, 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Circ. 126,360
OCT 8 1963

Miss Cole of Manchester Gets Tanglewood Award

Manchester — Miss Brenda Ann Cole, daughter of Mr. and Mrs. Everett J. Cole Sr., 57 Lyndale St., has been awarded a Koussevitzky Music Foundation Award at the Tanglewood Summer season at Berkshire Music Center, Lenox, Mass.

The award is named after the late conductor and founder of the Berkshire Music Center, Dr. Serge Koussevitzky. It was presented to Miss Cole by Maestro Erich Leinsdorf, conductor of the Boston Symphony Orchestra.

* * *

MISS COLE has been principal accompanist in the Choral Department at Tanglewood for the past two Summers. During this time, she worked and accompanied under such musicians as Charles Munch, Erich Leinsdorf, Lorna Cooke deVaron, Hugh Ross, Alfred Nash Patterson, Abraham Kaplan and Daniel Pinkham.

A native of Manchester, and a 1958 graduate of Manchester High School, Miss Cole was formerly assistant organist and choirmaster at South Methodist Church under Philip Treggor. She has spent her last five years at New England Conservatory of Music in Boston as a scholarship student from the Conservatory and South Methodist Church.

AT THE CONSERVATORY she received her Bachelor of Music in 1962 with a major in Organ under Donald Willing and has completed a year of master study majoring in theory and composition under Dr. Carl McKinley.

Miss Cole is a member of Sigma Alpha Iota, professional music fraternity for women. She was elected to Pi Kappa Lambda, honorary music society, in 1962, which is the music equivalent of Phi Beta Kappa.

During her years in Boston, Miss Cole has done much work on television, radio and in the theater. Performances and concert work occupy a great deal of her time. She has held many positions as church organist and choirmaster, and has been teaching in the public schools as well as privately, accompanying, and coaching in the Boston area.

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214
OCT 2 1963

Spfld. Composer Prize Winner At Tanglewood

Composer Norman M. Dinerstein of 19 Grosvenor St., Springfield, is among 19 prize winners at the Berkshire Music Festival, Tanglewood.

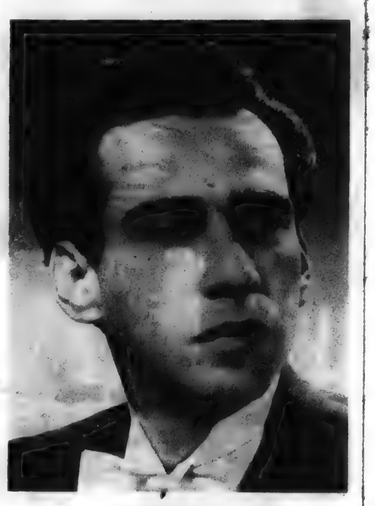
The winners were chosen from among the 300 participants in Tanglewood's summer program.

Dinerstein won the Koussevitzky Tanglewood composition prize for chamber music for his piece titled "Serenade." He wrote the piece at Tanglewood this summer. It is scored for oboe, clarinet, harp, violin and 'cello.

The prizes were awarded Wednesday night before intermission during the evening concert by the Music Center Orchestra.

NEW JERSEY MUSIC AND ARTS
CALDWELL, N.J.
10 Tl.a. YR.-CIRC.N.AVAIL.
SEP 1963

Oratorio Society Selects Strauss as New Conductor



Melvin Strauss

Melvin Strauss of Leonia has been appointed conductor of the Oratorio Society of New Jersey, which by its distinguished performances of oratorios and other compositions of a religious nature since 1952, has achieved a place of eminence among this state's music organizations, for the 1963-64 season. A professional orchestra and soloists assist the chorus for concerts.

Mr. Strauss, who is assistant professor of music at the Newark colleges of Rutgers University, was awarded the first Fromm Fellowship in conducting by the Boston Symphony Orchestra, assuring that he would conduct performances of modern music this past summer at Tanglewood. He also received the New Jersey Symphony's Samuel Antek Memorial Award for Young Conductors in 1962.

He studied at Juilliard, received a B.A. degree from Rutgers, his master's in musicology from New York University, has filled his present Rutgers post for ten years, was assistant conductor of the N.J. Symphony and musical director at the Playhouse on the Mall, Paramus, for 1962-63, choral conductor of Rutgers choruses, guest conductor of the Choral Society of Cliffside Park, assistant and later associate conductor of the Cantata Singers of New York for eight seasons, musical director of the Turnau Opera Co., Woodstock, N.Y. and Sarasota, Fla. and assistant conductor of the NBC-TV Opera Co.

New England Newspaper Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,302
AUG 25 1963

Local Composer Fluent In Universal Language

A young local composer, Norman M. Dinerstein of 19 Grosvenor St., is making a habit of winning recognition for his work.

Dinerstein, son of Mr. and Mrs. Edward Dinerstein, won the Koussevitzky composition prize for chamber music last week in a ceremony at Tanglewood, home of the Berkshire Music Center.

A student at Tanglewood last summer also, Dinerstein last year won the Raphael Sagalyn Award for the best orchestral work in composition.

Dinerstein, 25, attended Tanglewood both summers under provisions of the Margaret Lee Cross scholarship.

So far, according to Dinerstein, he has no special interests within the field of composition.

"I'm still young, and there are an awful lot of things I want to try," he said Saturday.

Next Friday Dinerstein will leave for West Berlin, where he will study composition on a Fulbright grant under Boris Blacher at West Berlin's Hochschule fuer Musik.

His wife, the former Nelga Lynn of Hartford, Conn. will remain with her parents while Dinerstein is in Germany.

When he returns from West Berlin, he hopes to study for a doctoral degree in this country. Since German universities do not grant doctorates in musical composition, he will receive a certificate of attendance from the Hochschule fuer Musik.

Classical Graduate

Dinerstein was graduated from Classical High School in 1954, attended University of Massachusetts, and was graduated from the School of Fine and Applied Arts at Boston University in 1960. He received a master's degree this year from the Julius Hartt School of Music in Hartford.

His works have been performed by chamber groups at both Boston University and the Hartt School.

He held an undergraduate assistantship at BU and was a teaching fellow at Hartt. He won the Hartt Composer's Prize in 1961.

Pianist Also

Dinerstein performs on the piano in addition to composing. He has studied music since he was five years old.

His parents, according to Dinerstein, are "interested, but not active" in music. A younger sister, Marcia, takes an active interest in the arts.

CHAMPAIGN-URBANA, ILL.
COURIER
D. 26,853 S. 27,446
OCT 17 1963

U. I. COMPOSER GIVEN COMMISSION

Robert M. Newell of the University of Illinois School of Music, is one of three Illinois composers among ten in the United States who have been awarded commissions by the Berkshire Music Center for 1964 work to be given premiere performances at Tanglewood, Lenox, Mass.

The commission was made available by the Fromm Music Foundation of Chicago and carries a $400 cash plus expense cost consideration. Newell's newly commissioned work, with a previous original composition, will be performed at the festival of Contemporary American Music.

From the ten commissioned works, three will be chosen for presenting at a New York concert, and will be published.

The New York Times
D. 681,612 S. 1,304,447
OCT 20 1963

Ross Parmenter

NONET: Something new is being added to the Berkshire Music Festival next summer—a Festival of Contemporary Music. Paul Fromm, president of the Fromm Music Foundation, which is financing the festival, obviously was not happy with the Boston Symphony's original announcement of the festival. He subsequently issued his own release listing "certain omissions that inadvertently occurred." One was that the festival was to center "entirely on young composers." Another was that the nine composers to have pieces commissioned especially for the festival would also have a number of other works presented in the festival period (Aug. 9 to 18). All nine will be guests of the foundation at the Berkshire Music Center for two weeks before the festival. During the event they will attend a symposium discussing their works, and at all times will mingle freely with the Fromm Fellow Players, who will perform their compositions.

Randolph Coleman, Mario Davidovsky, Donald Martino, Robert Newell, John MacIvor Perkins, Loren Rush, Harvey Sollberger, David del Tredici and Charles Wuorinen are the composers who have been picked.

[2211]

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,691

CITY COMPOSER IS TANGLEWOOD AWARD WINNER

Norman Dinerstein Given Koussevitzky Composition Prize

By R. C. HAMMERICH

LENOX—Nineteen of the 300 participants in the Berkshire Music Center this summer were awarded prizes Wednesday night at Tanglewood by Erich Leinsdorf, director of the center and the Boston Symphony Orchestra.

Writes "Serenade"

One of them is a Springfield composer, Norman M. Dinerstein, son of Mr. and Mrs. Edward Dinerstein of 19 Grosvenor St. He won the Koussevitzky Tanglewood composition prize

NORMAN DINERSTEIN

for chamber music for his piece called "Serenade," written at Tanglewood this summer. It is scored for oboe, clarinet, harp, violin and cello.

The awards were made before intermission during the evening concert by the Music Center Orchestra. The day of music by center members had begun at 4 with a chamber music concert in the Chamber Music Hall.

At 5 the Tanglewood Choir gave a concert in the Theater-Concert Hall while the Fromm Fellows and members of the center's instrumental department performed works by six of the members of the composition department in the Chamber Music Hall.

At 6.30 about 20 brass and woodwind performers gave a concert on the lawn near the Main House, and at 8 the Berkshire Music Center Orchestra (about 125 members) gave a concert in the Shed conducted by two of the prize winners and Richard Burgin, associate conductor of the Boston Symphony Orchestra.

Other Winners

Award winners in addition to Dinerstein, are: Paul Capolongo of Paris, France; Koussevitzky memorial conducting prize and Mrs. Eleanor R. Crane memorial award.

Larry J. Newland of Hackensack, N. J.; second Koussevitzky memorial conducting prize.

Moshe Atzmon of Tel-Aviv, Israel; Leonard Bernstein prize for conducting.

William Lane of Jacksonville, Ill.; Albert Spalding prize for most promising instrumentalist.

Orchestral Composition

Jean Pierre Guezec of Paris, France; Raphael Sagalyn award for orchestral composition.

James Cunningham of Belpre, O.; Koussevitzky memorial prize for choral conducting.

Lew Norton of Tulsa, Okla.; High Fidelity award.

Miss Marylou Speaker of Portland, Ore., Francis Hester of Dorchester and W. Dean Werner of Greeley, Col.; Mary M. Fowler awards.

Thompson Hanks of Beaumont, Tex.; Lamson scholarship.

Philip Shoptaugh of San Francisco and Miss Brenda Cole of Manchester, Conn.; Koussevitzky Music Foundation awards.

Schumann Awards

Miss Masako Fujii of Tokyo, David Shostac of Los Angeles and Ira Deutsch of Woodstock, N. Y.; William Schumann awards.

Won Mo Kim of Seoul, Korea, and E. Crawford Best of Spartenburg, S. C.; Crane scholarships.

Listeners and picnickers started lining up at the box office at 3.30 and by intermission of the evening concert had deposited more than $5000 in the coffers to benefit the center.

The day's events, billed as "A Gala Evening," were conducted until 1960 as "Tanglewood On Parade" and included a Boston Pops concert. In that year, and since, the pops concert has been given separately, and the center's orchestra has performed during the day's display of center members' proficiency.

Contribute $87,000

The pops concert this year attracted more than 12,000 listeners who contributed more than $37,000 to the support of the center.

Music heard Wednesday was widely divergent. The chamber music concert at 4 included music by Schumann and Beethoven. The choir sang music by Brahms as well as by contemporary composers, including Dinerstein.

The music of the Tanglewood composers this summer fell, for the most part, into the avant garde class, especially a piece called "Genesis" by Don Wilson of Ithaca, N. Y.

It had 24 players and started with a very loud crashing din. Every player banged his drum or cymbal or blew his horn as loud as possible without the slightest evidence of organization.

Silent Comment

A silent comment was observed in the middle of the audience. A small boy sat with both hands clapped over his ears.

The picnic hour wind orchestra played more recognizable music by Wagner, Gabrieli, Mozart and Stravinsky, and the symphony orchestra in the evening in the Shed played William Schuman's "New England Triptych," excerpts from Berlioz' "La Damnation de Faust," Verdi's "Te Deum" with the Berkshire Festival chorus and Shostakovich's Fifth Symphony.

As for the quality of the performers, they were excellent all day, with minor lapses — no more than might be expected from professionals.

The center and the orchestra, and the United States and contributing countries, for that matter, may well be proud of the caliber of the young musicians who participated in the center's activities this year.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 44,419
OCT 8 1963

Lenox Commissions

The Berkshire Music Center has commissioned 10 composers to write works for a festival of contemporary American music next summer at Tanglewood, Lenox.

The commissioned works, financed by Chicago's Fromm Foundation, will be presented Aug. 9 through 13 at the Boston Symphony's summer music center. Nine of the grants are for chamber music works.

The winners, selected from 54 entries, include three composers who have attended Tanglewood sessions, Mario Davidovsky, from New York City, Robert Newell, Urbana, Ill., and David del Tredici, from New York City.

Other composers receiving commissions are Randolph Coleman, Evanston, Ill.; Donald Martino, New Haven, Conn.; John MacIvor Perkins, Chicago; Loren Rush, Point Richmond, Calif., and Harvey Sollberger and Charles Wuorinen, both of New York City.

The tenth commission was awarded to William Sydeman, of New York City, for a choral work to be performed by the Tanglewood Choir.

MUSICAL AMERICA
COMPOSERS
NOV 1963

Berkshire Bonanza

Ten composers have been awarded commissions by the Berkshire Music Center. The resulting works will be given their premiere performances at a Festival of Contemporary American Music at Tanglewood from August 9-13, 1964. The Festival will be presented by the Berkshire Music Center in cooperation with the Fromm Music Foundation of Chicago, which made nine of the ten commissions available.

The commissions given by the Fromm Foundation will be for chamber music compositions. Three of these will be published by the Associated Music Publishers and will also be performed at a special Tanglewood concert in New York during the season 1964-65.

The nine recipients of commissions for chamber music works were selected from 54 composers whose works were considered by the reading committee. Some of the composers who were not chosen at this time will be invited to accept commissions from the Fromm Foundation at a later date.

Those receiving commissions for chamber music compositions were: **Randolph Coleman,** Evanston, Illinois; **Mario Davidovsky,** New York, New York; **Donald Martino,** New Haven, Connecticut; **Robert Newell,** Urbana, Illinois; **John McIvor Perkins,** Chicago, Illinois; **Lorn Rush,** Point Richmond, California; **Harvey Sollberger,** New York, New York; **David del Tredici,** New York, New York; **Charles Wuorinen,** New York, New York.

The tenth commission was the Samuel Wechsler Commission, made available by Samuel Wechsler of New York City. This was awarded to **William Sydeman,** also of New York City, for a choral work which will be performed by the Tanglewood choir at the Festival on its opening concert, August 9. Following this opening, there will be three concerts given by the Fromm Fellow players devoted entirely to the works of the nine young composers commissioned by the Fromm Music Foundation.

Within the course of the five-day festival, there will be an additional concert by a prominent American chamber ensemble, which will perform works by mature American composers who have been especially important to the development of the younger generation.

Gunther Schuller has been selected by the editors of *Distinguished Young Americans,* a brochure prepared for distribution by the United States Information Service, to represent the young American composer.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
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Thursday, August 15, 1963
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Journal (e)
HAVERHILL, Mass.
Circ. 12,291
AUG 20 1963
NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 32,267
AUG 22 1963
NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
AUG 17 1963
NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,209
AUG 17 1963

Capolongo, Atzmon Win Top Prizes At Music Center

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Both Mr. Capolongo and Mr. Atzmon will conduct the Berkshire Music Center Orchestra at the Gala Evening concert at 8 p.m. Aug. 21. This will be the first time this season that the Music Center Orchestra has been conducted by any of the participants of the conducting classes.

[2217]

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Circ. 83,691
AUG 22 1963

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MUSICAL AMERICA NOV. 1963

COMPOSERS

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 32,267
AUG 22 1963

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,691
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